



Pearson  
BTEC

Pearson BTEC  
International Level 3 in  
**Performing Arts**

**Specification**

*First teaching from April 2020*

**L3**

Issue 4



# **Pearson**

# **BTEC International Level 3**

# **Qualifications in**

# **Performing Arts**

## **Specification**

First teaching April 2020

Issue 4

## **About Pearson**

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to learners, educational institutions, employers, governments and other partners globally. We are committed to helping equip learners with the skills they need to enhance their employability prospects and to succeed in the changing world of work. We believe that wherever learning flourishes so do people.

This specification is Issue 4. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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# Welcome

With a track record built over 40 years of learner success, our BTEC International Level 3 qualifications are recognised internationally by governments, industry and higher education. BTEC International Level 3 qualifications allow learners to progress to the workplace – either directly or via study at a higher level. Over 100,000 BTEC learners apply to university every year. Their Level 3 BTECs, either on their own or in combination with A Levels, are accepted by UK and international universities, and higher education institutes for entry to relevant degree programmes.

## Career-ready education

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

When creating the BTEC International Level 3 qualifications in this suite, we worked with many employers, higher-education providers, colleges and schools to ensure that we meet their needs. Employers are looking for recruits who have a thorough grounding in the latest industry requirements and work-ready skills, for example teamwork. Learners who progress to higher education need experience of research, extended writing and meeting deadlines. BTEC qualifications provide the breadth and depth of learning to give learners this experience.

BTEC addresses these needs by offering:

- a range of BTEC qualification sizes, each with a clear purpose, so that there is something to suit each learner's choice of study programme and progression plans
- internationally relevant content, which is closely aligned with employer and higher-education needs
- assessments and projects chosen to help learners progress; this means that some assessments and projects are set by you to meet local needs, while others are set by Pearson, ensuring a core of skills and understanding common to all learners.

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

## **Collaborative development**

Learners who complete their BTEC International Level 3 qualification in Performing Arts aim to go on to employment, often via the stepping stone of higher education.

It was, therefore, essential that we developed these qualifications in close collaboration with experts from professional bodies, businesses and universities, and with the providers who will be delivering the qualifications. We engaged experts in the development of these qualifications to ensure that the content meets providers' needs and gives learners quality preparation to help them progress. We are grateful to all the university and further-education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

Universities, professional bodies and businesses have provided letters of support confirming that these qualifications meet their entry requirements. The letters can be viewed on our website: [qualifications.pearson.com](http://qualifications.pearson.com)

## Summary of Pearson BTEC International Level 3 Qualifications in Performing Arts specification Issue 4 changes

<b>Summary of changes made between the previous issue and this current issue</b>	<b>Page number</b>
Qualification grading points tables have been updated.	Pages 153 through 155





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# Introduction to the BTEC International Level 3 Qualifications in Performing Arts

Welcome to your new specification for the Pearson BTEC International Level 3 Qualifications in Performing Arts. These qualifications bring you the best of the BTEC tradition of developing independent, vocationally aware learners through the right balance between teaching/learning and assessment. The qualifications have been designed around holistic, explorative and integrated creative teaching approaches that are conducive to deep learning and skills development.

The qualifications support a curriculum where learners are able to continually revisit their approaches to the making and understanding of performing arts practice, adding levels of refinement, sophistication and precision to their practice as they progress.

All assessments are assessed by you and verified by Pearson. Some units are assessed using a Pearson Set Assignment, set by Pearson but assessed by you. We provide a support visit to help you make sure that you are confident in delivering all aspects of teaching, assessment and verification.

The specification supports a curriculum where learners are encouraged to continually revisit their approaches to making and understanding performing arts, refining their skills, adding complexity and exploring new contexts. At the same time assessment requirements are clearly delineated, this ensures that all learners are being consistently measured to International standards, facilitating progression to university and to employment in the performing arts industry.

These are the key features of this specification model:

- five pathways available for learners to focus on general performing arts, acting, dance, musical theatre or the circus
- all content in each pathway is mandatory
- content is defined in large blocks – called learning and teaching modules
- all assessment is of substantial size and linked to clear assessment objectives.

## Mandatory content

Learners need to have access to teaching and learning approaches that challenge them to deepen and refine their skills over time. This approach is supported by the definition of mandatory content for all learners, which addresses:

- development of performing arts skills
- management of projects
- self-analysis and reflection
- appreciation of the performing arts industry and their future role in it
- the ability to present themselves and their achievements effectively.

Within the scope of the defined content, you will be able to provide for learners' interests in relation to projects that are relevant locally.

The definition of a single set of mandatory content within each pathway allows for the simple and consistent presentation of requirements so that you will have work of a greater depth and standard to assess. It also reduces the potential for overlap between units so that similar skills are not over-assessed.

## Learning and teaching modules

The specification is divided into a number of large learning and teaching modules. This allows content themes to be taught together and revisited, to ensure that learners are integrating their learning and developing their skills holistically and iteratively. The content for each learning and teaching module is related to a number of assessment units, which may draw broadly on the content themes in the defined evidence. For internal assessment units, these learning and teaching modules allow you to use large-scale projects easily, as the basis for generating evidence for assessment.

## Assessment units

The assessment units allow you to assess learners using the established grades of Pass, Merit and Distinction, which in turn provide for overall qualification grading on the established scale for BTEC International.

There are clear links from the learning and teaching modules to the assessment units, each of which is graded against defined criteria to ensure International standards. The assessment units are equally weighted in each learning and teaching module. Internal assessment focuses on defining a clear hierarchy of achievement against specific assessment requirements.

Each assessment unit has simple, clear evidence and assessment rules, and all terms are used consistently and defined explicitly across the assessment units.

## Quality assurance

Quality assurance processes follow well-defined BTEC approaches designed to support you simply and effectively. We have refined our approach to supporting these unique creative qualifications to take account of the larger learning and teaching module structure. We will provide all centres with dedicated support each year.

## Qualifications in the sector

The qualifications included in this specification are:

- Pearson BTEC International Level 3 Subsidiary Diploma in Performing Arts
- Pearson BTEC International Level 3 Foundation Diploma in Performing Arts
- Pearson BTEC International Level 3 Diploma in Performing Arts
- Pearson BTEC International Level 3 Extended Diploma in Performing Arts.

The second year of the Extended Diploma requires learners to complete two large projects, with interrelated skills that are necessary for progression.

These qualifications have been designed to meet learners' needs flexibly and they do not include external assessment. They are not, therefore, recognised as qualifications for performance table purposes.

## Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
<b>Pearson BTEC International Level 3 Subsidiary Diploma in Performing Arts</b>	360 GLH Equivalent in size to one International A Level.	<p>This qualification is designed to support learners who are interested in learning about the performing art industry alongside other fields of study, with a view to progressing to a wide range of higher education courses, not necessarily in art and design-related subjects.</p> <p>The qualification is designed to be taken as part of a programme of study that includes other appropriate BTEC International Level 3 qualifications or International A Levels.</p>
<b>Pearson BTEC International Level 3 Foundation Diploma in Performing Arts</b>	510 GLH Equivalent in size to 1.5 International A Levels.	<p>This qualification is designed to support learners who want to study performing arts-based qualifications as a one-year, full-time course, or for those wanting to take it alongside another area of complementary or contrasting study as part of a two-year, full-time study programme.</p> <p>The qualification would support progression to higher education if taken as part of a programme of study that included other BTEC International Level 3 qualifications or International A Levels.</p>
<b>Pearson BTEC International Level 3 Diploma in Performing Arts</b>	720 GLH Equivalent in size to two International A Levels.	<p>This qualification is designed to support learners who want to study performing arts-based qualifications as the main element alongside another area of complementary or contrasting study as part of a two-year, full-time study programme.</p> <p>The qualification would support progression to higher education if taken as part of a programme of study that included other BTEC International Level 3 qualifications or International A Levels.</p>

Title	Size and structure	Summary purpose
<b>Pearson BTEC International Level 3 Extended Diploma in Performing Arts</b>	1080 GLH Equivalent in size to three International A Levels.	This qualification is designed as a full-time course to support learners who want to study performing arts-based qualifications as the main focus of a two-year, full-time study programme. The qualification would support progression to higher education in its own right.

# 1 Qualification purpose

In this section, you will find information on the purposes of the:

- Pearson BTEC International Level 3 Subsidiary Diploma in Performing Arts**
- Pearson BTEC International Level 3 Foundation Diploma in Performing Arts**
- Pearson BTEC International Level 3 Diploma in Performing Arts**
- Pearson BTEC International Level 3 Extended Diploma in Performing Arts.**

There are five pathways available for learners to focus on general performing arts, acting, dance, musical theatre or the circus.

## **Who are these qualifications for?**

These qualifications have been designed to provide post-16 learners with the skills, knowledge and understanding necessary to progress to further education, higher education and training or employment in the performing art industry. The large qualification sizes are designed for progression and to provide a substantial portfolio as an outcome of undertaking significant projects.

The structure of the qualifications is in keeping with current industry practice and university teaching and assessment methodology. The completion of an extensive portfolio that showcases learners' skills and knowledge will prepare them for progression. Minimising the number of assessment units allows for large-scale projects and provides a holistic learning experience. This enables a diagnostic process that balances development of skills with personal growth and intentions.

The breadth of study in each qualification gives learners opportunities to consider their practice in the context of professional practice with work from inception of ideas to completion. The assessment enables learners to demonstrate valuable skills such as analysis, planning, organisation and critical thinking in the context of developing practical outcomes.

Inclusivity is a key objective of these qualifications. Assessments do not prescribe the types of evidence required, allowing each learner to access the full range of achievement using the methods of working best suited to them. Core technical skills development that covers all practices has been combined into shared mandatory units. This means that all learners will demonstrate the level of their skills through the same units, regardless of individual accessibility needs, this enhances inclusivity and parity of assessment.

## **Pearson BTEC International Level 3 Qualifications in Performing Arts**

Choosing the most suitable size of qualification will depend on the learner's broader programme of study. For example, a learner who wishes to focus solely on performing arts may take the Diploma or Extended Diploma, while a learner who selects a smaller qualification, such as the Subsidiary Diploma or the Foundation Diploma, may choose to combine it with qualifications from other sectors, in order to support their desired progression. Smaller qualifications are also suitable for learners who are in employment and studying part-time.

Qualification structures have been designed to enable a learner who starts with the smallest qualification to progress easily to the larger qualifications.

- The Subsidiary Diploma, equivalent in size to one International A Level, is for learners who are looking to study performing arts as a one-year, part-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Foundation Diploma, equivalent in size to 1.5 International A Levels, is for learners who are looking to study performing arts as a two-year, part-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Diploma, equivalent in size to two International A Levels, is for learners who are looking to study performing arts as a two-year, full-time course and for those who wish to take it alongside another area of contrasting or complementary study, as part of a two-year, full-time study programme.
- The Extended Diploma, equivalent in size to three International A Levels, is for learners who are looking to study performing arts as a two-year, full-time course. If taken as part of a programme of study that includes other BTEC Internationals or A Levels, it supports progression to higher education. It also supports progression to an apprenticeship in the performing arts sector or to a further year of study at Level 3.

### **What do these qualifications cover?**

The content of this qualification has been developed in consultation with academics to ensure that it supports progression to higher education. In addition, employers and professional bodies have been involved and consulted in order to confirm that the content is appropriate and consistent with current practice should learners choose to enter employment directly in the performing arts sector. The qualification provides the knowledge, skills and understanding that will prepare learners for further study or training.

Learners taking this qualification will study mandatory learning and teaching modules including:

- Skills Development
- The Global Performing Arts Industry
- Personal Performing Arts Profile
- Collaborative Performing Arts Project.

The mandatory content allows learners to concentrate on the development of their technical performance skills and creation techniques and relate them to the performing arts industry.



### **What could these qualifications lead to?**

These qualifications offer learners the opportunity to develop their technical performing arts skills through a process of self-evaluation, practice and review. In addition to the sector-specific content available in this qualification, the requirements mean that learners develop the transferable and higher-order skills that are highly regarded by higher education and employers, for example communication, project management and problem solving.

These qualifications offer learners the opportunity to develop their technical performing arts skills over their course of study through a process of critical evaluation, practice and review, which are key skills for progression to higher education. The qualifications also support learners to become confident in taking ownership of and responsibility for their projects.

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

### **How do these qualifications provide employability skills?**

In the Pearson BTEC International Level 3 Qualifications in Performing Arts learning and teaching modules and assessment units, learners have opportunities during the teaching and learning phase to practise developing employability skills. The employability skills referenced in this specification are generally the following three main categories:

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

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

## **How do these qualifications provide transferable knowledge and skills for higher education?**

All BTEC International Level 3 qualifications provide transferable knowledge and skills that prepare learners for progression to higher education. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- practical and personal communication skills.

BTEC learners can also benefit from opportunities for deep learning, where they are able to make connections among learning and teaching modules and assessment units and select areas of interest for detailed study. BTEC International Level 3 qualifications provide a vocational context in which learners can develop the knowledge and skills required for particular degree courses, including:

- problem solving
- teamwork
- project work
- presentation
- analytical skills
- creative development.

## 2 Structure

### Structure of the qualifications

Learners must complete all mandatory assessment units outlined in the structure and achieve a Pass grade or above for each assessment criterion in all assessment units.

#### **Pearson BTEC International Level 3 Subsidiary Diploma in Performing Arts – 360 GLH**

The Subsidiary Diploma includes two learning and teaching modules, assessed through one mandatory and two optional assessment units. Learners must complete one mandatory assessment unit and achieve a Pass grade or above in at least two assessment units.

#### **Pearson BTEC International Level 3 Foundation Diploma in Performing Arts – 510 GLH**

The Foundation Diploma includes two learning and teaching modules, assessed through four mandatory assessment units. Learners must complete all mandatory assessment units and achieve a Pass grade or above in at least three of the four assessment units.

#### **Pearson BTEC International Level 3 Diploma in Performing Arts – 720 GLH**

The Diploma includes four learning and teaching modules, assessed through five mandatory and two from three optional assessment units. Learners must complete five mandatory assessment units and choose two from three optional units and achieve a Pass grade or above in both optional skills development units and at least three other assessment units.

#### **Pearson BTEC International Level 3 Extended Diploma in Performing Arts – 1080 GLH**

The Extended Diploma includes four learning and teaching modules, assessed by 11 mandatory assessment units. Learners must complete all assessment units and achieve a Pass grade or above in the mandatory assessment units (H22 and the three assessment units from either Module A, B, C, D or E) and at least five other assessment units.

These tables show all the assessment units and the qualifications they contribute to for each pathway.

### Pearson BTEC International Level 3 in Performing Arts

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
A Performing Arts Skills Development – 450 GLH	A1 Exploring Performance Styles	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	A2 Creating Performance Material	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	A3 Performing for an Audience	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
F The Global Performing Arts Industry – 60 GLH	F16 Planning a Career in the Industry	60	M	M	M	M
G Personal Performing Arts Profile – 300 GLH	G17 Using Development Plans to Refine Skills	90				M
	G18 Producing a Personal Project	90			M	M
	G19 Using Material for Self-promotion and Networking	90			M	M
	G20 International Profile	30				M
H Collaborative Performing Arts Project – 270 GLH	H21 Undertaking a Defined Creative or Administrative Role	90				M
	H22 Using Creative Collaboration to Develop a Project	90			M	M
	H23 Producing a Collaborative Project	90			M	M

\* Choose two from three optional assessment units in Module A

PSA = Pearson Set Assignment

GLH = Guided Learning Hours

### Pearson BTEC International Level 3 in Performing Arts (Acting)

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
B Acting Skills Development – 450 GLH	B4 Exploring Performance Styles	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	B5 Creating Performance Material	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	B6 Performing as an Actor for an Audience	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
F The Global Performing Arts Industry – 60 GLH	F16 Planning a Career in the Industry	60	M	M	M	M
G Personal Performing Arts Profile – 300 GLH	G17 Using Development Plans to Refine Skills	90				M
	G18 Producing a Personal Project	90			M	M
	G19 Using Material for Self-promotion and Networking	90			M	M
	G20 International Profile	30				M
H Collaborative Performing Arts Project – 270 GLH	H21 Undertaking a Defined Creative or Administrative Role	90				M
	H22 Using Creative Collaboration to Develop a Project	90			M	M
	H23 Producing a Collaborative Project	90			M	M

\* Choose two from three optional assessment units in Module B

PSA = Pearson Set Assignment  
GLH = Guided Learning Hours

## Pearson BTEC International Level 3 in Performing Arts (Dance)

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
C Dance Skills Development – 450 GLH	C7 Exploring Performance Styles	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	C8 Creating Performance Material	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	C9 Performing as a Dancer as Part of an Ensemble	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
F The Global Performing Arts Industry – 60 GLH	F16 Planning a Career in the Industry	60	M	M	M	M
G Personal Performing Arts Profile – 300 GLH	G17 Using Development Plans to Refine Skills	90				M
	G18 Producing a Personal Project	90			M	M
	G19 Using Material for Self-promotion and Networking	90			M	M
	G20 International Profile	30				M
H Collaborative Performing Arts Project – 270 GLH	H21 Undertaking a Defined Creative or Administrative Role	90				M
	H22 Using Creative Collaboration to Develop a Project	90			M	M
	H23 Producing a Collaborative Project	90			M	M

\* Choose two from three optional assessment units in Module C

PSA = Pearson Set Assignment

GLH = Guided Learning Hours

## Pearson BTEC International Level 3 in Performing Arts (Musical Theatre)

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
D Musical Theatre Skills Development – 450 GLH	D10 Exploring Performance Styles	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	D11 Creating Performance Material	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	D12 Performing Musical Theatre for an Audience	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
F The Global Performing Arts Industry – 60 GLH	F16 Planning a Career in the Industry	60	M	M	M	M
G Personal Performing Arts Profile – 300 GLH	G17 Using Development Plans to Refine Skills	90				M
	G18 Producing a Personal Project	90			M	M
	G19 Using Material for Self-promotion and Networking	90			M	M
	G20 International Profile	30				M
H Collaborative Performing Arts Project – 270 GLH	H21 Undertaking a Defined Creative or Administrative Role	90				M
	H22 Using Creative Collaboration to Develop a Project	90			M	M
	H23 Producing a Collaborative Project	90			M	M

\* Choose two from three optional assessment units in Module D

PSA = Pearson Set Assignment

GLH = Guided Learning Hours

## Pearson BTEC International Level 3 in Performing Arts (Circus)

Learning and teaching module	Related assessment units	GLH	360 Subsidiary Diploma*	510 Foundation Diploma	720 Diploma*	1080 Extended Diploma
E Circus Skills Development – 450 GLH	E13 Exploring Performance Styles	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	E14 Creating Performance Material	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
	E15 Performing for an Audience	150	O (PSA)	M (PSA)	O (PSA)	M (PSA)
F The Global Performing Arts Industry – 60 GLH	F16 Planning a Career in the Industry	60	M	M	M	M
G Personal Performing Arts Profile – 300 GLH	G17 Using Development Plans to Refine Skills	90				M
	G18 Producing a Personal Project	90			M	M
	G19 Using Material for Self-promotion and Networking	90			M	M
	G20 International Profile	30				M
H Collaborative Performing Arts Project – 270 GLH	H21 Undertaking a Defined Creative or Administrative Role	90				M
	H22 Using Creative Collaboration to Develop a Project	90			M	M
	H23 Producing a Collaborative Project	90			M	M

\* Choose two from three optional assessment units in Module E

PSA = Pearson Set Assignment

GLH = Guided Learning Hours



## Pearson Set Assignment units

This is a summary of the type and availability of set assignment units. For more information, see *Section 5 Assessment structure*, and the units and sample assessment materials.

- The Pearson set assignments (PSAs) for this qualification will be available for all the skills development modules. There will be tasks for all three of the related assessment units.
- Learners on the Subsidiary Diploma and Foundation Diploma are required to complete one of these units using a PSA.
- Learners on the Diploma and Extended Diploma are required to complete two of these units using the PSA. The remaining units in the qualification can be set internally or use a PSA.
- Two PSAs will be available for each one-year period and centres may choose which of these two PSAs they wish to assess.

	<b>Subsidiary Diploma</b>	<b>Foundation Diploma</b>	<b>Diploma</b>	<b>Extended Diploma</b>
<b>Skills units you need to take</b>	Two out of three skills units	All three skills units	Two out of three skills units	All three skills units
<b>How many of these should be a PSA?</b>	One skills unit	One skills unit	Two skills units	Two skills units
<b>What about the rest?</b>	If you meet the minimum requirement for PSA then the remaining skills units in your qualification can be either internally set or PSA.			

<b>Unit</b>	<b>Type</b>
<b>A: Performing Arts Skills Development</b>	<ul style="list-style-type: none"> <li>• Three assignments set by Pearson and marked by the centre.</li> <li>• The recommended assessment period is 25 hours.</li> </ul>
<b>B: Acting Skills Development</b>	<ul style="list-style-type: none"> <li>• Three assignments set by Pearson and marked by the centre.</li> <li>• The recommended assessment period is 25 hours.</li> </ul>
<b>C: Dance Skills Development</b>	<ul style="list-style-type: none"> <li>• Three assignments set by Pearson and marked by the centre.</li> <li>• The recommended assessment period is 25 hours.</li> </ul>

Unit	Type
<b>D: Musical Theatre Skills Development</b>	<ul style="list-style-type: none"> <li>• Three assignments set by Pearson and marked by the centre.</li> <li>• The recommended assessment period is 25 hours.</li> </ul>
<b>E: Circus Skills Development</b>	<ul style="list-style-type: none"> <li>• Three assignments set by Pearson and marked by the centre.</li> <li>• The recommended assessment period is 25 hours.</li> </ul>

## Assessment

### Synoptic assessment

Synoptic assessment requires learners to apply learning from across the qualification to the completion of defined vocational tasks. The design of these qualifications is fundamentally to promote iterative integrated assessment through learning and teaching modules which provides a strong basis for synoptic assessment.

The synoptic assessment in the Subsidiary Diploma and Foundation Diploma is related to the learning and teaching of performing arts skills in either *Module A: Performing Arts Skills Development*, *Module B: Acting Skills Development*, *Module C: Dance Skills Development*, *Module D: Musical Theatre Skills Development* or *Module E: Circus Skills Development*. In this assessment learners apply their learning synoptically in relation to an industry-style brief. The synoptic assessment is through a set of interconnected tasks related to a defined vocational theme, where learners use a broad range of planning, collaborative skills, practical exploration, creative thinking, industry knowledge and technical skills to develop performance material to achieve the requirements of the brief.

In completing the synoptic assessment units, learners will select and apply learning from the other learning and teaching *Module F: The Global Performing Arts Industry*. This requires learners to develop their knowledge and understanding of the international performing arts industry, including roles, organisations and capitalising on job opportunities.

In the Diploma and Extended Diploma, learners build on the three linked synoptic assessments in A1, A2 and A3; B4, B5 and B6; C7, C8 and C9; D10, D11 and D12; E13, E14 and E15 with the assessment on F16 where learners are required to collaborate on a performing arts project using the skills they have gained in Modules A, B, C, D and E. Learners are required to use aspects of their technical, creative and collaborative performing arts skills to produce a technically adept collaborative performing arts project. To do this, learners will draw on their creative and performance skills and select and apply learning from other learning and teaching modules to realise the outcome, including knowledge of the industry, organisational and collaborative skills, creative thinking, technical performance skills and professional behaviours. These skills are highly regarded by higher education and employers and will greatly benefit learners who want to progress to these areas.

### Language of assessment

Assessment of the units for these qualifications is available in English but can be translated as necessary. All learner work must be available for standardisation in English. A learner taking the qualifications may be assessed in Sign Language where it is permitted for the purpose of reasonable adjustment.

For information on reasonable adjustments see *Section 7: Administrative arrangements*.

## Grading in these qualifications

The Pearson BTEC International Level 3 Subsidiary Diploma, Foundation Diploma, Diploma and Extended Diploma in Performing Arts are graded using an overall qualification grading of P to D\* for the former and PPP to D\*D\*D\* for the latter. BTEC International Level 3 qualifications are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Subsidiary Diploma, Foundation Diploma	P to D*
Diploma	PP to D*D*
Extended Diploma	PPP to D*D*D*

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual assessment units. The Information Manual gives full information.

Each learning and teaching module defines the range of content that learners will cover. The assessment evidence produced is presented and assessed against assessment units. Assessment units are each assessed against six criteria, which are graded on a scale of Distinction, Merit, Pass and Unclassified.

See *Section 9: Understanding the qualification grade*, for more information on grading and the proportionate weighting of assessment units towards overall qualification grades.

## Understanding your learning and teaching modules and assessment units

This section sets out the required teaching and learning content areas and how they should be delivered.

Each learning and teaching module has a number of content areas, which set out:

- the content to be covered
- how it can be approached for effective teaching and learning.

All areas of content are mandatory. Within the scope of these mandatory areas of content, you will be able to select and deliver specific content covering technical skills and career progression routes relevant to learners' interests and ambitions across evolving performing arts disciplines.

Learners should take assessments only once the relevant learning and teaching module content has been covered.

A brief explanation is given below of how the learning and teaching modules are set out. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme read and take note of this section.

Learning and teaching module title: certificates will include the title of the learning and teaching module and related assessment units, for example *The Global Performing Arts Industry: Planning a Career in the Industry*, and the grades achieved for each criterion in the assessment units.

Assessment summary: this section defines the scope, style and depth of learning. You can see where learners should be focusing on basic requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs used in the assessment objectives in *Appendix 2*.

### Essential information for assessment:

#### Assessment unit A1 - Skills Development

##### Recommended evidence

This module contains three assessment units, A1.1, A1.2 and A1.3. Pearson Set Assignments (PSAs) are available for all three.  
Learners on the Subsidiary Diploma or Diploma are required to complete one of these units using a PSA, learners on a Foundation Diploma or Extended Diploma are required to complete two of these units using a PSA.  
Remaining assessment units may be assessed internally using the following guidance:  
**A1.1/1.2** Two pieces based on two different performance styles.  

- This might be a video of original performances or a performance of pieces reworked into other styles.

**A1.3** Breakdown of stylistic features and elements used within their work.  

- This might be demonstration to camera using extracts of performance or screen recording with audio commentary.

Summary of evidence in relation to assessment objectives, including recommended formats.

The assessment objectives are statements indicating the scope of learning for the assessment unit and relate to the evidence and assessment criteria.

##### Assessment criteria and amplification for decisions

A1.1 Apply stylistic conventions to performance material in response to a brief		
<b>A1.P1</b> Pass Adequate	<b>A1.M1</b> Merit Effective	<b>A1.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners exhibit an appropriate application of stylistic conventions, demonstrating an understanding of the selected stylistic techniques and processes.</p> <p>At <b>Merit</b>, learners exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected styles.</p> <p>At <b>Distinction</b>, learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected styles.</p>		

Standard for criteria at Pass, Merit and Distinction level for corresponding assessment objective. See Appendix 2 for definition of these terms.

Essential information on how the assessment criteria should be used to assess performance for each assessment objective.



## 3 Content

### Index of modules

This section contains all the modules developed for these qualifications. Please refer to *page 10-14* to check which units are available in the qualifications in this sector.

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# Module A: Performing Arts Skills Development

Level: 3

Unit type: **Internal**

Subsidiary Diploma guided learning hours: 300

Foundation Diploma guided learning hours: 450

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## Introduction

Modern performing arts practitioners need to meet broad and varied requirements, including the ability to adapt to performance styles, production and creation contexts, and to understand how stylistic knowledge fits into them.

Performance skills are interrelated in terms of using and adapting to different elements, contexts and requirements. This module develops the ability to apply knowledge and skills related to the key areas of the industry. As a general pathway, it allows learners to study styles from across the specialism or to focus when they find an area of interest. The module requires significant learning and teaching time to explore and develop performance techniques in different contexts. It presents a series of short learning projects that establish and refine skills, so that learners are able to adapt them independently to a range of vocational situations. The projects will help learners develop contextual understanding in practical scenarios and break down the traits used in genres and styles. The technological, structural and creative skills associated with performance creation are refined over a period of time, allowing a holistic learning journey associated with the skills of a modern performer. The projects help learners develop key complementary skills, such as professional skills and critical reflection.

This module is assessed through three assessment units for learners studying the Foundation Diploma or two assessment units for those studying the Subsidiary Diploma. These assessment units draw from the range of content in the module to allow learners to demonstrate a breadth of skills and knowledge applied to vocational contexts.

This synoptic module draws on the learning from *Module F: The Global Performing Arts Industry* in the response to a vocational brief related to industry roles and freelance work. The module also provides a depth and breadth of skills related to undertaking the large-scale vocational projects in *Module G: Personal Performing Arts Profile* and *Module H: Collaborative Performing Arts Project*.

This module prepares learners for progression by developing the performance skills and critical thinking needed to succeed on higher education courses related to the sector and in entry-level positions in the industry.

## Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Foundation Diploma must complete all three assessment units.

Learners studying the Subsidiary Diploma must complete any two of the assessment units.

Learners studying the Diploma must complete any two of the assessment units.

Learners studying the Extended Diploma must complete all three assessment units.

Assessment unit	Assessment objectives
<b>A1: Exploring performance styles</b>	<ol style="list-style-type: none"> <li>1. Apply stylistic conventions to performance material in response to a brief</li> <li>2. Apply performance skills and techniques to performance material in response to a brief</li> <li>3. Review the stylistic conventions of performance material</li> </ol>
<b>A2: Creating performance material</b>	<ol style="list-style-type: none"> <li>1. Demonstrate an understanding of performance skills and techniques when creating and developing performance material in response to a brief</li> <li>2. Apply creative processes when developing performance material in response to a brief</li> <li>3. Apply technical skills when creating performance material</li> </ol>
<b>A3: Performing for an audience</b>	<ol style="list-style-type: none"> <li>1. Develop and realise a performance through rehearsal</li> <li>2. Review creative decisions made in rehearsal</li> <li>3. Apply performance skills and techniques to a performance for an audience</li> </ol>

## Summary of learning and teaching

Content theme	Learning and teaching areas
<b>Performance styles</b>	Exploring the development of performance styles from different parts of the world.
	Exploring characteristics of performance styles from different parts of the world.
	Interpreting performance styles from different parts of the world.
<b>Contextual factors of performance work</b>	Exploring social and cultural factors of work.
	Using production and performance elements in context.
	Exploring practitioners' work.
<b>Developing performance techniques</b>	Identifying performance techniques.
	Exploring performance techniques.
	Refining performance techniques.
<b>Developing a performance</b>	Identifying and analysing material.
	Developing material.
	Performing material.
<b>Developing performance creation skills</b>	Exploring performance creation techniques.
	Developing material.
	Presenting a created performance.
<b>Developing professional skills</b>	Planning and organising a project.
	Identifying, setting up and using necessary equipment/props/space.
	Adhering to professional practice in rehearsal.
<b>Performing arts in the community</b>	Exploring performing arts in the community.
	Developing material for a community purpose.
	Performing a community-based piece.
<b>Critical reflection</b>	Critically analysing processes and performance.
	Presenting critical analysis.

## Learning and teaching – content and delivery

Learners must cover the following content before they sit the assessment units for this module. The content is designed to allow learners to explore and develop skills in practical vocational contexts. It can be delivered as a series of short projects or combined for a more holistic learning journey.

Learners studying the Foundation Diploma should cover each content theme in a depth appropriate to the 450 GLH. For learners studying the Subsidiary Diploma, all content themes should be covered but the depth of coverage of each theme should reflect the two assessment units selected by the learner.

### Performance styles

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment unit A1.

Learners will take part in practical sessions, workshops and short projects that explore performance styles. Sessions will look at the development of performance styles throughout history. Learners will explore these styles practically by taking part in short projects, where they will look at and develop skills and underpinning knowledge related to working with different styles from different parts of the world, including:

- how genres and styles from different times and places relate
- how styles from different times and places use performance elements
- technical conventions of genres from different times and places
- practical preparations for performing in different styles
- the interpretation of the performance of different styles.

In these short projects, learners should produce a performance, in either a live or a filmed context, for at least three performance styles, such as:

- classical dance (could include ballet/period dance)
- modern/contemporary dance (could include commercial/lyrical)
- world dance (could include hip-hop, Yangko, Kathak, Salsa etc.)
- music performance
- opera (both European and other continents)
- physical theatre
- classical theatre (could include Greek/Shakespeare)
- world theatre (could include Noh, Kabuki, Han and Tang etc.)
- scripted performance
- performance for screen
- musical theatre
- magic
- mime
- spoken word
- puppetry
- circus arts
- performance arts.

*(Styles can come from sub-sections of suggestions, such as different modern dance styles etc., and can be embedded with other learning throughout the year.)*

## Contextual factors of performance work

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units A1 or A2.

Learners will take part in theoretical sessions and practical workshops, exploring the contextual factors that influence a practitioner's work. Workshops will explore the work of prominent practitioners from different parts of the world and analyse meaning and context. Learners must explore the following areas in relation to the pieces of work:

- cultural, social and historical influences
- economic and political factors
- geographical and physical factors
- influence of other practitioners
- public and critical responses to their work.

In the sessions, learners should develop their underpinning knowledge of contextual understanding and how, as performers, it applies to them practically in the following ways, through:

- exploration of themes in the work and how they are communicated
- use of creative ideas and intentions
- exploration of target audiences and intended effect
- use of performance and production elements.

## Developing performance techniques

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop their performance skills and techniques through workshops and practical sessions. They will take part in projects to improve their performance skills. They should focus on different techniques for development appropriate to their performance style(s) of choice, including the following:

- exploring physical techniques and skills
- exploring interrelated skills (such as vocal skills)
- sourcing and using resources for developing, such as
  - online resources
  - tutorials
  - peer-to-peer learning
- exploring contrasting practitioners in terms of
  - researching techniques
  - time and place
  - comparing and contrasting styles
- developing routines for improvement.

In these short workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- controlling of performance elements
- selecting and developing performance material
- developing interpretation skills
- preparing for a performance
- performing material to an audience.

### **Developing a performance**

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units A2 or A3.

Learners should develop and apply performance skills related to working towards a performance, such as:

- developing and interpreting materials as a group
- refining material through group rehearsal
- presenting a performance to an audience.

Learners will explore and develop the skills and techniques related to working on a performance. They must take part in extended projects to develop, analyse and improve group performance skills, including:

- communicating as a group
- agreeing on structure and version of material/artistic vision
- contributing to the development of material
- preparing for a rehearsal
- leading a rehearsal
- taking and responding to directions
- giving and receiving constructive criticism
- reflecting on a rehearsal
- establishing goals and aims for future rehearsals.

### **Developing performance creation skills**

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units A1 or A2.

Learners will take part in workshops, sessions and short projects to develop their performance creation skills and techniques. They will explore different types of performance creation in a practical way by running short projects that create performance for at least two different media and contexts, such as:

- original devised performance
- reinterpretation of existing material
- theatre in education
- theatre for children
- performance for a national or international event

- performance for media, such as
  - radio play
  - public information film/performance
  - advert.

In these workshops and projects, learners should develop their performance creation skills and techniques, including the following:

- responding to purposes or constraints
- using stimuli to generate ideas
  - themes
  - visual
  - aural
  - media
- practically exploring and shaping of creative ideas
- developing and refining created performances
  - selecting and rejecting ideas and material
  - responding to feedback
  - shaping and refining material to resolve problems
- presenting created performance.

### Developing professional skills

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop professional and complementary skills related to the performing arts industry through workshops and sessions. This area should be introduced and developed alongside other learning and teaching areas. It will include the following:

- Organisational skills:
  - scheduling and planning processes
  - managing time and setting deadlines
  - allocating and sourcing resources such as music or props
  - identifying issues and potential solutions.
- Technical skills:
  - setting up equipment and spaces such as rehearsal rooms
  - using equipment/props
  - maintaining equipment.
- Professional practice and conduct:
  - communication skills
  - working with others
  - preparing for sessions
  - considering resilience and mental wellbeing.

## Performing arts in the community

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units A2 or A3.

Learners will take part in theoretical sessions and practical workshops, exploring how performing arts can be used in the community. They will take part in workshops where they will explore contexts and roles in community projects. They must explore the following areas:

- purpose of the work
- funding avenues
- style and type of work
- cultural expectations and local customs
- clients
- audience
- physical and legal constraints
  - copyright and how this works in particular countries
  - performance space
  - resources.

In the sessions, learners should develop their understanding of different skills and roles related to producing community-focused work:

- liaising
- facilitating
- organising
- performing
- making contacts
- creating public awareness
- working with outside agencies
- coordinating groups
- leading workshops
- rehearsing mixed groups
- contributing to client care.

## Critical reflection

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will explore and develop ways to apply critical reflection to performance work through practical sessions and group discussions. They will apply and develop these skills when performing in some of their other learning and teaching areas, as appropriate, critically reflecting on at least two of their works. They should develop skills in:

- analysing process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- using evaluative language.



Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

## Essential information for assessment

This module contains three assessment units, A1, A2 and A3. Pearson Set Assignments (PSAs) are available for all three.

The table on page 15 shows how many assessment units for this module need to be completed according to programme size.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA.

Learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

The remaining assessment units must be assessed internally.

## Assessment unit A1 – Skills Development

### Recommended evidence

**A1.1/1.2** Two pieces based on two different performance styles.

- This might be a video of original performances or a performance of pieces reworked into other styles.

**A1.3** Breakdown of stylistic features and elements used within their work.

- This might be demonstration to camera using extracts of performance or screen recording with audio commentary.

### Assessment criteria and amplification for decisions

<b>A1.1 Apply stylistic conventions to performance material in response to a brief</b>		
<b>A1.P1</b> Pass Adequate	<b>A1.M1</b> Merit Effective	<b>A1.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners exhibit an appropriate application of stylistic conventions, demonstrating an understanding of the selected stylistic techniques and processes.</p> <p>At <b>Merit</b>, learners exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected styles.</p> <p>At <b>Distinction</b>, learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected styles.</p>		

<b>A1.2 Apply performance skills and techniques to performance material in response to a brief</b>		
<b>A1.P2</b> Pass Adequate	<b>A1.M2</b> Merit Effective	<b>A1.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners deploy and manipulate performance elements in a generally convincing fashion, demonstrating an awareness of the features of the selected genres/styles.</p> <p>At <b>Merit</b>, learners deploy and manipulate performance elements in a secure and convincing fashion, demonstrating a developed awareness of the features of the selected genres/styles.</p> <p>At <b>Distinction</b>, learners deploy and manipulate performance elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected genres/styles.</p>		

<b>A1.3 Review the stylistic conventions of performance material</b>		
<b>A1.P3</b> Pass Describe	<b>A1.M3</b> Merit Analyse	<b>A1.D3</b> Distinction Critically comment
<p>At <b>Pass</b>, learners provide an account of how stylistic conventions and performance elements have been deployed, with some reference to examples.</p> <p>At <b>Merit</b>, learners provide a detailed account of how stylistic conventions and performance elements have been deployed, with reference to relevant examples and intentions.</p> <p>At <b>Distinction</b>, learners provide a perceptive critical analysis of how stylistic conventions and performance elements have been deployed, with reference to pertinent examples and insightful intentions.</p>		

## Assessment unit A2 – Creating performance material

### Recommended evidence

- A2.1** Process log accounting for the development of their final project, which details both the creative and technical processes.
- This might be a video recording with audio commentary, video presentation or annotated pictures.
- A2.2/2.3** Final performance piece for a given brief.
- This may be an original devised piece, a reimaging or reinterpretation.

### Assessment criteria and amplification for decisions

#### A2.1 Demonstrate an understanding of performance skills and techniques when creating and developing performance material in response to a brief

**A2.P1** Pass  
Describe

**A2.M1** Merit  
Analyse

**A2.D1** Distinction  
Critically evaluate

At **Pass**, learners give an account of their creative processes and the use of exploratory skills and techniques in the development of performance material, with some reference to examples.

At **Merit**, learners give a detailed account of their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to relevant examples.

At **Distinction**, learners critically comment on their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to pertinent examples.

#### A2.2 Apply creative processes when developing performance material in response to a brief

**A2.P2** Pass  
Adequate

**A2.M2** Merit  
Consistent

**A2.D2** Distinction  
Accomplished

At **Pass**, learners demonstrate some ability to apply creative skills and techniques that develop and enhance performance material.

At **Merit**, learners demonstrate a proficient ability to apply creative skills and techniques that develop and enhance performance material.

At **Distinction**, learners demonstrate a proficient and fluent ability to apply creative skills and techniques that develop and enhance performance material.

<b>A2.3 Apply technical skills when creating performance material</b>		
<b>A2.P3</b> Pass Adequate	<b>A2.M3</b> Merit Consistent	<b>A2.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners demonstrate a capable application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Merit</b>, learners demonstrate a secure application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Distinction</b>, learners demonstrate a fluent application of technical skills to create a performance relevant for the given brief.</p>		

## Assessment unit A3 – Performing for an audience

### Recommended evidence

**A3.1/3.2** Materials demonstrating engagement within rehearsal sessions and debrief of sessions.

- This might include videos or audio recordings of rehearsals, group or individual debriefs, written commentary.

**A3.3** A video recording of a final completed performance.

### Assessment criteria and amplification for decisions

<b>A3.1 Develop and realise a performance through rehearsal</b>		
<b>A3.P1</b> Pass Adequate	<b>A3.M1</b> Merit Effective	<b>A3.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners approach rehearsal with some engagement and discipline, demonstrating an appropriate application of techniques and constructive collaborative working.</p> <p>At <b>Merit</b>, learners approach rehearsal with consistent engagement and discipline, demonstrating an application of techniques and collaborative working that contribute to the progression of the rehearsal.</p> <p>At <b>Distinction</b>, learners approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of the rehearsal.</p>		
<b>A3.2 Review creative decisions made in rehearsal</b>		
<b>A3.P2</b> Pass Describe	<b>A3.M2</b> Merit Analyse	<b>A3.D2</b> Distinction Critically evaluate
<p>At <b>Pass</b>, learners express how individual actions and decisions led to performance developments, with some reference to generic examples and developmental targets.</p> <p>At <b>Merit</b>, learners express how individual actions and decisions led to performance developments, with clear reference to relevant examples and detailed developmental targets.</p> <p>At <b>Distinction</b>, learners comprehensively express how individual actions and decisions led to performance developments, with clear reference to relevant, reasoned and detailed examples and developmental targets.</p>		
<b>A3.3 Apply performance skills and techniques to a performance for an audience</b>		
<b>A3.P3</b> Pass Adequate	<b>A3.M3</b> Merit Effective	<b>A3.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners perform, demonstrating some technical proficiency, stylistic awareness and appropriate expression.</p> <p>At <b>Merit</b>, learners perform, demonstrating accurate and consistent technical proficiency, stylistic interpretation and secure expression.</p> <p>At <b>Distinction</b>, learners perform, demonstrating fluent technical proficiency, refined stylistic flair and creative expression.</p>		

# Module B: Acting Skills Development

Level: 3

Unit type: **Internal**

Subsidiary Diploma guided learning hours: 300

Foundation Diploma guided learning hours: 450

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## Introduction

Modern actors are expected to meet a broad and varied range of requirements, including the ability to adapt to styles, context of performance and audience type, and to understand how stylistic knowledge fits into them.

Acting skills are interrelated in terms of using and adapting to different elements, production requirements and contexts. This module develops learners' ability to apply knowledge and skills related to the key areas of the industry. It requires significant learning and teaching time to explore and develop acting techniques in different contexts. The module involves a series of short learning projects to refine skills, so that learners are able to adapt them independently to vocationally varied situations. The projects allow the development of contextual and stylistic understanding in practical scenarios and help learners to break down the traits used in styles. The projects will also cover individual performance skills, which need to be developed over a period of time, to allow learners to refine their technical proficiency. The technological, structural and creative skills associated with performance creation are also refined over a period of time, allowing a holistic learning journey associated with the skills of a modern performer. The projects will allow learners to develop key complementary skills, such as professional skills and critical reflection.

This module is assessed through three assessment units for learners studying the Foundation Diploma or two assessment units for those studying the Subsidiary Diploma. These assessment units draw from the range of content in the module to allow the demonstration of a breadth of skills and knowledge applied to vocational contexts. This synoptic module draws on the learning from *Module F: The Global Performing Arts Industry* in the response to a vocational brief related to industry roles and freelance work. The module also provides a depth and breadth of skills related to undertaking the large-scale vocational projects in *Module G: Personal Performing Arts Profile* and *Module H: Collaborative Performing Arts Project*.

This module prepares learners for progression by developing the performance skills and critical thinking needed to succeed on higher education courses related to the sector and in entry-level positions in the industry.

## Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Foundation Diploma must complete all three assessment units.

Learners studying the Subsidiary Diploma must complete any two of the assessment units.

Learners studying the Diploma must complete any two of the assessment units.

Learners studying the Extended Diploma must complete all three assessment units.

Assessment unit	Assessment objectives
<b>B4: Exploring performance styles</b>	<ol style="list-style-type: none"> <li>1. Apply stylistic conventions to performance material in response to a brief</li> <li>2. Apply acting skills and techniques to performance material in response to a brief</li> <li>3. Review the stylistic conventions of performance material</li> </ol>
<b>B5: Creating performance material</b>	<ol style="list-style-type: none"> <li>1. Demonstrate an understanding of acting skills and techniques when creating and developing performance material in response to a brief</li> <li>2. Apply acting skills and techniques to the creative process in response to a brief</li> <li>3. Apply technical skills when creating performance material</li> </ol>
<b>B6: Performing as an actor for an audience</b>	<ol style="list-style-type: none"> <li>1. Develop and realise a performance through rehearsal</li> <li>2. Review creative decisions made in rehearsal</li> <li>3. Apply acting skills and techniques to a performance for an audience</li> </ol>



## Summary of learning and teaching

Content theme	Learning and teaching areas
<b>Acting styles</b>	Developing acting skills and techniques from different parts of the world.
	Exploring characteristics of performance styles from different parts of the world.
	Interpreting performance styles from different parts of the world.
<b>Contextual factors of performance work</b>	Developing a scripted performance.
	Using production and performance elements in context.
	Exploring the work of practitioners' from different parts of the world.
<b>Developing acting skills and techniques</b>	Developing a devised performance.
	Exploring performance techniques.
	Refining performance techniques.
<b>Developing a scripted performance</b>	Developing professional skills.
	Developing material.
	Performing material.
<b>Developing a devised performance</b>	Performing arts in the community.
	Developing material.
	Presenting a created performance.
<b>Developing professional skills</b>	Critical reflection.
	Identifying, setting up and using necessary equipment/props/space.
	Developing acting skills and techniques.
<b>Performing arts in the community</b>	Exploring performing arts in the community.
	Developing material for a community purpose.
	Developing a scripted performance.
<b>Critical reflection</b>	Critically analysing processes and performance.
	Presenting critical analysis.

## Learning and teaching – content and delivery

Learners must cover the following content before they sit the assessment units for this module. The content is designed to allow learners to explore and develop skills in practical vocational contexts. It can be delivered as a series of short projects or combined for a more holistic learning journey.

Learners studying the Foundation Diploma should cover each content theme in a depth appropriate to the 450 GLH. For learners studying the Subsidiary Diploma, all content themes should be covered but the depth of coverage of each theme should reflect the two assessment units selected by the learner.

### Acting styles

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units B4 or B5.

Learners will take part in practical sessions, workshops and short projects that explore acting styles. The sessions will look at the development of performance styles throughout history and learners will explore these practically by taking part in short projects, where they will look at and develop skills and underpinning knowledge related to working with different styles, including:

- how genres and styles from different parts of the world relate
- how different styles use acting skills and techniques
- technical conventions of genres from different parts of the world
- practical preparations for performing in different styles
- the interpretation of the performance of different styles from different parts of the world.

In these short projects, learners should produce a performance, in either a live or a filmed context, for at least three contrasting styles, such as:

- European and American styles e.g. absurdism, *commedia dell'arte*, epic, farce, Greek, melodrama, naturalism, realism, theatre of cruelty
- African styles e.g. Ancient Egyptian, Ghanaian, Joruba
- Asian styles e.g. Sanskrit, Kathakali, Shang, Han and Tang, Noh, Bunraku.

*(Styles can come from sub-sections of suggestions and can be embedded with other learning throughout the year.)*

## Contextual factors of performance work

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units B4 or B5.

Learners will take part in theoretical sessions and practical workshops, exploring the contextual factors that influence a practitioner's work. They will undertake workshops where they explore the work of prominent practitioners from different parts of the world and analyse meaning and context. They must explore the following areas in relation to the pieces of work:

- cultural, social and historical influences
- economic and political factors
- geographical and physical factors
- influence of other practitioners
- public and critical responses to their work.

In the sessions, learners should develop their underpinning knowledge of contextual understanding and how, as performers, it applies to them practically in the following ways, through:

- exploration of themes in the work and how they are communicated
- use of creative ideas and intentions
- target audiences and intended effect
- use of performance and production elements.

## Developing acting skills and techniques

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop their acting skills and techniques through workshops and practical sessions. They will take part in projects to improve their acting skills and techniques. They should focus on different techniques for development appropriate to their performance style(s) of choice, including the following:

- exploring physical techniques and skills
- exploring vocal techniques and skills
- sourcing and using resources for developing, such as
  - online resources
  - tutorials
  - peer-to-peer learning
- exploring contrasting practitioners in terms of
  - researching techniques
  - comparing and contrasting styles
- developing routines for improvement.

In these workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- using vocal skills for actors
- using space and levels
- using characterisation
- using movement and physical skills
- selecting and developing performance material
- developing interpretation skills
- preparing for a performance
- performing to an audience.

### **Developing a scripted performance**

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units B5 or B6.

Learners should develop and apply performance skills related to working towards a scripted performance, such as:

- developing and interpreting a script as a group
- analysing context and creative intentions of material
- auditioning for parts/roles
- exploring dramatic potential of material
- refining material through rehearsal
- performing a scripted performance to an audience.

Learners will explore and develop the skills and techniques related to working on a performance. They must take part in projects to develop, analyse and improve scripted performance skills, including:

- communicating as a group
- agreeing on creative intentions of material/artistic vision
- preparing for a rehearsal
- leading a rehearsal
- taking and responding to directions and notes
- giving and receiving constructive criticism
- reflecting on a rehearsal
- establishing goals and aims for future rehearsals.

## Developing a devised performance

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment unit B5.

Learners will take part in workshops, sessions and short projects to develop their skills and techniques in creating a devised performance. They will explore different types of devised performance in a practical way by running short projects that create performance for at least two different stimuli, such as the following:

### Themes:

- social
- cultural
- historical
- geographical
- political
- ethical.

### Visual:

- photograph
- painting
- sculpture
- graphic
- object.

### Text:

- poem
- short story
- quotation
- lyric.

### Aural:

- music/sound
- soundscape.

### Media:

- newspaper
- magazine
- documentary
- video.

In these workshops and projects, learners should develop their skills and techniques to include the following:

- responding to purposes or constraints
- using stimulus to generate ideas
- practically exploring and shaping of creative ideas

- developing and refining created performances
  - selecting and rejecting ideas and material
  - responding to feedback
  - shaping and refining material to resolve problems
- performing devised material.

### Developing professional skills

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop professional and complementary skills related to the performing arts industry through workshops and sessions. This area should be introduced and developed alongside other learning and teaching areas. It will include the following:

#### Organisational skills:

- scheduling and planning processes
- managing time and setting deadlines
- allocating and sourcing resources such as costume or props
- identifying issues and potential solutions.

#### Technical skills:

- setting up equipment and spaces such as rehearsal space
- using equipment/props
- maintaining equipment.

#### Professional practice and conduct:

- using communication skills
- working with others
- preparing for sessions
- considering resilience and mental wellbeing.

### Performing arts in the community

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units B5 or B6.

Learners will take part in theoretical sessions and practical workshops, exploring how performing arts can be used in the community. They will undertake workshops where they explore contexts and roles in community projects. They must explore the following areas:

- purpose of the work
- funding options
- style and type of work
- beneficiaries, participants and/or community stakeholders
- audience
- physical and legal constraints
  - copyright, safeguarding, licences and how these operate in a specific country
  - local expectations and customs
  - performance space
  - resources.

In the sessions, learners should develop their understanding of different skills and roles related to producing community-focused work:

- liaising
- facilitating
- organising
- performing
- networking
- raising public awareness
- working with community stakeholders
- coordinating groups
- leading workshops
- rehearsing diverse groups
- safeguarding.

### **Critical reflection**

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will explore and develop ways to apply critical reflection to performance work through practical sessions and group discussions. They will apply and develop these skills when performing in some of their other learning and teaching areas, as appropriate, critically reflecting on at least two of their works. They should develop skills in:

- analysing the creative process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- considering alternatives
- using evaluative language.

Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

## Essential information for assessment

This module contains three assessment units, B4, B5 and B6. Pearson Set Assignments (PSAs) are available for all three.

The table on page 15 shows how many assessment units for this module need to be completed according to programme size.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA.

Learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

The remaining assessment units must be assessed internally.

## Assessment unit B4 – Exploring performance styles

### Recommended evidence

**B4.1/4.2** Two pieces based on two different performance styles.

- This might be a video of original performances or a performance of pieces reworked into other styles.

**B4.3** Breakdown of stylistic features and elements used within their work.

- This might be demonstration to camera using extracts of performance or screen recording with audio commentary.

### Assessment criteria and amplification for decisions

<b>B4.1 Apply stylistic conventions to performance material in response to a brief</b>		
<b>B4.P1</b> Pass Adequate	<b>B4.M1</b> Merit Effective	<b>B4.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners exhibit an appropriate application of stylistic conventions, demonstrating an understanding of the selected stylistic techniques and processes.</p> <p>At <b>Merit</b>, learners exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected styles.</p> <p>At <b>Distinction</b>, learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected styles.</p>		



<b>B4.2 Apply acting skills and techniques to performance material in response to a brief</b>		
<b>B4.P2</b> Pass Adequate	<b>B4.M2</b> Merit Effective	<b>B4.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners deploy and manipulate performance elements in a generally convincing fashion, demonstrating an awareness of the features of the selected genres/styles.</p> <p>At <b>Merit</b>, learners deploy and manipulate performance elements in a secure and convincing fashion, demonstrating a developed awareness of the features of the selected genres/styles.</p> <p>At <b>Distinction</b>, learners deploy and manipulate performance elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected genres/styles.</p>		

<b>B4.3 Review the stylistic conventions of performance material</b>		
<b>B4.P3</b> Pass Describe	<b>B4.M3</b> Merit Analyse	<b>B4.D3</b> Distinction Critically comment
<p>At <b>Pass</b>, learners provide an account of how stylistic conventions and performance elements have been deployed, with some reference to examples.</p> <p>At <b>Merit</b>, learners provide a detailed account of how stylistic conventions and performance elements have been deployed, with reference to relevant examples and intentions.</p> <p>At <b>Distinction</b>, learners provide a perceptive critical analysis of how stylistic conventions and performance elements have been deployed, with reference to pertinent examples and insightful intentions.</p>		

## Assessment unit B5 – Creating performance material

### Recommended evidence

**B5.1** Process log accounting for the development of final project, which details both the creative and technical processes.

- This might be a video recording with audio commentary, video presentation or annotated pictures.

**B5.2/5.3** Final performance piece for a given brief.

- This may be an original devised piece, a reimaging or reinterpretation.

### Assessment criteria and amplification for decisions

#### B5.1 Demonstrate an understanding of acting skills and techniques when creating and developing performance material in response to a brief

**B5.P1** Pass  
Describe

**B5.M1** Merit  
Analyse

**B5.D1** Distinction  
Critically evaluate

At **Pass**, learners give an account of their creative processes and the use of exploratory skills and techniques in the development of performance material, with some reference to examples.

At **Merit**, learners give a detailed account of their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to relevant examples.

At **Distinction**, learners critically comment on their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to pertinent examples.

#### B5.2 Apply acting skills and techniques to the creative process in response to a brief

**B5.P2** Pass  
Adequate

**B5.M2** Merit  
Consistent

**B5.D2** Distinction  
Accomplished

At **Pass**, learners demonstrate some ability to apply creative skills and techniques that develop and enhance performance material.

At **Merit**, learners demonstrate a proficient ability to apply creative skills and techniques that develop and enhance performance material.

At **Distinction**, learners demonstrate a proficient and fluent ability to apply creative skills and techniques that develop and enhance performance material.

<b>B5.3 Apply technical skills used when creating performance material</b>		
<b>B5.P3</b> Pass Adequate	<b>B5.M3</b> Merit Consistent	<b>B5.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners demonstrate a capable application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Merit</b>, learners demonstrate a secure application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Distinction</b>, learners demonstrate a fluent application of technical skills to create a performance relevant for the given brief.</p>		

## Assessment unit B6 – Performing as an actor for an audience

### Recommended evidence

**B6.1/6.2** Materials demonstrating engagement within rehearsal sessions and debrief of sessions.

- This might include videos or audio recordings of rehearsals, group or individual debriefs, written commentary.

**B6.3** A video recording of a final completed performance.

### Assessment criteria and amplification for decisions

<b>B6.1 Develop and realise a performance through rehearsal</b>		
<b>B6.P1</b> Pass Adequate	<b>B6.M1</b> Merit Effective	<b>B6.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners approach rehearsal with some engagement and discipline, demonstrating an appropriate application of techniques and constructive collaborative working.</p> <p>At <b>Merit</b>, learners approach rehearsal with consistent engagement and discipline, demonstrating an application of techniques and collaborative working that contribute to the progression of the rehearsal.</p> <p>At <b>Distinction</b>, learners approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of the rehearsal.</p>		
<b>B6.2 Review creative decisions made in rehearsal</b>		
<b>B6.P2</b> Pass Describe	<b>B6.M2</b> Merit Analyse	<b>B6.D2</b> Distinction Critically evaluate
<p>At <b>Pass</b>, learners express how individual actions and decisions led to performance developments, with some reference to generic examples and developmental targets.</p> <p>At <b>Merit</b>, learners express how individual actions and decisions led to performance developments, with clear reference to relevant examples and detailed developmental targets.</p> <p>At <b>Distinction</b>, learners comprehensively express how individual actions and decisions led to performance developments, with clear reference to relevant, reasoned and detailed examples and developmental targets.</p>		
<b>B6.3 Apply acting skills and techniques to a performance for an audience</b>		
<b>B6.P3</b> Pass Adequate	<b>B6.M3</b> Merit Effective	<b>B6.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners perform, demonstrating some technical proficiency, stylistic awareness and appropriate expression.</p> <p>At <b>Merit</b>, learners perform, demonstrating accurate and consistent technical proficiency, stylistic interpretation and secure expression.</p> <p>At <b>Distinction</b>, learners perform, demonstrating fluent technical proficiency, refined stylistic flair and creative expression.</p>		

# Module C: Dance Skills Development

Level: 3

Unit type: **Internal**

Subsidiary Diploma guided learning hours: **300**

Foundation Diploma guided learning hours: **450**

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## Introduction

Modern dancers need to meet a broad and varied range of requirements, including the ability to adapt to styles, context of performance and performance space, and to understand how stylistic knowledge fits into them.

Dance skills are interrelated in terms of using and adapting to different elements, production requirements and contexts. This module develops learners' ability to apply knowledge and skills related to the key areas of the industry. It requires significant learning and teaching time to explore and develop dance techniques in different contexts. The module involves a series of short learning projects to refine skills, so that learners are able to adapt them independently to vocationally varied situations. The projects will allow the development of contextual and stylistic understanding in practical scenarios and give learners the ability to break down the traits used in styles. The projects cover individual technical dance skills, which need to be developed over a period of time to allow learners to refine their proficiency. The technological, structural and creative skills associated with performance creation are also refined over a period of time, allowing a holistic learning journey associated with the skills of a modern dancer. The projects will allow learners to develop key complementary skills, such as professional skills and critical reflection.

This module is assessed through three assessment units for learners studying the Foundation Diploma or two assessment units for those studying the Subsidiary Diploma. These assessment units draw from the range of content in the module to allow the demonstration of a breadth of skills and knowledge applied to vocational contexts. This synoptic module draws on the learning from *Module F: The Global Performing Arts Industry* in response to a vocational brief related to industry roles and freelance work. This module also provides a depth and breadth of skills related to undertaking the large-scale vocational projects in *Module G: Personal Performing Arts Profile* and *Module H: Collaborative Performing Arts Project*.

This module prepares learners for progression by developing the performance skills and critical thinking needed to succeed in higher education courses related to the sector and in entry-level positions in the industry.

## Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Foundation Diploma must complete all three assessment units.

Learners studying the Subsidiary Diploma must complete any two of the assessment units.

Learners studying the Diploma must complete any two of the assessment units.

Learners studying the Extended Diploma must complete all three assessment units.

Assessment unit	Assessment objectives
<b>C7: Exploring performance styles</b>	<ol style="list-style-type: none"> <li>1. Apply stylistic conventions to performance material in response to a brief</li> <li>2. Apply dance skills and techniques to performance material in response to a brief</li> <li>3. Review the stylistic conventions of performance material from around the world</li> </ol>
<b>C8: Creating performance material</b>	<ol style="list-style-type: none"> <li>1. Demonstrate an understanding of exploratory skills and techniques when creating and developing performance material in response to a brief</li> <li>2. Apply performance skills and techniques when developing performance material</li> <li>3. Apply technical skills when creating performance material</li> </ol>
<b>C9: Performing as a dancer as part of an ensemble</b>	<ol style="list-style-type: none"> <li>1. Contribute to the development of performance material through rehearsal</li> <li>2. Demonstrate an understanding of dance skills and techniques when rehearsing performance material</li> <li>3. Apply dance skills and techniques to a performance as part of an ensemble</li> </ol>

## Summary of learning and teaching

Content theme	Learning and teaching areas
<b>International dance styles</b>	Exploring the development of styles from different parts of the world.
	Exploring characteristics of dance styles from different parts of the world.
	Interpreting dance styles from different parts of the world.
<b>Contextual factors of performance work</b>	Exploring social, cultural and geographical factors of work.
	Use of production and performance elements in context.
	Exploring the work of practitioners from different parts of the world.
<b>Developing dance skills and techniques</b>	Identifying performance skills and techniques.
	Exploring performance skills and techniques.
	Refining performance skills and techniques.
<b>Developing improvisation skills</b>	Identifying and analysing stimulus material.
	Developing material.
	Performing material.
<b>Developing choreography skills</b>	Exploring choreographic devices and compositional structures in material from different parts of the world.
	Developing material.
	Applying choreography techniques to a performance.
<b>Developing professional skills</b>	Planning and organising a project.
	Identifying, setting up and using necessary equipment/props/space.
	Adhering to professional practice in rehearsal.
<b>Performing arts in the community</b>	Exploring performing arts in the community.
	Developing material for a community purpose.
	Performing to a community audience.
<b>Critical reflection</b>	Critically analysing processes and performance work.
	Presenting critical analysis.

## Learning and teaching – content and delivery

Learners must cover the following content before they sit the assessment units for this module. The content is designed to allow learners to explore and develop skills in practical vocational contexts. It can be delivered as a series of short projects or combined for a more holistic learning journey.

Learners studying the Foundation Diploma should cover each content theme in a depth appropriate to the 450 GLH. For learners studying the Subsidiary Diploma, all content themes should be covered but the depth of coverage of each theme should reflect the two assessment units selected by the learner.

### International dance styles

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units C7 or C8.

Learners will take part in practical sessions, workshops and short projects that explore dance styles. The sessions will look at the development of dance styles throughout history and from different parts of the world and learners will explore these practically by taking part in short projects, where they will look at and develop skills and underpinning knowledge related to working with different styles, including:

- how genres and styles from different parts of the world relate
- how styles use dance skills and techniques
- technical conventions of genres from different parts of the world
- practical preparations for performing in different styles
- the interpretation of the performance of different styles.

In these short projects, learners should produce a performance, in either a live or a filmed context, for at least three contrasting styles, such as:

- European and North American styles e.g. ballet, tap, jazz, street, commercial, ballroom, disco
- African styles e.g. ambas-i-bam, bikutsi, kwassa kwassa, makossa, zouglou
- Asian styles e.g. dunhuang, ribbon, barongan, joget, khon, jinta mai
- Latin American styles e.g. tango, salsa, samba, mambo, rhumba.

*(Styles can come from sub-sections of suggestions, such as different modern dance styles etc., and can be embedded with other learning throughout the year.)*

### Contextual factors of performance work

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units C7 or C8.

Learners will take part in theoretical sessions and practical workshops, exploring the contextual factors that influence a practitioner's work. They will take part in workshops where they explore the work of prominent practitioners from around the world and analyse its meaning and context. They must explore the following areas in relation to the pieces of work:

- cultural, social and historical influences
- economic and political factors



- geographical and physical factors
- influence of other practitioners
- public and critical responses to their work.

In the sessions, learners should develop their underpinning knowledge of contextual understanding and how, as performers, it applies to them practically in the following ways, through:

- exploration of themes in the work and how they are communicated
- use of creative ideas and intentions
- target audiences and intended effect
- use of performance and production elements.

### **Developing international dance skills and techniques**

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop their dance skills and techniques through workshops and practical sessions. They will take part in projects to improve their dance performance skills and techniques. They should focus on different techniques for development appropriate to their performance style(s) of choice, including the following:

- exploring physical techniques and skills in dance styles from around the world
- sourcing and using resources for developing, such as
  - online resources
  - tutorials
  - peer-to-peer learning
- exploring contrasting practitioners in terms of
  - researching techniques
  - time and place
  - comparing and contrasting styles
- developing routines for improvement.

In these short workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- controlling performance elements
- exploring technical dance skills related to style
- using space
- using characterisation
- using movement and physical skills
- selecting and developing performance material
- developing interpretation skills
- preparing for a performance
- performing material to an audience.

## Developing improvisation skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units C8 or C9.

Learners should develop and apply performance skills related to working towards an improvised performance, such as:

- contact improvisation
- use of improvisation in international dance styles
- choreographic development using improvisation (motif development, selection and refinement)
- mixing choreography and improvisation
- pure improvisation
- maintaining technique.

## Developing choreography skills

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units C8 or C9.

Learners will take part in workshops, sessions and short projects to develop their skills and techniques in creating performance work. They will explore different types of choreographic devices and compositional structures in a practical way by running short projects that create at least two different performances.

### Choreographic devices:

- motif and motif development
- contrast
- complementary
- unison
- canon (reverting: overlapping and non-overlapping, simultaneous, cumulative, loose)
- contact
- highlights and climax of logical sequencing
- positioning/relationship of dancers
- how choreography is used in international dance styles
- use of props and set.

### Compositional structures:

- binary
- ternary
- rondo
- episodic
- narrative
- chance
- collage
- theme and variation.

Learners will explore and develop the skills and techniques related to working on a performance. They must take part in projects to develop, analyse and improve performance skills, including:

- communicating as a group
- agreeing on version of material/artistic vision
- using technical skills
- contributing to the development of material
- taking and responding to directions and notes
- giving and receiving constructive criticism
- reflecting on a rehearsal
- establishing goals and aims for future rehearsals.

In these workshops and projects, learners should develop their performance creation skill and techniques, including the following:

- responding to purposes or constraints
- using choreographic devices
- developing movement material and motifs, using motif development techniques
- practically exploring and shaping of creative ideas
  - selecting and rejecting ideas and material
  - responding to feedback
  - shaping and refining material to resolve problems
- exploring relationships between movement and musical accompaniment
- positioning and relationships of dancers
- presenting created performance.

### Developing professional skills

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop professional and complementary skills related to the performing arts industry through workshops and sessions. This area should be introduced and developed alongside other learning and teaching areas. It will include the following:

#### Organisational skills:

- scheduling and planning processes
- managing time and setting deadlines
- allocating and sourcing resources such as music or props
- identifying issues and potential solutions.

#### Technical skills:

- setting up equipment and spaces such as rehearsal rooms
- using equipment/props
- maintaining equipment.

### **Professional practice and conduct:**

- using communication skills
- working with others
- preparing for sessions
- considering resilience and mental wellbeing.

### **Performing arts in the community**

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units C8 or C9.

Learners will take part in theoretical sessions and practical workshops, exploring how performing arts, in particular dance, can be used in the community. They will take part in workshops where they explore contexts and roles in community projects. They must explore the following areas:

- purpose of the work
- funding options
- style and type of work
- cultural expectations and local customs
- beneficiaries, participants and/or community stakeholders
- audience
- physical and legal constraints
  - copyright, safeguarding, licences and how these operate in different countries
  - performance space
  - resources.

In the sessions, learners should develop their understanding of different skills and roles related to producing community-focused work:

- liaising
- facilitating
- organising
- performing
- networking
- raising public awareness
- working with community stakeholders
- coordinating groups
- leading workshops
- rehearsing diverse groups
- safeguarding.

## Critical reflection

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will explore and develop ways to apply critical reflection to performance work through practical sessions and group discussions. They will apply and develop these skills when performing in some of their other learning and teaching areas, as appropriate, critically reflecting on at least two of their works. They should develop skills in:

- analysing the creative process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- considering alternatives
- using evaluative language.

Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

## Essential information for assessment

This module contains three assessment units, C7, C8 and C9. Pearson Set Assignments (PSAs) are available for all three.

The table on page 15 shows how many assessment units for this module need to be completed according to programme size.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA.

Learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

The remaining assessment units must be assessed internally.

## Assessment unit C7 – Exploring performance styles

### Recommended evidence

**C7.1/7.2** Two pieces based on two different performance styles.

- This might be a video of original performances or a performance of pieces reworked into other styles.

**C7.3** Breakdown of stylistic features and elements used in their work.

- This might be demonstration to camera using extracts of performance or screen recording with audio commentary.

### Assessment criteria and amplification for decisions

<b>C7.1 Apply stylistic conventions to performance material in response to a brief</b>		
<b>C7.P1</b> Pass Adequate	<b>C7.M1</b> Merit Effective	<b>C7.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners exhibit an appropriate application of stylistic conventions, demonstrating an understanding of the selected stylistic techniques and processes.</p> <p>At <b>Merit</b>, learners exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected styles.</p> <p>At <b>Distinction</b>, learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected styles.</p>		

<b>C7.2 Apply dance skills and techniques to performance material in response to a brief</b>		
<b>C7.P2</b> Pass Adequate	<b>C7.M2</b> Merit Effective	<b>C7.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners deploy and manipulate performance elements in a generally convincing fashion, demonstrating an awareness of the features of the selected genres/styles.</p> <p>At <b>Merit</b>, learners deploy and manipulate performance elements in a secure and convincing fashion, demonstrating a developed awareness of the features of the selected genres/styles.</p> <p>At <b>Distinction</b>, learners deploy and manipulate performance elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected genres/styles.</p>		

<b>C7.3 Review the stylistic conventions of performance material</b>		
<b>C7.P3</b> Pass Describe	<b>C7.M3</b> Merit Analyse	<b>C7.D3</b> Distinction Critically comment
<p>At <b>Pass</b>, learners provide an account of how stylistic conventions and performance elements have been deployed, with some reference to examples.</p> <p>At <b>Merit</b>, learners provide a detailed account of how stylistic conventions and performance elements have been deployed, with reference to relevant examples and intentions.</p> <p>At <b>Distinction</b>, learners provide a perceptive critical analysis of how stylistic conventions and performance elements have been deployed, with reference to pertinent examples and insightful intentions.</p>		

## Assessment unit C8 – Creating performance material

### Recommended evidence

- C8.1** Process log accounting for the development of final project, which details both the creative and technical processes.
- This might be a video recording with audio commentary, video presentation or annotated pictures.
- C8.2/8.3** Final performance piece for a given brief.
- This may be an original devised piece, a reimaging or reinterpretation.

### Assessment criteria and amplification for decisions

<b>C8.1 Demonstrate an understanding of exploratory skills and techniques when creating and developing performance material in response to a brief</b>		
<b>C8.P1</b> Pass Describe	<b>C8.M1</b> Merit Analyse	<b>C8.D1</b> Distinction Critically evaluate
<p>At <b>Pass</b>, learners give an account of their creative processes and the use of exploratory skills and techniques in the development of performance material, with some reference to examples.</p> <p>At <b>Merit</b>, learners give a detailed account of their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to relevant examples.</p> <p>At <b>Distinction</b>, learners critically comment on their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to pertinent examples.</p>		

<b>C8.2 Apply performance skills and techniques when developing performance material</b>		
<b>C8.P2</b> Pass Adequate	<b>C8.M2</b> Merit Consistent	<b>C8.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners demonstrate some ability to apply creative skills and techniques that develop and enhance performance material.</p> <p>At <b>Merit</b>, learners demonstrate a proficient ability to apply creative skills and techniques that develop and enhance performance material.</p> <p>At <b>Distinction</b>, learners demonstrate a proficient and fluent ability to apply creative skills and techniques that develop and enhance performance material.</p>		



<b>C8.3 Apply technical skills when creating performance material</b>		
<b>C8.P3</b> Pass Adequate	<b>C8.M3</b> Merit Consistent	<b>C8.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners demonstrate a capable application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Merit</b>, learners demonstrate a secure application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Distinction</b>, learners demonstrate a fluent application of technical skills to create a performance relevant for the given brief.</p>		

## Assessment unit C9 – Performing as a dancer as part of an ensemble

### Recommended evidence

**C9.1/9.2** Materials demonstrating engagement within rehearsal sessions and debrief of sessions.

- This might include videos or audio recordings of rehearsals, group or individual debriefs, written commentary.

**C9.3** A video recording of a final completed performance.

### Assessment criteria and amplification for decisions

#### C9.1 Contribute to the development of performance material through rehearsal

**C9.P1** Pass  
Adequate

**C9.M1** Merit  
Effective

**C9.D1** Distinction  
Accomplished

At **Pass**, learners approach rehearsal with some engagement and discipline, demonstrating an appropriate application of techniques and constructive collaborative working.

At **Merit**, learners approach rehearsal with consistent engagement and discipline, demonstrating an application of techniques and collaborative working that contribute to the progression of the rehearsal.

At **Distinction**, learners approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of the rehearsal.

#### C9.2 Demonstrate an understanding of dance skills and techniques when rehearsing performance material

**C9.P2** Pass  
Describe

**C9.M2** Merit  
Analyse

**C9.D2** Distinction  
Critically evaluate

At **Pass**, learners express how individual actions and decisions led to performance developments, with some reference to generic examples and developmental targets.

At **Merit**, learners express how individual actions and decisions led to performance developments, with clear reference to relevant examples and detailed developmental targets.

At **Distinction**, learners comprehensively express how individual actions and decisions led to performance developments, with clear reference to relevant, reasoned and detailed examples and developmental targets.

<b>C9.3 Apply dance skills and techniques to a performance as part of an ensemble</b>		
<b>C9.P3</b> Pass Adequate	<b>C9.M3</b> Merit Effective	<b>C9.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners perform, demonstrating some technical proficiency, stylistic awareness and appropriate expression.</p> <p>At <b>Merit</b>, learners perform, demonstrating accurate and consistent technical proficiency, stylistic interpretation and secure expression.</p> <p>At <b>Distinction</b>, learners perform, demonstrating fluent technical proficiency, refined stylistic flair and creative expression.</p>		



# Module D: Musical Theatre Skills Development

Level: 3

Unit type: **Internal**

Subsidiary Diploma guided learning hours: 300

Foundation Diploma guided learning hours: 450

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## Introduction

Modern musical theatre practitioners need to meet a broad and varied range of requirements, including the ability to adapt to styles, context of performance and performance space, and to understand how stylistic knowledge fits into them.

The skills involved in musical theatre are interrelated in terms of using and adapting to different elements, production requirements and contexts. This module develops learners' ability to apply knowledge and skills related to the key areas of the industry. It requires significant learning and teaching time to explore and develop dance, acting and vocal techniques in different contexts. It involves a series of short learning projects to refine skills, so that learners are able to adapt them independently to vocationally varied situations. The projects allow the development of contextual and stylistic understanding in practical scenarios, and give learners the ability to break down the traits used in styles. The projects also cover individual technical skills, which need to be developed over a period of time to allow learners to refine their proficiency.

The technological, structural and creative skills associated with performance creation are also refined over a period of time, allowing a holistic learning journey associated with the skills of a modern musical theatre performer. The projects will allow learners to develop key complementary skills, such as professional skills and critical reflection.

This module is assessed through three assessment units for learners studying the Foundation Diploma or two assessment units for those studying the Subsidiary Diploma. These assessment units draw from the range of content in the module to allow the demonstration of a breadth of skills and knowledge applied to vocational contexts. This synoptic module draws on the learning from *Module F: The Global Performing Arts Industry* in response to a vocational brief related to industry roles and freelance work. The module also provides a depth and breadth of skills related to undertaking the large-scale vocational projects in *Module G: Personal Performing Arts Profile* and *Module H: Collaborative Performing Arts Project*.

This module prepares learners for progression by developing the performance skills and critical thinking needed to succeed on higher education courses related to the sector and in entry-level positions in the industry.

## Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Foundation Diploma must complete all three assessment units.

Learners studying the Subsidiary Diploma must complete any two of the assessment units.

Learners studying the Diploma must complete any two of the assessment units.

Learners studying the Extended Diploma must complete all three assessment units.

Assessment unit	Assessment objectives
<b>D10: Exploring performance styles</b>	<ol style="list-style-type: none"> <li>1. Apply stylistic conventions to performance material in response to a brief</li> <li>2. Apply skills and techniques to performance material in response to a brief</li> <li>3. Review the stylistic conventions of performance material</li> </ol>
<b>D11: Creating performance material</b>	<ol style="list-style-type: none"> <li>1. Demonstrate an understanding of musical theatre skills and techniques when creating and developing performance material in response to a brief</li> <li>2. Apply musical theatre skills and techniques to the creative process in response to a brief</li> <li>3. Apply technical skills when creating performance material</li> </ol>
<b>D12: Performing musical theatre for an audience</b>	<ol style="list-style-type: none"> <li>1. Develop and realise a performance through rehearsal</li> <li>2. Review creative decisions made in a rehearsal</li> <li>3. Apply performance skills and techniques to a musical theatre performance for an audience</li> </ol>

## Summary of learning and teaching

Content theme	Learning and teaching areas
<b>Musical theatre styles</b>	Exploring the development of styles of musical theatre from different times and places.
	Exploring characteristics of musical theatre styles from different parts of the world.
	Interpreting musical theatre styles from different parts of the world.
<b>Contextual factors of performance work</b>	Exploring social and cultural factors of work.
	Using production and performance elements in context.
	Exploring practitioners' work from different parts of the world.
<b>Developing vocal skills for musical theatre</b>	Exploring techniques.
	Developing skills.
	Refining vocal skills for musical theatre performance.
<b>Developing dance skills for musical theatre</b>	Exploring techniques.
	Developing skills.
	Refining dance skills for musical theatre performance.
<b>Developing acting skills for musical theatre</b>	Exploring techniques.
	Developing skills.
	Refining acting skills for musical theatre performance.
<b>Developing professional skills</b>	Planning and organising a project.
	Identifying, setting up and using necessary equipment/props/space.
	Adhering to professional practice in rehearsal.
<b>Performing arts in the community</b>	Exploring performing arts in the community.
	Developing material for a community purpose.
	Performing to a community audience.
<b>Critical reflection</b>	Critically analysing processes and performance.
	Presenting critical analysis.

## Learning and teaching – content and delivery

Learners must cover the following content before they sit the assessment units for this module. The content is designed to allow learners to explore and develop skills in practical vocational contexts. It can be delivered as a series of short projects or combined for a more holistic learning journey.

Learners studying the Foundation Diploma should cover each content theme in a depth appropriate to the 450 GLH. For learners studying the Subsidiary Diploma, all content themes should be covered but the depth of coverage of each theme should reflect the two assessment units selected by the learner.

### Musical theatre styles

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units D10 or D11.

Learners will take part in practical sessions, workshops and short projects that explore musical theatre styles. The sessions will look at the development of performance styles through history and from different parts of the world. Learners will explore these practically by taking part in short projects, where they consider and develop skills and underpinning knowledge related to working with different styles, including:

- how genres and styles from different parts of the world relate
- how styles use stylistic elements
- technical conventions of genres
- practical preparations for performing in different styles
- the interpretation of the performance of different styles.

In these short projects, learners should produce a performance, in either a live or a filmed context, for at least three contrasting types/styles, such as:

- book musical
- revue musical
- jukebox musical
- concept musical
- rock/pop musical
- musical for film
- legit
- Bollywood and other Eastern styles.

*(Styles can come from sub-sections of suggestions and can be embedded with other learning throughout the year.)*



## Contextual factors of performance work

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units D10 or D11.

Learners will take part in theoretical sessions and practical workshops, exploring the contextual factors that influence a practitioner's work. They will take part in workshops where they explore the work of prominent practitioners from different parts of the world and analyse its meaning and context. They must explore the following areas in relation to the pieces of work:

- cultural, social and historical influences
- economic and political factors
- geographical and physical factors
- influence of other practitioners
- public and critical responses to their work.

In the sessions, learners should develop their underpinning knowledge of contextual understanding and how, as performers, it applies to them practically in the following ways, through:

- exploration of themes in the work and how they are communicated
- use of creative ideas and intentions
- target audiences and intended effect
- use of performance and production elements.

## Developing vocal skills for musical theatre

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units D11 or D12.

Learners will develop their vocal and singing skills and techniques through workshops and practical sessions. They will take part in projects to improve their vocal skills. They should focus on different techniques for development appropriate to their performance style(s) of choice, including the following:

- expanding range
- character voice
- breathing techniques
- diction
- projection
- delivering dialogue
- anchoring.

In these short workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- using control of vocal elements
- using technical vocal skills related to style
- using characterisation
- preparing voice for a performance
- performing material to an audience.

## Developing dance skills for musical theatre

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units D11 or D12.

Learners will develop their dance skills and techniques through workshops and practical sessions. They will take part in projects to improve their dance skills. They should focus on different techniques for development appropriate to their performance style(s) of choice, including the following:

- exploring classical dance technique e.g. ballet
- exploring modern dance techniques e.g. tap, jazz
- sourcing and using resources for developing skills, such as
  - online resources
  - tutorials
  - peer-to-peer learning
- exploring contrasting practitioners in terms of
  - researching techniques
  - comparing and contrasting styles
- developing routines for improvement
- maintaining technique.

In these short workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- control of performance elements
- technical dance skills related to style
- use of space
- characterisation
- movement and physical skills
- selecting and developing performance material
- developing interpretation skills
- preparing for a performance
- performing material to an audience.

## Developing acting skills for musical theatre

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units D11 or D12.

Learners will develop their acting skills and techniques for musical theatre through workshops and practical sessions. They will take part in projects to improve their acting performance skills. They should focus on different techniques for development appropriate to their musical theatre performance style(s) of choice, including the following:

- physical techniques and skills
- vocal techniques and skills

- sourcing and using resources for developing, such as
  - online resources
  - tutorials
  - peer-to-peer learning
- exploring contrasting practitioners in terms of
  - researching techniques
  - time and place
  - comparing and contrasting styles
- developing routines for improvement.

In these short workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- control of performance elements
- voice skills for actors
- use of space
- characterisation
- movement and physical skills
- selecting and developing performance material
- developing interpretation skills
- preparing for a performance
- performing material to an audience.

### **Developing professional skills**

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop professional and complementary skills related to the performing arts industry through workshops and sessions. This area should be introduced and developed alongside other learning and teaching areas. It will include the following:

#### **Organisational skills:**

- scheduling and planning processes
- managing time and setting deadlines
- allocating and sourcing resources such as music or props
- identifying issues and potential solutions.

#### **Technical skills:**

- setting up equipment and spaces such as rehearsal rooms
- using equipment/props
- maintaining equipment.

#### **Professional practice and conduct:**

- using communication skills
- working with others
- preparing for sessions
- considering resilience and mental wellbeing.

## Performing arts in the community

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units D11 or D12.

Learners will take part in theoretical sessions and practical workshops, exploring how performing arts can be used in the community. They will take part in workshops where they explore contexts and roles in community projects. They must explore the following areas:

- purpose of the work
- funding avenues
- style and type of work
- clients
- audience
- physical and legal constraints
  - copyright and how this works in different countries
  - performance space
  - resources.

In the sessions, learners should develop their understanding of different skills and roles related to producing community-focused work:

- liaising
- facilitating
- organising
- performing
- making contacts
- creating public awareness
- working with outside agencies
- coordinating groups
- leading workshops
- rehearsing mixed groups
- client care.

## Critical reflection

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will explore and develop ways to apply critical reflection to performance work through practical sessions and group discussions. They will apply and develop these skills when performing in some of their other learning and teaching areas, as appropriate, critically reflecting on at least two of their works. They should develop skills in:

- analysing process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- using evaluative language.

Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

## Essential information for assessment

This module contains three assessment units, D10, D11 and D12. Pearson Set Assignments (PSAs) are available for all three.

The table on page 15 shows how many assessment units for this module need to be completed according to programme size.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA.

Learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

The remaining assessment units must be assessed internally.

## Assessment unit D10 – Exploring performance styles

### Recommended evidence

**D10.1/10.2** Two pieces based on two different musical theatre performance styles.

- This might be a video of original performances or a performance of pieces reworked into other styles.

**D10.3** Breakdown of stylistic features and elements used within their work.

- This might be demonstration to camera using extracts of performance or screen recording with audio commentary.

### Assessment criteria and amplification for decisions

<b>D10.1 Apply stylistic conventions to performance material in response to a brief</b>		
<b>D10.P1</b> Pass Adequate	<b>D10.M1</b> Merit Effective	<b>D10.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners exhibit an appropriate application of stylistic conventions, demonstrating an understanding of the selected stylistic techniques and processes.</p> <p>At <b>Merit</b>, learners exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected styles.</p> <p>At <b>Distinction</b>, learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected styles.</p>		

<b>D10.2 Apply skills and techniques to performance material in response to a brief</b>		
<b>D10.P2</b> Pass Adequate	<b>D10.M2</b> Merit Effective	<b>D10.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners deploy and manipulate performance elements in a generally convincing fashion, demonstrating an awareness of the features of the selected genres/styles.</p> <p>At <b>Merit</b>, learners deploy and manipulate performance elements in a secure and convincing fashion, demonstrating a developed awareness of the features of the selected genres/styles.</p> <p>At <b>Distinction</b>, learners deploy and manipulate performance elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected genres/styles.</p>		

<b>D10.3 Review the stylistic conventions of performance material</b>		
<b>D10.P3</b> Pass Describe	<b>D10.M3</b> Merit Analyse	<b>D10.D3</b> Distinction Critically comment
<p>At <b>Pass</b>, learners provide an account of how stylistic conventions and performance elements have been deployed, with some reference to examples.</p> <p>At <b>Merit</b>, learners provide a detailed account of how stylistic conventions and performance elements have been deployed, with reference to relevant examples and intentions.</p> <p>At <b>Distinction</b>, learners provide a perceptive critical analysis of how stylistic conventions and performance elements have been deployed, with reference to pertinent examples and insightful intentions.</p>		

## Assessment unit D11 – Creating performance material

### Recommended evidence

**D11.1/11.3** Process log accounting for the development of final project, which details both the creative and technical processes.

- This might be a video recording with audio commentary, video presentation or annotated pictures.

**D11.2** Final performance piece for a given brief.

- This may be an original devised piece, a reimaging or reinterpretation.

### Assessment criteria and amplification for decisions

#### D11.1 Demonstrate an understanding of musical theatre skills and techniques when creating and developing performance material in response to a brief

**D11.P1** Pass  
Describe

**D11.M1** Merit  
Analyse

**D11.D1** Distinction  
Critically evaluate

At **Pass**, learners give an account of their creative processes and the use of exploratory skills and techniques in the development of performance material, with some reference to examples.

At **Merit**, learners give a detailed account of their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to relevant examples.

At **Distinction**, learners critically comment on their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to pertinent examples.

#### D11.2 Apply musical theatre skills and techniques to the creative process in response to a brief

**D11.P2** Pass  
Adequate

**D11.M2** Merit  
Consistent

**D11.D2** Distinction  
Accomplished

At **Pass**, learners demonstrate some ability to apply creative skills and techniques that develop and enhance performance material.

At **Merit**, learners demonstrate a proficient ability to apply creative skills and techniques that develop and enhance performance material.

At **Distinction**, learners demonstrate a proficient and fluent ability to apply creative skills and techniques that develop and enhance performance material.



<b>D11.3 Apply technical skills when creating performance material</b>		
<b>D11.P3</b> Pass Adequate	<b>D11.M3</b> Merit Consistent	<b>D11.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners demonstrate a capable application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Merit</b>, learners demonstrate a secure application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Distinction</b>, learners demonstrate a fluent application of technical skills to create a performance relevant for the given brief.</p>		

## Assessment unit D12 – Performing musical theatre for an audience

### Recommended evidence

- D12.1/12.2** Materials demonstrating engagement within rehearsal sessions and debrief of sessions.
- This might include videos or audio recordings of rehearsals, group or individual debriefs, written commentary.
- D12.3** A video recording of a final completed performance.

### Assessment criteria and amplification for decisions

D12.1 Develop and realise a performance through rehearsal		
<b>D12.P1</b> Pass Adequate	<b>D12.M1</b> Merit Effective	<b>D12.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners approach rehearsal with some engagement and discipline, demonstrating an appropriate application of techniques and constructive collaborative working.</p> <p>At <b>Merit</b>, learners approach rehearsal with consistent engagement and discipline, demonstrating an application of techniques and collaborative working that contribute to the progression of the rehearsal.</p> <p>At <b>Distinction</b>, learners approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of the rehearsal.</p>		

D12.2 Review creative decisions made in a rehearsal		
<b>D12.P2</b> Pass Describe	<b>D12.M2</b> Merit Analyse	<b>D12.D2</b> Distinction Critically evaluate
<p>At <b>Pass</b>, learners express how individual actions and decisions led to performance developments, with some reference to generic examples and developmental targets.</p> <p>At <b>Merit</b>, learners express how individual actions and decisions led to performance developments, with clear reference to relevant examples and detailed developmental targets.</p> <p>At <b>Distinction</b>, learners comprehensively express how individual actions and decisions led to performance developments, with clear reference to relevant, reasoned and detailed examples and developmental targets.</p>		

<b>D12.3 Apply performance skills and techniques to a musical theatre performance for an audience</b>		
<b>D12.P3</b> Pass Adequate	<b>D12.M3</b> Merit Effective	<b>D12.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners perform, demonstrating some technical proficiency, stylistic awareness and appropriate expression.</p> <p>At <b>Merit</b>, learners perform, demonstrating accurate and consistent technical proficiency, stylistic interpretation and secure expression.</p> <p>At <b>Distinction</b>, learners perform, demonstrating fluent technical proficiency, refined stylistic flair and creative expression.</p>		



# Module E: Circus Skills Development

Level: 3

Unit type: **Internal**

Subsidiary Diploma guided learning hours: 300

Foundation Diploma guided learning hours: 450

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## Introduction

Modern circus performers need to meet broad and varied requirements, including the ability to adapt to styles, context of performance and performance space, and to understand how stylistic knowledge fits into them.

The skills involved in circus performance are interrelated in terms of using and adapting to different elements, production requirements and contexts. This module develops learners' ability to apply knowledge and skills related to the key areas of the industry. It requires significant learning and teaching time to explore and develop performance techniques in different contexts. The module involves a series of short learning projects to refine skills, so that learners are able to adapt them independently to vocationally varied situations. The projects allow the development of contextual and stylistic understanding in practical scenarios and develop the ability to break down the traits used in styles. The projects also cover individual technical skills, which need to be developed over a period of time to allow learners to refine their proficiency. The technological, structural and creative skills associated with performance creation are also refined over a period of time, allowing a holistic learning journey associated with the skills of a modern circus performer. The projects allow learners to develop key complementary skills, such as professional skills and critical reflection.

This module is assessed through three assessment units for learners studying the Foundation Diploma or two assessment units for those studying the Subsidiary Diploma. These assessment units draw from the range of content in the module to allow the demonstration of a breadth of skills and knowledge applied to vocational contexts. This synoptic module draws on the learning from *Module F: The Global Performing Arts Industry* in response to a vocational brief related to industry roles and freelance work. The module also provides a depth and breadth of skills related to undertaking the large-scale vocational projects in *Module G: Personal Performing Arts Profile* and *Module H: Collaborative Performing Arts Project*.

This module prepares learners for progression by developing the performance skills and critical thinking needed to succeed in higher education courses related to the sector and in entry-level positions in the industry.

## Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Foundation Diploma must complete all three assessment units.

Learners studying the Subsidiary Diploma must complete any two of the assessment units.

Learners studying the Diploma must complete any two of the assessment units.

Learners studying the Extended Diploma must complete all three assessment units.

Assessment unit	Assessment objectives
<b>E13: Exploring performance styles</b>	<ol style="list-style-type: none"> <li>1. Apply stylistic conventions to performance material in response to a brief</li> <li>2. Apply circus skills and techniques to performance material in response to a brief</li> <li>3. Review the stylistic conventions of performance material</li> </ol>
<b>E14: Creating performance material</b>	<ol style="list-style-type: none"> <li>1. Demonstrate an understanding of circus skills and techniques when creating and developing performance material in response to a brief</li> <li>2. Apply circus skills and techniques to the creative process in response to a brief</li> <li>3. Apply technical skills when creating performance material</li> </ol>
<b>E15: Performing for an audience</b>	<ol style="list-style-type: none"> <li>1. Develop and realise a performance through rehearsal</li> <li>2. Review creative decisions made in rehearsal</li> <li>3. Apply circus skills and techniques to a performance for an audience</li> </ol>

## Summary of learning and teaching

Content theme	Learning and teaching areas
<b>Circus styles</b>	Development of circus performance styles in history and from different parts of the world.
	Characteristics of circus performance styles from different parts of the world.
	Interpreting circus performance styles from different parts of the world.
<b>Contextual factors of performance work</b>	Social and cultural factors of performance work.
	Use of production and performance elements in context.
	Exploring the work of practitioners from different parts of the world.
<b>Developing performance skills for circus</b>	Exploring performance skills used in circus.
	Refining performance skills and techniques used in circus.
	Applying performance skills.
<b>Developing a performance</b>	Identifying and analysing material.
	Developing material.
	Performing material.
<b>Developing performance material for circus</b>	Exploring techniques used to create work.
	Developing material.
	Performing circus acts.
<b>Developing professional skills</b>	Planning and organising a project.
	Identifying, setting up and using necessary equipment/props/space.
	Adhering to professional practice in rehearsal.
<b>Performing arts in the community</b>	Exploring performing arts in the community.
	Developing material for a community purpose.
	Performing to a community audience.
<b>Critical reflection</b>	Critically analysing processes and performance work.
	Presenting critical analysis.

## Learning and teaching – content and delivery

Learners must cover the following content before they sit the assessment units for this module. The content is designed to allow learners to explore and develop skills in practical vocational contexts. It can be delivered as a series of short projects or combined for a more holistic learning journey.

Learners studying the Foundation Diploma should cover each content theme in a depth appropriate to the 450 GLH. For learners studying the Subsidiary Diploma, all content themes should be covered but the depth of coverage of each theme should reflect the two assessment units selected by the learner.

### Circus styles

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units E13 or E14.

Learners will take part in practical sessions, workshops and short projects that explore performance styles and disciplines. The sessions will look at the development of performance styles through history and from different parts of the world. Learners will explore these practically by taking part in short projects, where they consider and develop skills and underpinning knowledge related to working with different styles, including:

- discussing how genres, styles and disciplines relate
- how styles use elements from other art forms
- technical conventions of genres
- practical preparations for performing in different styles and/or disciplines
- interpretation of performance of different styles and/or disciplines.

In these short projects, learners should produce a performance, in either a live or a filmed context, for at least four contrasting performance styles, disciplines or contexts, such as:

- acrobalance
- tumbling
- aerial
- trapeze
- hoop
- corde lisse
- silks
- equilibristic
- manipulation
- clowning.

*(Styles can come from sub-sections of suggestions and can be embedded with other learning throughout the year.)*



## Contextual factors of performance work

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units E13 or E14.

Learners will take part in theoretical sessions and practical workshops, exploring the contextual factors that influence a practitioner's work. They will take part in workshops where they explore the work of prominent practitioners and analyse its meaning and context. They must explore the following areas in relation to the pieces of work:

- cultural, social and historical influences
- economic and political factors
- geographical and physical factors
- influence of other practitioners
- public and critical responses to their work.

In the sessions, learners should develop their underpinning knowledge of contextual understanding and how, as performers, it applies to them practically in the following ways, through:

- exploration of themes in the work and how they are communicated
- use of creative ideas and intentions
- target audiences and intended effect
- use of performance and production elements.

## Developing performance skills for circus

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop their vocal and singing skills and techniques through workshops and practical sessions. They will take part in projects to improve their circus skills. They should focus on different techniques for development appropriate to their performance style(s) of choice, including the following:

- physical techniques and skills
- vocal techniques and skills
- sourcing and using resources for developing, such as
  - online resources
  - tutorials
  - peer-to-peer learning
- exploring contrasting practitioners in terms of
  - researching techniques
  - comparing and contrasting styles
- developing routines for improvement.

In these short workshops and sessions, learners should focus on applying techniques to develop performance skills, including:

- control of performance elements
- selecting and developing performance material
- developing interpretation skills
- preparing for a performance
- performing material to an audience.

## Developing a performance

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners should develop and apply performance skills related to working towards a performance, such as:

- developing and interpreting materials as a group
- refining material through group rehearsal
- presenting a performance to an audience.

Learners will explore and develop the skills and techniques related to working on a performance. They must take part in extended projects to develop, analyse and improve group performance skills, including:

- communicating as a group
- agreeing on structure and version of material/artistic vision
- contributing to the development of material
- preparing for a rehearsal
- leading a rehearsal
- taking and responding to directions
- giving and receiving constructive criticism
- reflecting on a rehearsal
- establishing goals and aims for future rehearsals.

## Developing performance material for circus

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units E14 or E15.

Learners will take part in workshops, sessions and short projects to develop their skills and techniques. They will explore different types of performance creation in a practical way by running short projects that create performance for at least two different mediums and contexts, such as:

- original devised performance
- reinterpretation of existing material
- theatre in education
- theatre for children
- corporate event
- performance for media, for example
  - public information film/performance
  - advert.

In these workshops and projects, learners should develop their performance creation skill and techniques, including the following:

- responding to purposes or constraints
- using stimulus to generate ideas
  - themes
  - visual
  - aural
  - media

- practical exploration and shaping of creative ideas
- developing and refining created performances
  - selecting and rejecting ideas and material
  - responding to feedback
  - shaping and refining material to resolve problems
- presenting created performance.

### Developing professional skills

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will develop professional and complementary skills related to the performing arts industry through workshops and sessions. This area should be introduced and developed alongside other learning and teaching areas. It will include the following.

#### Organisational skills:

- scheduling and planning processes
- managing time and setting deadlines
- allocating and sourcing resources such as music or props
- identifying issues and potential solutions.

#### Technical skills:

- setting up equipment and spaces such as rehearsal rooms
- using equipment/props
- maintaining equipment.

#### Professional practice and conduct:

- communication skills
- working with others
- preparing for sessions
- considering resilience and mental wellbeing.

### Performing arts in the community

Learners studying the Foundation Diploma should cover this content in appropriate depth in line with the 450 GLH. For the Subsidiary Diploma, this content should only be covered in depth if learners are completing assessment units E14 or E15.

Learners will take part in theoretical sessions and practical workshops, exploring how performing arts can be used in the community. They will take part in workshops where they explore contexts and roles in community projects. They must explore the following areas:

- purpose of the work
- funding avenues
- style and type of work
- clients
- audience

- physical and legal constraints
  - copyright and how this works in different countries
  - health and safety
  - performance space
  - resources.

In the sessions, learners should develop their understanding of different skills and roles related to producing community-focused work:

- liaising
- facilitating
- organising
- performing
- making contacts
- creating public awareness
- working with outside agencies
- coordinating groups
- leading workshops
- rehearsing mixed groups
- client care.

### **Critical reflection**

For both the Subsidiary Diploma and Foundation Diploma, this content should be fully covered no matter what assessment units are being completed.

Learners will explore and develop ways to apply critical reflection to performance work through practical sessions and group discussions. They will apply and develop these skills when performing in some of their other learning and teaching areas, as appropriate, critically reflecting on at least two of their works. They should develop skills in:

- analysing process
- breaking down events and decisions
- justifying creative choices and decisions
- reflecting on technical choices made
- using evaluative language.

Learners should explore methods of presenting critical reflection, such as:

- pieces to camera
- group discussion
- written forms
- annotated screenshots and images
- audio commentary to accompany video
- screen recordings.

## Essential information for assessment

This module contains three assessment units, E13, E14 and E15. Pearson Set Assignments (PSAs) are available for all three.

The table on page 15 shows how many assessment units for this module need to be completed according to programme size.

Learners on the Subsidiary Diploma or Foundation Diploma are required to complete one of these units using a PSA.

Learners on a Diploma or Extended Diploma are required to complete two of these units using a PSA.

The remaining assessment units must be assessed internally.

## Assessment unit E13 – Exploring performance styles

### Recommended evidence

**E13.1/13.2** Two pieces based on two different circus performance styles or disciplines.

- This might be a video of original performances or a performance of disciplines reworked into other styles.

**E13.3** Breakdown of stylistic features and elements used within their work.

- This might be demonstration to camera using extracts of performance or screen recording with audio commentary.

### Assessment criteria and amplification for decisions

<b>E13.1 Apply stylistic conventions to performance material in response to a brief</b>		
<b>E13.P1</b> Pass Adequate	<b>E13.M1</b> Merit Effective	<b>E13.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners exhibit an appropriate application of stylistic conventions, demonstrating an understanding of the selected stylistic techniques and processes.</p> <p>At <b>Merit</b>, learners exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected styles.</p> <p>At <b>Distinction</b>, learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected styles.</p>		

<b>E13.2 Apply circus skills and techniques to performance material in response to a brief</b>		
<b>E13.P2</b> Pass Adequate	<b>E13.M2</b> Merit Effective	<b>E13.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners deploy and manipulate performance elements in a generally convincing fashion, demonstrating an awareness of the features of the selected genres/styles.</p> <p>At <b>Merit</b>, learners deploy and manipulate performance elements in a secure and convincing fashion, demonstrating a developed awareness of the features of the selected genres/styles.</p> <p>At <b>Distinction</b>, learners deploy and manipulate performance elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected genres/styles.</p>		

<b>E13.3 Review the stylistic conventions of performance material</b>		
<b>E13.P3</b> Pass Describe	<b>E13.M3</b> Merit Analyse	<b>E13.D3</b> Distinction Critically comment
<p>At <b>Pass</b>, learners provide an account of how stylistic conventions and performance elements have been deployed, with some reference to examples.</p> <p>At <b>Merit</b>, learners provide a detailed account of how stylistic conventions and performance elements have been deployed, with reference to relevant examples and intentions.</p> <p>At <b>Distinction</b>, learners provide a perceptive critical analysis of how stylistic conventions and performance elements have been deployed, with reference to pertinent examples and insightful intentions.</p>		

## Assessment unit E14 – Creating performance material

### Recommended evidence

**E14.1** Process log accounting for the development of final project, which details both the creative and technical processes.

- This might be a video recording with audio commentary, video presentation or annotated pictures.

**E14.2/14.3** Final performance piece for a given brief.

- This may be an original devised piece, a reimaging or reinterpretation.

### Assessment criteria and amplification for decisions

#### E14.1 Demonstrate an understanding of circus skills and techniques when creating and developing performance material in response to a brief

**E14.P1** Pass  
Describe

**E14.M1** Merit  
Analyse

**E14.D1** Distinction  
Critically evaluate

At **Pass**, learners give an account of their creative processes and the use of exploratory skills and techniques in the development of performance material, with some reference to examples.

At **Merit**, learners give a detailed account of their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to relevant examples.

At **Distinction**, learners critically comment on their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to pertinent examples.

#### E14.2 Apply circus skills and techniques to the creative process in response to a brief

**E14.P2** Pass  
Adequate

**E14.M2** Merit  
Consistent

**E14.D2** Distinction  
Accomplished

At **Pass**, learners demonstrate some ability to apply creative skills and techniques that develop and enhance performance material.

At **Merit**, learners demonstrate a proficient ability to apply creative skills and techniques that develop and enhance performance material.

At **Distinction**, learners demonstrate a proficient and fluent ability to apply creative skills and techniques that develop and enhance performance material.

<b>E14.3 Apply technical skills when creating performance material</b>		
<b>E14.P3</b> Pass Adequate	<b>E14.M3</b> Merit Consistent	<b>E14.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners demonstrate a capable application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Merit</b>, learners demonstrate a secure application of technical skills to create a performance relevant for the given brief.</p> <p>At <b>Distinction</b>, learners demonstrate a fluent application of technical skills to create a performance relevant for the given brief.</p>		



## Assessment unit E15 – Performing for an audience

### Recommended evidence

- E15.1/15.2** Materials demonstrating engagement within rehearsal sessions and debrief of sessions.
- This might include videos or audio recordings of rehearsals, group or individual debriefs, written commentary.
- E15.3** A video recording of a final completed performance.

### Assessment criteria and amplification for decisions

<b>E15.1 Develop and realise a performance through rehearsal</b>		
<b>E15.P1</b> Pass Adequate	<b>E15.M1</b> Merit Effective	<b>E15.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners approach rehearsal with some engagement and discipline, demonstrating an appropriate application of techniques and constructive collaborative working.</p> <p>At <b>Merit</b>, learners approach rehearsal with consistent engagement and discipline, demonstrating an application of techniques and collaborative working that contribute to the progression of the rehearsal.</p> <p>At <b>Distinction</b>, learners approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of the rehearsal.</p>		
<b>E15.2 Review creative decisions made in rehearsal</b>		
<b>E15.P2</b> Pass Describe	<b>E15.M2</b> Merit Analyse	<b>E15.D2</b> Distinction Critically evaluate
<p>At <b>Pass</b>, learners express how individual actions and decisions led to performance developments, with some reference to generic examples and developmental targets.</p> <p>At <b>Merit</b>, learners express how individual actions and decisions led to performance developments, with clear reference to relevant examples and detailed developmental targets.</p> <p>At <b>Distinction</b>, learners comprehensively express how individual actions and decisions led to performance developments, with clear reference to relevant, reasoned and detailed examples and developmental targets.</p>		

<b>E15.3 Apply circus skills and techniques to a performance for an audience</b>		
<b>E15.P3</b> Pass Adequate	<b>E15.M3</b> Merit Effective	<b>E15.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners perform, demonstrating some technical proficiency, stylistic awareness and appropriate expression.</p> <p>At <b>Merit</b>, learners perform, demonstrating accurate and consistent technical proficiency, stylistic interpretation and secure expression.</p> <p>At <b>Distinction</b>, learners perform, demonstrating fluent technical proficiency, refined stylistic flair and creative expression.</p>		

# Module F: The Global Performing Arts Industry

Level: 3

Unit type: **Internal**

Guided learning hours: 60

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## Introduction

The international performing arts industry is full of opportunities for artists to earn a living, such as in the traditional areas of live performance in theatres and venues, the development and delivery of educational projects, and community and outreach schemes. With the rapid growth of recorded media in film, television and online, there are now greater opportunities for performers to develop a secure and varied career in the industry.

This module focuses specifically on the global industry and explores the main issues and opportunities in the performing arts industry and the freelance world, and how they affect the future in relation to an individual's practice. The module considers the future of the industry but also takes into account historical and contemporary developments. It develops the learner's ability to carry out an individual industry research project, placing an individual's own practice into context. The wide scope of the industry and the impact of society and technology require a range of learning and teaching sessions to allow for a depth of knowledge needed to understand the links between different industry areas and roles.

This module is internally assessed to allow for an individual focus on the industry research.

The module provides underpinning knowledge of the industry and roles for the practical application of skills in *Module A: Performing Arts Skills Development*, *Module G: Personal Performing Arts Profile* and *Module H: Collaborative Performing Arts Project*.

This module prepares learners for progression by developing the important skills in researching and presenting information needed to succeed in a higher education course. It also gives an understanding of the industry and employment within it for those who want to progress to freelance work or employment in the sector.

## Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Assessment unit	Assessment objectives
<b>F16: Planning a career in the industry</b>	<ol style="list-style-type: none"> <li>1. Understand the development of the performing arts industry</li> <li>2. Understand employment opportunities in the performing arts industry</li> </ol>

## Summary of learning and teaching

Content theme	Learning and teaching areas
<b>Foundations and development of the international performing arts industry</b>	Live performance.
	Recorded performance.
	Industry structures.
<b>Employment in the international performing arts industry</b>	Types of employment.
	Roles within the industry.
	Relationship of roles.

## Learning and teaching – content and delivery

Learners must specifically focus on the global industry and explore the content before their individual project for assessment is set. The content sections can be delivered as a series of sessions or they can be combined for a more holistic learning journey.

## Foundations and development of the performing arts industry

Learners studying both the Subsidiary Diploma and Foundation Diploma and should fully cover this content.

Learners will take part in practical group sessions, tutorials and research sessions, in which they explore the foundations of the performing arts industry in relation to their personal interests and specialisms. They will look at the development of the industry in relation to their interests, including the following:

### Live performance:

- storytelling
- dance
- operetta
- vaudeville and variety
- revues
- West End and Broadway
- plays
- musicals
- pantomimes
- cabaret
- carnival and parade
- circus
- magic
- street performance
- stand-up comedy
- site-specific
- long and short form improvisation
- character performances - theme parks, holiday resorts.

### Recorded performance:

- radio
- birth and development of the movie
- 'Golden Age' of Hollywood
- film musicals
- Bollywood
- rise of TV – documentaries, sitcoms, drama serials, talent shows, children's TV, soap operas, reality TV, commercials
- consumerism - cinema, videos, DVDs, downloads and streaming, social media
- music videos
- voice work.

### **Industry structures:**

- producers and impresarios
- production companies
- repertory companies
- producing and receiving theatres
- independent theatre and arts venues
- casting and talent agencies
- rise of formal qualifications within the sector
- role of drama schools
- the performer as a professional
- national and global TV and film companies
- independent TV and film companies
- influence of national government
- influence of professional organisations in different countries e.g. *Equity* in the UK
- the freelance and self-employed performer.

### **Employment opportunities in the performing arts industry**

Learners studying both the Subsidiary Diploma and Foundation Diploma and should fully cover this content.

Learners will explore the different types of employment within the performing arts industry and how they are linked. They will consider areas of employment suitable to their specialisms and interests, such as the following:

#### **Types of employment:**

- full-time
- self-employed
- contract and project based
- short-term work, e.g. one day on a TV shoot as a supporting artist
- working overseas and touring
- working to commissions and briefs
- freelance
- portfolio career
- supplementary employment when in periods of rest
- touring
- revenue streams and rates of pay.

#### **Roles within the industry:**

- actor
- circus artist
- comedian
- community and outreach
- choreographer
- comedian
- dancer

- drama and dance therapy
- director
- musical theatre
- presenter
- supporting artist
- teacher/coach
- Theatre in Education (TIE)
- vocalist
- voice actor.

**Relationship of roles:**

- establishing and sustaining relationships
- working with directors, choreographers, etc.
- working with talent and casting agencies
- working on multi-discipline projects
- working and liaising with other sectors – technical, administration, finance, education
- working with funding bodies
- liaising with commissioners, venues, producers, etc.
- establishing international relationships in the industry
- understanding how the industry function in different territories
- understanding cultural and social differences in the way performance is created, distributed and consumed in different countries.

## Assessment unit F16 – Planning a career in the industry

### Recommended evidence

**F16.1/16.2** An appropriately presented project on the performing arts industry that links developments and sector relationships related to learners’ interests and specialisms.

- This might be in the form of a podcast documentary, a presentation to peers, an ebook or case studies.

### Assessment criteria and amplification for decisions

<b>F16.1 Understand the development of the performing arts industry</b>		
<b>F16.P1</b> Pass Describe	<b>F16.M1</b> Merit Explain	<b>F16.D1</b> Distinction Critically comment
<p>At <b>Pass</b>, learners demonstrate a basic understanding of the performing arts industry’s development. They cover key technological and sociological impacts related to their specialism, such as advances in technology and changes in the way performance is consumed.</p> <p>At <b>Merit</b>, learners demonstrate a consistent and clear understanding of the performing arts industry’s development and how key events and advances have had an impact on it related to their specialism. They give detailed background information on why these advances and events made an impact.</p> <p>At <b>Distinction</b>, learners demonstrate an in-depth understanding of the performing arts industry’s development related to their specialism. They evaluate the impact of key events and advances, making links and judgements.</p>		

<b>F16.2 Understand employment opportunities in the performing arts industry</b>		
<b>F16.P2</b> Pass Describe	<b>F16.M2</b> Merit Explain	<b>F16.D2</b> Distinction Critically comment
<p>At <b>Pass</b>, learners cover the functions of two related roles within the performing arts industry, giving a basic overview of their relationship with each other and key employment conditions.</p> <p>At <b>Merit</b>, learners examine two related roles within the performing arts industry, detailing the dependent links between them. They will cover how key roles relate to each other and the impact they can have on each other’s success.</p> <p>At <b>Distinction</b>, learners assess how two related roles within the performing arts industry work in relation to each other, making pertinent links to industry successes and shortcomings. They will discuss issues of contract types and interdependence.</p>		



## Module G: Personal Performing Arts Profile

Level: 3

Unit type: **Internal**

Diploma guided learning hours: **180**

Extended Diploma guided learning hours: **300**

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### Introduction

The performing arts business is hugely competitive, which means that performers need to develop their identity and profile using their particular skills and specialisms. The ability to improve skills practically and to create individual project and networking opportunities is essential for all those who want to sustain a career in the industry.

The module is based on creating work and material that reflect where the individual wants to go as a performer. This includes developing technical and interpretive skills. The module also covers skills in developing an individual performance project related to personal interests and self-promotion. The module requires a breadth and depth of learning and teaching to explore short projects to develop the necessary skills and knowledge to work independently. Learners will then be able to undertake a large-scale project related to their personal interests and specialisms. The project is taken over an extended period, so that there is time to develop the skills required to produce technically adept material, while at the same time considering the wider aspects of project management.

This module draws on the depth and breadth of skills from *Module A: Performing Arts Skills Development* and the knowledge of the freelance world and roles for *Module F: The Global Performing Arts Industry*. It also develops project working and refines the musical skills related to undertaking *Module H: Collaborative Performing Arts Project*.

This module prepares learners for progression, developing an understanding of future opportunities, planning progression and working independently. These are all vital skills for higher education and employment in the sector.

## Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Extended Diploma must complete all four assessment units.

Learners studying the Diploma must complete assessment units G18 and G19 only.

Assessment unit	Assessment objectives
<b>G17: Using development plans to refine skills</b>	<ol style="list-style-type: none"> <li>1. Identify personal opportunities and areas for improvement related to progression</li> <li>2. Create a plan for personal development</li> <li>3. Develop performance skills in response to the plan</li> </ol>
<b>G18: Producing a personal project</b>	<ol style="list-style-type: none"> <li>1. Devise and develop a personal performing arts project</li> <li>2. Demonstrate technical and interpretive skills within a project</li> <li>3. Create final outcomes in response to the aims and constraints of the project</li> </ol>
<b>G19: Using material for self-promotion and networking</b>	<ol style="list-style-type: none"> <li>1. Define and plan self-promotional material in relation to networking opportunities</li> <li>2. Select and create content for self-promotional material</li> <li>3. Present self-promotional material for planned opportunities</li> </ol>
<b>G20: International profile</b>	<ol style="list-style-type: none"> <li>1. Present a proposal for developing your personal profile internationally</li> </ol>

## Summary of learning and teaching

Content theme	Learning and teaching areas
<b>Opportunities for progression as a performer</b>	Progression areas.
	Preparing for progression.
	Planning progression.
<b>Progressing individual performance skills</b>	Technical and interpretive performance skills.
	Linking skills to progression aims.
	Creating a personal plan of development.
<b>Refining individual performance skills</b>	Following a plan to develop skills practically.
	Considering practical progress.
	Adapting plans.
<b>Exploring project ideas and project management</b>	Types of projects.
	Exploring constraints and aims.
	Creating project plans.
<b>Developing an individual performance project</b>	Using starting points of stimulus.
	Developing and refining a project.
	Presenting a project.
<b>Exploring self-promotion and networking opportunities</b>	Networking opportunities.
	Professional expectations.
<b>Creating and presenting promotional material</b>	Defining an identity.
	Developing a strategy.
	Creating material.
<b>Adapting material for an international market</b>	Adapting and developing existing material.
	Cultural and social differences.
	Logistics and finance.

## Learning and teaching – content and delivery

Learners must explore the content before the individual project for assessment is set. They should explore and develop skills in practical vocational contexts. Content themes should be seen as interrelated and can be delivered through a series of short projects or through a more holistic learning journey.

## Opportunities for progression as a performer

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will take part in workshops that allow them to explore progression opportunities in the performing arts industry practically. They will explore the different types of opportunities available to them as performers through case studies, practical sessions and research projects. They will engage in practical sessions that look at the skills related to their potential opportunities and consider how to prepare and plan for progression in the industry. Learners should explore at least three different progression opportunities suitable for their interests and specialisms, such as:

- higher and further education
- freelance opportunities
- entry positions in the performing arts industry
- internships
- apprenticeships
- work experience
- international exchanges
- funding opportunities.

In the sessions and projects, learners should explore and develop the skills related to progression, including:

- identifying career aspirations
- creating material such as personal statements and CVs
- collating references and contacts
- establishing short-, medium- and long-term goals
- relating individual skills to progression
- using professional skills related to progression.

## Progressing individual performance skills

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will take part in practical group sessions and tutorials where they discuss and develop techniques in progressing performance skills related to their personal interests and specialisms. They will then work practically to examine and develop individual skills as appropriate, such as:

- movement skills, i.e. balance, coordination, flexibility, spatial awareness
- vocal skills, i.e. clarity, projection, tone, articulation, pace, dynamics, modulation

- interpretive skills, i.e. musicality, facial expression, characterisation, phrasing, emphasis
- communication skills, i.e. stage presence, relationships with other performers.

In the sessions, learners will develop their ability by creating a practical plan for improvement on the above areas, as appropriate, in relation to the following considerations:

- evaluating and analysing the development of skills
- refining targets and goals in relation to development
- linking skills development plan to progression
- justifying decisions
- presentation format.

### **Refining individual performance skills**

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will explore methods of refining their skills and techniques in relation to their interests and specialisms. They will take part in practical sessions, workshops and tutorials to develop their performance skills. They should explore the techniques related to their personal skills development, such as:

- establishing a practice or development routine
- finding and using resources to improve
- practically tracking progress
- revising routine and targets as necessary
- experimenting with different styles and techniques
- practicing presenting skills and development.

In the workshops and practice sessions, learners should explore, develop and refine their performance skills in accordance with their development plan and targets.

### **Exploring project ideas and project management**

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will take part in workshops and mini-projects to explore their potential individual project. They will explore different types of performance projects practically, by taking part in workshops where they will develop and work on different types of projects suitable to their personal interests and specialisms, such as:

- a performance showreel
- an individual performance showcase
- an original script for a play or musical
- a series of original monologues, solo songs or dances
- a reinterpretation of an existing work
- online learning resources
- plans for a series of performance workshops or classes.

In these mini-projects, learners should explore and develop project-management skills, including:

- an overview of the product
- the details of a target market
- the human and physical resources required
- unique selling point(s) (USP)
- monetisation (if appropriate)
- objectives and measures of success
- project timeline and milestones.

### **Developing an individual performance project**

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will undertake small projects that explore the skills and techniques needed to develop a project over a period of time. They should look at the following skills as appropriate to the project type:

- using starting points and stimuli
- deciding on the aims of the project
- preparing and creating material
- experimenting with different styles and material
- identifying issues and making improvements
- tracking progress of creative work through self-reflection and analysis
- setting targets for future sessions
- analysing material on aims and constraints of the project
- exploring and experimenting with presentation methods.

### **Exploring self-promotion and networking opportunities**

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will engage in workshops, sessions and research to explore and discuss the methods of self-promotion and making the best of networking opportunities. They should explore the following areas in relation to self-promotion in a practical context suitable for their interests and specialisms:

- career opportunities and typical pathways
- modes of employment and responsibilities
- personal style, gimmick, USP (if appropriate to chosen role or progression route)
- practitioners' research
- expectations from employers and audience
- knowledge of specific field.

In these sessions, learners should develop areas related to networking and promotion:

- identifying goals
- knowing own audience
- consideration of constraints
- personal connections and networking
- appropriate use of social media
- local, national and international networking opportunities.

### **Creating and presenting promotional material**

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will engage in workshops where they explore how promotional material is created and shared in the performing arts industry. They will explore different platforms and content, such as:

- personal websites
- social networking profiles
- online platforms
- electronic press kit (EPK)
- streaming accounts
- video blogging
- posters, flyers and business cards
- CVs and references.

They should explore presentation and content areas by considering the following:

- continued reference to goals
- appropriate branding
- quality control
- organisation and meeting deadlines
- budget constraints
- copyright
- having up-to-date contact details
- meeting audience/employer requirements.

## Adapting a project for an international market

Learners studying both the Diploma and Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will engage in research and workshops where they explore how they could develop their personal project and profile for an international market. They should explore how they would need to adapt and develop their material to appeal to an audience in a different country or territory:

- understanding how performance material is produced, distributed and consumed in different countries
- differences in language, culture, values and attitudes
- legalities and legislation e.g. copyright
- financial considerations e.g. licensing, taxation
- political and economic factors
- available technology
- meeting a local need
- understanding local trends, fashions and emerging markets.



## Essential information for assessment

### Assessment unit G17 – Using development plans to refine skills

#### Recommended evidence

**G17.1/17.2/17.3** Video and/or audio evidence of learners' performance skills being developed practically, based on a refined log and plan linked to progression opportunities and areas for improvement.

- This might be in the form of an e-portfolio of skills development, a video blog, audio files with supporting commentary or peer presentations on key development points.

#### Assessment criteria and amplification for decisions

##### G17.1 Identify personal opportunities and areas for improvement related to progression

**G17.P1** Pass  
Describe

**G17.M1** Merit  
Analyse

**G17.D1** Distinction  
Critically evaluate

At **Pass**, learners relate personal opportunities to their specialism and goals, and make some connections to the practical development of technical and interpretive performance skills.

At **Merit**, learners relate personal opportunities to their specialism and goals, with examples and clear and considered links to the practical development of their technical and interpretive skills.

At **Distinction**, learners relate opportunities to their specialism and goals, with clear reasoning and pertinent links to the practical development of their technical and interpretive skills, with well-chosen examples.

##### G17.2 Create a plan for personal development

**G17.P2** Pass  
Defined

**G17.M2** Merit  
Detailed

**G17.D2** Distinction  
Comprehensive

At **Pass**, learners create and follow a plan practically, including goals, techniques and routines suitable for their personal progression. There are outlined timelines and review points.

At **Merit**, learners create and follow a plan practically, including clear goals, techniques and routines related to improvement and their own interests. There are considered timelines and review points linked to the desired improvement of skills.

At **Distinction**, learners create and follow a plan practically, including reasoned goals, techniques and routines, and how they are related to improvement and their own interests. There are thorough timelines and review points connected to the desired improvement of skills.

<b>G17.3 Develop performance skills in response to the plan</b>		
<b>G17.P3</b> Pass Defined improvement	<b>G17.M3</b> Merit Self-reflective improvement	<b>G17.D3</b> Distinction Accomplished improvement
<p>At <b>Pass</b>, learners show improvement of personal performance skills related to an understanding of what is working and what is not, with appropriate responses to continue development.</p> <p>At <b>Merit</b>, learners relate improvement and refinement in their technical and interpretive skills to the processes and exercises they are using. They will show the ability to analyse what is working and what is not, and generate effective responses to continue development.</p> <p>At <b>Distinction</b>, learners show consistent relationship between improvement and refinement to the processes and exercises they are using. They show the ability to critically evaluate what is working and what is not, and generate creative responses to continue development.</p>		

## Assessment unit G18 – Producing a personal project

### Recommended evidence

- G18.1** Planning and development materials for a personal performance project, including iterations from the process.
- This might include videos of rehearsal and development sessions, rough drafts/ iterations, etc.
- G18.2/18.3** A final completed personal performance project created in line with a defined aim, demonstrating technical and interpretive skills related to specialisms.
- This could include performance showreel, live event, original script, workshop plans, etc.

### Assessment criteria and amplification for decisions

<b>G18.1 Devise and develop a personal performing arts project</b>		
<b>G18.P1</b> Pass Devise and develop	<b>G18.M1</b> Merit Effective	<b>G18.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners use relevant planning processes and show capable application of project management skills. They will develop the product competently, in line with the aims and constraints of the project.</p> <p>At <b>Merit</b>, learners use planning processes that show modification of their approach to challenges and issues, discarding ideas as they refine the work, in line with the aims and constraints of the project.</p> <p>At <b>Distinction</b>, learners show innovation in the modification of their approach, making valid judgements about challenges and issues. They will apply a range of knowledge, skills and understanding, with consideration of the aims and constraints of the product.</p>		

<b>G18.2 Demonstrate technical and interpretive skills within a project</b>		
<b>G18.P2</b> Pass Competent	<b>G18.M2</b> Merit Effective	<b>G18.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners showcase an appropriate level of capability in their use of technical and interpretive skills and show a clear understanding of how to apply relevant skills in a project scenario.</p> <p>At <b>Merit</b>, learners showcase a secure level of capability in their use of technical and interpretive skills and show a secure understanding of how to apply relevant skills in a project scenario.</p> <p>At <b>Distinction</b>, learners showcase a proficient level of capability in their use of technical and interpretive skills and show a full and logical understanding of how to apply relevant skills in a project scenario.</p>		

<b>G18.3 Create final outcomes in response to the aims and constraints of the project</b>		
<b>G18.P3</b> Pass Competent	<b>G18.M3</b> Merit Effective	<b>G18.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners show appropriate consideration for the aims and constraints of the project, such as target audience, medium and/or artistic vision. They will use the medium with some understanding of professional practice.</p> <p>At <b>Merit</b>, learners successfully meet the main aims and constraints of the project. They will use the medium with clear understanding of professional practice related to the final outcome.</p> <p>At <b>Distinction</b>, learners fully meet the aims and constraints of the project. They will show a creative and capable use of the medium and extensive understanding of professional practice related to the final outcome.</p>		

## Assessment unit G19 – Using material for self-promotion and networking

### Recommended evidence

**G19.1/19.2/19.3** Self-promotional material presented in a format appropriate for the medium or specialisms.

- This might include an EPK, a personal website or social networking profiles with links to content.

### Assessment criteria and amplification for decisions

#### G19.1 Define and plan self-promotional material in relation to networking opportunities

**G19.P1** Pass  
Competent

**G19.M1** Merit  
Effective

**G19.D1** Distinction  
Accomplished

At **Pass**, learners present material that shows an understanding of audience and networking potential, using appropriate links and language for their specialism and audience.

At **Merit**, learners present material that shows a full understanding of audience and networking potential, with clear consideration of purpose, using links and language that produce the intended result for their audience.

At **Distinction**, learners present material that shows a thorough understanding of audience and networking potential with a far-reaching consideration of purpose, using professional language and links that produce a positive impression for the audience.

#### G19.2 Select and create content for self-promotional material

**G19.P2** Pass  
Competent

**G19.M2** Merit  
Effective

**G19.D2** Distinction  
Accomplished

At **Pass**, learners present content that shows adequate technical and interpretive skills within their specialism.

At **Merit**, learners present content that shows capable technical and interpretive skills and clearly links to networking opportunities.

At **Distinction**, learners present content that demonstrates technical and interpretive skills that demonstrate a proficient level of ability and extensive consideration and links to networking opportunities.

<b>G19.3 Present self-promotional material for planned opportunities</b>		
<b>G19.P3</b> Pass Adequate	<b>G19.M3</b> Merit Effective	<b>G19.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners present material that includes most of the vital content for self-promotion and networking, material is presented in an appropriate medium and style.</p> <p>At <b>Merit</b>, learners present material that includes all vital content for self-promotion and networking, material is logical and coherently presented.</p> <p>At <b>Distinction</b>, learners present material for self-promotion and networking that is comprehensive in content, material is presented in a creative manner and is easily navigated, to a near-professional standard.</p>		

## Assessment unit G20 – International Profile

### Recommended evidence

**G20.1** A proposal in the form of a report, presentation, video etc. that demonstrates how learners would specifically adapt and develop their personal project and profile to enable them to be successful in another country or part of the world.

### Assessment criteria and amplification for decisions

G20.1 Adapt and develop a project for an international market		
<b>G20.P1</b> Pass Competent	<b>G20.M1</b> Merit Effective	<b>G20.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners present material that shows an understanding of a different target market and how their existing material would be adapted and developed to meet the expectations of a specific country or territory.</p> <p>At <b>Merit</b>, learners present material that shows a full understanding of a different target market and a clear consideration of how their existing material would be adapted and developed to convincingly meet the expectations of a specific country or territory.</p> <p>At <b>Distinction</b>, learners present material that shows a thorough understanding of a different target market and a comprehensive assessment of how their existing material would be adapted and developed to fully meet the expectations of a specific country or territory.</p>		





# Module H: Collaborative Performing Arts Project

Level: 3

Unit type: **Internal**

Diploma guided learning hours: **180**

Extended Diploma guided learning hours: **270**

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## Introduction

The performing arts industry is full of examples of collaborative working, in both the live and recorded sectors.

This module develops the skills and knowledge needed to work with others to deliver a performance product that requires collaboration in both the creative content and its presentation. This requires a breadth and depth of learning and teaching dedicated to exploring different project types and roles in a practical context. Learners will then be able to undertake a large-scale project in collaboration with peers. The project can be adapted to suit different specialisms, interests or community and local needs, and can act as a final showcase. The project will be undertaken over an extended period of time so that there can be enough practical development to produce technically adept material, while at the same time considering the wider aspects of participating in a project. These aspects include effective planning, teamworking, organisation, material selection and development, marketing and reflection on roles as individuals and members of a group. In addition to their performance role, learners will undertake a creative or administrative role.

This module is internally assessed, so it can be delivered in an appropriate context. The module draws on learning from across the qualification and provides the synoptic assessment for the Extended Diploma. In *Module H: Collaborative Performing Arts Project*, learners will produce final summative evidence that shows synoptic achievement and readiness for progression. In completing their collaborative project, learners will select and apply learning from other modules. This allows for the application of the skills developed and refined in *Module A: Performing Arts Skills Development* and *Module G: Personal Performing Arts Profile*. It uses the knowledge of industry roles and their relationship from *Module F: The Global Performing Arts Industry* in its collaboration and response to a vocational brief.

This module prepares learners for progression, developing the skills and knowledge involved in planning and developing project work, using collaborative skills and presenting final outcomes. These are all vital skills for higher education and employment in the sector.

## Assessment summary

Learners receive a separate, equally-weighted grade for each assessment unit.

Learners studying the Extended Diploma must complete all three assessment units.

Learners studying the Diploma must complete assessment units H22 and H23 only.

Assessment unit	Assessment objectives
<b>H21: Undertaking a defined creative or administrative role</b>	<ol style="list-style-type: none"> <li>1. Plan and prepare for a creative or administrative role</li> <li>2. Demonstrate skills within a creative or administrative role</li> <li>3. Contribute to a project within a creative or administrative role</li> </ol>
<b>H22: Using creative collaboration to develop a project</b>	<ol style="list-style-type: none"> <li>1. Demonstrate personal engagement and individual responsibility when developing a collaborative project</li> <li>2. Demonstrate performance skills when developing a collaborative project</li> <li>3. Apply collaborative skills when developing a project</li> </ol>
<b>H23: Producing a collaborative project</b>	<ol style="list-style-type: none"> <li>1. Demonstrate technical performance skills in a final collaborative project</li> <li>2. Demonstrate interpretive performance skills in a final collaborative project</li> <li>3. Present a final collaborative project</li> </ol>

## Summary of learning and teaching

Content theme	Learning and teaching areas
<b>Collaborative skills</b>	Types of project.
	Sharing ideas.
	Taking on different roles.
	Leading and contributing.
	Communication of feedback.
<b>Establishing and responding to a creative context</b>	Establishing concepts.
	Exploring potential styles/genres.
	Delivery contexts.
<b>Developing skills and techniques through collaboration</b>	Tracking progress.
	Performance skills.
	Peer learning.
<b>Planning and organising a performance project</b>	Establishing need.
	Proposals.
	Resourcing.
	Creating schedules.
<b>Technical skills for a collaborative performance project</b>	Technical skills.
	Administrative skills.
	Complementary skills.
	Promotional skills.
<b>Developing a collaborative performance project</b>	Rehearsal and production sessions.
	Developing iterations.
	Creative decision making.
<b>Presenting a collaborative performance project</b>	Workshops.
	Refining/finalising.
	Presenting.

## Learning and teaching – content and delivery

Learners must explore the content before the individual project for assessment is set. They should explore and develop skills in practical vocational contexts. Content themes should be seen as interrelated and can be delivered through a series of short projects or through a more holistic learning journey.

## Opportunities for progression as a performer

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners take part in workshops and short projects that explore collaborative performance skills. They explore different types of collaborative projects in a practical way by running short projects where they collaborate to create and present, either live or recorded, for at least three different performance projects, such as:

- a short play or selected scenes
- performance workshops
- a community project
- a cabaret event
- a short film or TV programme
- an arts event
- a performance festival
- a themed event, e.g. musical theatre, world drama, Bollywood, etc.
- a dance show.

In their short projects, learners should explore and develop collaborative performance skills, including:

- discussing and sharing creative ideas
- using stimuli, such as style, practitioners, existing material
- participating in group workshops and exploration sessions
- developing refining and presenting material.

## Establishing and responding to a creative context

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners take part in practical sessions and group discussions to develop skills in establishing creative opportunities and constraints collaboratively. Learners work practically to develop performance in response to the opportunities and constraints, including at least three of the following:

- audience
- location
- presentation or delivery method
- artistic vision or inspiration
- time constraints
- artistic stimulus
- meeting a community need.

In the practical sessions, learners should create performance in response to the opportunities and constraints in different ways, experimenting with:

- performance styles
- existing material
- methods to develop material
- practitioners' techniques.

### **Developing skills and techniques through collaboration**

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners develop their skills and techniques through taking part in practical sessions where they will work collaboratively. Learners should focus on the context of their chosen specialism, such as:

- acting
- circus
- dance
- musical theatre
- variety
- voice performance.

In these practical sessions, learners should explore and develop skills through collaboration, including:

- vocal skills
- movement skills
- characterisation
- interaction with peers
- suggesting improvements
- developing and workshopping material
- refining and discarding ideas
- identifying errors
- making notes on performance or execution
- supporting peers.

### **Planning and organising a performance project**

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will explore what is involved in organising a collaborative performance project. They will create proposals as a group, exploring and trying at least two different roles or responsibilities that are part of organising a collaborative project, such as:

- artistic director
- budget manager
- designer
- event manager
- promoter

- social media manager
- technical manager/liaison.

To gain understanding and experience in planning a collaborative project, learners will explore the following organisational skills in their roles:

- creating and working to schedules
- budgeting
- sourcing resources and equipment
- developing a promotional strategy
- developing and designing materials and marketing ideas
- addressing legal considerations.

### **Creative and administrative skills for a collaborative performance project**

Learners studying the Extended Diploma should fully cover this content. Learners studying the Diploma could explore this content but it will not form a direct part of the assessment.

Learners will explore a range of creative/administrative skills used in a collaborative project, developing the skills in a practical context, for example in the form of small performances for their peers. They will explore the following skills as appropriate to the role, such as the following:

- setting up and using equipment
- working alongside a technical team
- undertaking responsibilities
- responding to feedback from the director or producer.

Learners should develop their understanding of at least one creative and one administrative role (including rehearsal roles), such as the following:

- creative roles:
  - AV (audio visual) design
  - director or assistant director
  - choreographer or dance captain
  - rehearsal director for a particular section of performance
  - costume design
  - lighting design
  - set design
  - sound design
  - makeup design
  - musical director
- administrative roles:
  - marketing coordinator
  - front of house manager
  - box office manager
  - production manager
  - stage/floor manager
  - venue manager
  - backstage manager.

## Developing a collaborative performance project

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners undertake projects that explore the skills and techniques related to developing a collaborative performance project over a period of time. They should explore the following skills appropriate to the project type:

- rehearsing material
- creating drafts and iterations of scripts
- discussing artistic merits of material
- experimenting with different styles and techniques
- identifying issues and making improvements
- tracking progress of creative work through debriefs
- setting targets for future sessions
- analysing material against aims and constraints of the project.

## Presenting a collaborative performance project

Learners studying both the Diploma and Extended Diploma should fully cover this content.

Learners will explore the methods of presenting a performance project to an audience. They should consider at least two different methods of presentation:

- traditional performance, i.e. theatre
- alternative performance, i.e. site-specific, street
- recording, i.e. film, TV, online
- workshops.

Learners should develop skills related to presentation and evaluative skills to identify areas they can improve on, such as:

- ensuring work is ready, final preparations
- warm-up performances/technical rehearsal/dress rehearsal
- gauging audience reaction
- reviewing and engaging with comments on social media.

## Essential information for assessment

### Assessment unit H21 – Undertaking a defined creative or administrative role

#### Recommended evidence

**H21.1** Planning materials and related evidence of the undertaking of planning and preparation for a creative or administrative role within the final project.

- This might include annotated scripts, designs, minutes of meetings, etc.

**H21.2/21.3** Video evidence and/or supporting commentary of the learner undertaking a creative or administrative role in an appropriate format.

- This might include a blog, video diary, annotated images.

#### Assessment criteria and amplification for decisions

H21.1 Plan and prepare for a creative or administrative role		
<b>H21.P1</b> Pass Basic	<b>H21.M1</b> Merit Detailed	<b>H21.D1</b> Distinction Comprehensive
<p>At <b>Pass</b>, learners give an overview of the requirements in terms of required resources, as well as an overview of what actions they need to take, with some description of necessary preparations.</p> <p>At <b>Merit</b>, learners give a full breakdown of the requirements in terms of resources, what they are needed for and why they are needed. They provide considered detail of what actions they need to take, with an explanation of necessary preparations.</p> <p>At <b>Distinction</b>, learners give a thorough and wide-ranging breakdown of the requirements in terms of resources, what they are needed for and why they are needed, including contingency plans. They demonstrate reasoned and proactive thought in relation to the actions they need to take, with a thorough and wide-ranging understanding of necessary preparations.</p>		

H21.2 Demonstrate skills within a creative or administrative role		
<b>H21.P2</b> Pass Competent	<b>H21.M2</b> Merit Effective	<b>H21.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners apply a basic range of skills appropriately to achieve the purpose, with some understanding of their role.</p> <p>At <b>Merit</b>, learners select and apply skills to achieve the purpose efficiently, demonstrating a secure capability and a considered understanding of how to apply relevant skills in their role to good effect.</p> <p>At <b>Distinction</b>, learners showcase a technically proficient level of capability in their use of skills, with a full and logical understanding of how to apply relevant skills in a project scenario.</p>		



<b>H21.3 Contribute to a project within a creative or administrative role</b>		
<b>H21.P3</b> Pass Some impact	<b>H21.M3</b> Merit Clear impact	<b>H21.D3</b> Distinction Crucial impact
<p>At <b>Pass</b>, learners have some positive impact on the project. They may make some errors in judgement or mistakes, but these will have only a minor impact on the project.</p> <p>At <b>Merit</b>, learners have a clear and positive impact on the project. They will make effective and considered decisions and actions in relation to the project.</p> <p>At <b>Distinction</b>, learners have an essential impact on the success of the whole project. They will make thoughtful and creative decisions and actions that impact on the project.</p>		

## Assessment unit H22 – Using creative collaboration to develop a project

### Recommended evidence

**H22.1/22.2/22.3** A portfolio of project development and supporting commentary in an appropriate format.

- This might include relevant meeting notes, rehearsal footage or iterations of scripts, etc.
- The commentary may be in the format of a blog, a video diary or annotated visuals.

### Assessment criteria and amplification for decisions

#### H22.1 Demonstrate personal engagement and individual responsibility when developing a collaborative project

**H22.P1** Pass  
Appropriate

**H22.M1** Merit  
Effective

**H22.D1** Distinction  
Accomplished

At **Pass**, learners show some participation and provide relevant inputs during discussions and meetings. They contribute to the creative development of the project but may rely on some support from their peers.

At **Merit**, learners are attentive and participative during discussions and meetings, providing valuable input and ideas that progress the project. They clearly contribute to the creative development of the project.

At **Distinction**, learners are consistently attentive and participative during discussions and meetings, providing a range of pertinent and insightful inputs. They show leadership in their contribution to the creative development of the project.

#### H22.2 Demonstrate technical and interpretive performance skills when developing a collaborative project

**H22.P2** Pass  
Competent

**H22.M2** Merit  
Effective

**H22.D2** Distinction  
Accomplished

At **Pass**, learners use technical and interpretive performance skills appropriately that have some impact on the creative development of the project.

At **Merit**, learners use technical and interpretive performance skills securely in a controlled and efficient manner that clearly contributes to the creative development of the project.

At **Distinction**, learners use technical and interpretive performance skills showing some innovation and having a crucial and clear impact on the creative development and direction of the project.

<b>H22.3 Apply collaborative skills when developing a project</b>		
<b>H22.P3</b> Pass Adequate	<b>H22.M3</b> Merit Effective	<b>H22.D3</b> Distinction Accomplished
<p>At <b>Pass</b>, learners collaborate in the development of a creative performance project, showing the ability to suggest ideas and listen to the opinions and ideas of others.</p> <p>At <b>Merit</b>, learners collaborate in the development of a performance project, showing the ability to input relevant ideas and respond to the opinions and ideas of others while moving the project forward.</p> <p>At <b>Distinction</b>, learners collaborate in the development of a performance project, showing the ability to share and explain ideas and respond thoughtfully to the opinions and ideas of others.</p>		

## Assessment unit H23 – Producing a collaborative project

### Recommended evidence

**H23.1/23.2/23.3** A final collaborative performance project presented in an appropriate format that demonstrates performance skills, with supporting commentary.

- This might be in the form of a video of a live event, a piece of film/TV or musical workshops.

### Assessment criteria and amplification for decisions

<b>H23.1 Demonstrate technical performance skills in a final collaborative project</b>		
<b>H23.P1</b> Pass Competent	<b>H23.M1</b> Merit Effective	<b>H23.D1</b> Distinction Accomplished
<p>At <b>Pass</b>, learners apply technical performance skills that have some positive impact on the final outcome. They will demonstrate some technical skills.</p> <p>At <b>Merit</b>, learners apply technical performance skills that have a clear and positive impact on the final outcome. They will demonstrate secure technical skills.</p> <p>At <b>Distinction</b>, learners apply technical performance skills that have a crucial and positive impact on the final outcome. They will demonstrate technically proficient skills.</p>		
<b>H23.2 Demonstrate interpretive performance skills in a final collaborative project</b>		
<b>H23.P2</b> Pass Competent	<b>H23.M2</b> Merit Effective	<b>H23.D2</b> Distinction Accomplished
<p>At <b>Pass</b>, learners apply some interpretive performance skills in the final outcome that demonstrates some control and artistic interpretation.</p> <p>At <b>Merit</b>, learners apply secure interpretive performance skills in the final outcome that demonstrates considered control and artistic interpretation.</p> <p>At <b>Distinction</b>, learners apply skilled interpretive performance skills in the final outcome that demonstrates proficient control and artistic interpretation.</p>		
<b>H23.3 Present a final collaborative project</b>		
<b>H23.P3</b> Pass Appropriate	<b>H23.M3</b> Merit Effective	<b>H23.D3</b> Distinction Creative
<p>At <b>Pass</b>, learners show some consideration of target audience and presentation format.</p> <p>At <b>Merit</b>, learners clearly consider audience and presentation format.</p> <p>At <b>Distinction</b>, learners fully account for presentation format and use the audience to inform and inspire the final outcome.</p>		

## 4 Planning your programme

### How do I choose the right BTEC International Level 3 qualification for my learners?

BTEC International Level 3 qualifications come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC International Level 3 Extended Diploma as the most suitable qualification.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

### Is there a learner entry requirement?

As a centre, it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements, but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five International GCSEs at good grades, and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through International GCSEs or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, they may have relevant work experience or specific aptitude shown through diagnostic tests or non-education experience.

### What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector.

### What resources are required to deliver these qualifications?

As part of your centre approval, you will need to show that the necessary material resources and work spaces are available to deliver BTEC Internationals. For some learning and teaching modules, specific resources are required. Learners must have access to:

- rehearsal spaces
- the internet
- technical equipment related to pathways
- examples of a variety of styles of repertoire related to pathways
- performance space.

### **How can Pearson Progress help with planning for these qualifications?**

Pearson Progress is a digital support system that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities such as course creation, creating and verifying assignments and creating assessment plans and recording assessment decisions.

For further information, see *Section 10 Resources and support*.

### **Which modes of delivery can be used for these qualifications?**

You are free to deliver BTEC International Level 3 qualifications using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

### **What are the recommendations for community and employer involvement?**

BTEC International Level 3 qualifications are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression.

Employer involvement in the delivery and/or assessment of these qualifications provides a clear 'line of sight' to work, enriches learning, raises the credibility of the qualification in the eyes of employers, parents and learners, and furthers collaboration between the learning and skills sector and industry.

You should aim to provide learners with opportunities to undertake meaningful activity involving employers during their course. Examples of 'meaningful activity' could include:

- structured work experience or work placements that develop skills and knowledge relevant to the qualification/industry
- projects, exercises and/or assessments set with input from industry practitioners
- units delivered or co-delivered by an industry practitioner – this could take the form of masterclasses or guest lectures
- industry practitioners operating as 'expert witnesses' who contribute to the assessment of a learner's work or practice – this may be a specific project, exercise or all assessments for a qualification.

Meaningful employer involvement, as defined above, should be with employers related to the performing art industry or a related creative industry.

## **What support is available?**

### **Support materials**

We provide a wealth of support materials, including industry-relevant or set briefs, curriculum plans, delivery guides, authorised assignment briefs and examples of marked learner work.

### **Standards Verifier support visits**

You will be allocated a Standards Verifier (SV) who will visit once early on in the delivery of the qualification to support you with planning and assessment prior to their visit to verify your assessment decisions. You will be offered one visit each year for support and can opt out of this visit at any time.

### **Training**

There will be extensive training programmes as well as support from our Subject Advisory team.

For further details, see *Section 10: Resources and support*.

## **How will my learners become more employable through these qualifications?**

Skills that enhance employability, such as communication, problem solving, entrepreneurialism and practical hands-on skills, have been built into the design of the assessment objectives and content.

As they progress through their qualification, learners will develop increasing self-direction and reflection, and the ability to synthesise understanding and technical skills to develop individual approaches to their practice. They will also develop an ability to respond creatively to unfamiliar industry contexts and the demands of client briefs, using a variety of skills to communicate personal ideas and intentions while recognising and meeting audience needs.

The focus on employability skills gives you the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

## 5 Assessment structure

### Introduction

BTEC International Level 3 qualifications are assessed using a combination of internal assessments, which are set and marked by teachers, and Pearson Set Assignments, which are set by Pearson and marked by teachers.

- Mandatory units have a combination of internal and Pearson Set Assignments.
- All optional units are internally assessed.

In developing an overall plan for delivery and assessment for the programme, you will need to consider when assessment can take place. Some units are defined as synoptic units (see *Section 2 Structure*). Normally, a synoptic assessment is one that a learner would take later in a programme and in which they will be expected to apply learning from a range of units. You must plan the assignments so that learners can demonstrate learning from across their programme.

We have addressed the need to ensure that the time allocated to the final assessment of units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal and Pearson Set Assignments, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview, with signposting to relevant documents, is given in *Section 7 Administrative arrangements*.

### Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the assessment unit format, which we explain in *Section 2 Content*, and the requirements for delivering assessment given in *Section 6 Internal assessment*.

### Pearson Set Assignment units

A summary of the set assignments for these qualifications is given in *Section 2 Structure*.

You should check this information carefully, together with the details of the unit being assessed, so that you can timetable learning and assessment periods appropriately.

Learners must take the required number of Pearson Set Assignments for Modules A-E. Some assignments may need to be taken in controlled conditions. These are described in each unit.

Learners may resit a set assignment to obtain a higher grade. If retaking, a learner must take a different authorised Pearson Set Assignment to that previously taken. If a learner has more than one attempt, then the best result will be used for qualification grading, up to the permitted maximum. It is unlikely that learners will need to, or benefit from, taking all assessments twice so you are advised to plan appropriately. Some assessments are synoptic and learners are likely to perform best if these assessments are taken towards the end of the programme.



## 6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC International Quality Assurance Handbook*.

All members of the assessment team need to refer to this document.

For BTEC International Level 3 qualifications, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. Centres can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet international standards.

All assessment units in these qualifications are internally assessed but Pearson sets assignments for some assessment units.

### Principles of internal assessment (applies to all assessment units)

#### Assessment through assignments

For all assessment units, the format of assessment is an assignment taken after the content of the assessment unit, or part of the unit if several assignments are used, has been delivered. An assignment may take a variety of forms, including practical and written types. An assignment is a distinct activity, completed independently by learners, that is separate from teaching, practice, exploration and other activities that learners complete with direction from teachers.

An assignment is issued to learners as an assignment brief with a defined start date, a completion date and clear requirements for the evidence that they need to provide. There may be specific observed practical components during the assignment period. Assignments can be divided into tasks and may require several forms of evidence. A valid assignment will enable a clear and formal assessment outcome, based on the assessment criteria. For most of the assessment units, teachers will set the assignments. For Pearson Set Assignment units, Pearson will set the assignment.

#### Assessment decisions through applying unit-based criteria

Assessment decisions for BTEC International Level 3 qualifications are based on the specific criteria given in each assessment unit and set at each grade level by using Example Assignment Briefs. To ensure that standards are consistent in the qualification and across the suite as a whole, the criteria for each unit have been defined according to a framework. The way in which individual assessment units are written provides a balance of assessment of understanding, practical skills and vocational attributes appropriate to the purpose of qualifications.

For example, if a Merit criterion requires the learner to show 'analysis' and the related Pass criterion requires the learner to 'explain', then to satisfy the Merit criterion, a learner will need to cover both 'explain' and 'analyse'. The unit assessment grid shows the relationships between the criteria so that assessors can apply all the criteria to the learner's evidence at the same time. In *Appendix 3: Glossary of terms used*, we have set out a definition of terms that assessors need to understand.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for an assessment unit, then the assessment team will give a grade for the assessment. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and therefore the Pass and Merit criteria); these define outstanding performance across the assessment unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and therefore the Pass criteria) through high performance in each learning aim
- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 3 of the qualification.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments. Learners who do not satisfy the Pass criteria should be reported as Unclassified.

### **The assessment team**

It is important that there is an effective team for internal assessment. There are three key roles involved in implementing assessment processes in your centre, each with different interrelated responsibilities; the roles are listed below. There is detailed information in the *BTEC International Quality Assurance Handbook*.

- The Lead Internal Verifier (Lead IV) has overall responsibility for the programme, its assessment and internal verification, record keeping and liaison with the Standards Verifier, ensuring our requirements are met. The Lead IV registers with Pearson annually. The Lead IV acts as an assessor, standardises and supports the rest of the assessment team, making sure that they have the information they need about our assessment requirements and organises training, making use of our standardisation, guidance and support materials.
- Internal Verifiers (IVs) oversee all assessment activities in consultation with the Lead IV. They check that assignments and assessment decisions are valid and that they meet our requirements. Internal Verifiers will be standardised by working with the Lead IV. Normally, IVs are also assessors but they do not verify their own assessments.
- Assessors set or use assignments to assess learners. Before making any assessment decisions, assessors participate in standardisation activities led by the Lead IV. They work with the Lead IV and IVs to ensure that the assessment is planned and carried out in line with our requirements.

### **Effective organisation**

Internal assessment needs to be well organised so that the progress of learners can be tracked and so that we can monitor that assessment is being carried out. We support you through, for example, providing training materials and sample documentation. Our online Pearson Progress service can help support you in planning and record keeping. Further information on using Pearson Progress can be found in *Section 10 Resources and support*, and on our website.

It is particularly important that you manage the overall assignment programme and deadlines to make sure that learners are able to complete assignments on time.

## Learner preparation

To ensure that you provide effective assessment for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualifications. Learners need to understand how assignments are used, the importance of meeting assignment deadlines and that all the work submitted for assessment must be their own.

You will need to give learners a guide that explains how assignments are used for assessment, how assignments relate to the teaching programme and how learners should use and reference source materials, including what would constitute plagiarism. The guide should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

## Making valid assessment decisions

### Authenticity of learner work

Once an assessment has begun, learners must not be given feedback on progress towards fulfilling the targeted criteria.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. Assessors must ensure that evidence is authentic to a learner through setting valid assignments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Assessors must complete a declaration that:

- to the best of their knowledge the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication.

During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 7 Administrative arrangements*.

## Making assessment decisions using criteria

Assessors make judgements using the criteria. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive. For example, the inclusion of a concluding section may be insufficient to satisfy a criterion requiring 'evaluation'.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit gives examples and definitions related to terms used in the criteria
- the explanation of key terms in *Appendix 3: Glossary of terms used*
- examples of assessed work provided by Pearson
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Pass and Merit criteria relate to content. The Distinction criteria as a whole relate to outstanding evidence across the assessment unit. Distinction criteria make sure that learners have shown that they can perform consistently at an outstanding level across the assessment unit and/or that they are able to draw learning together across the content.

## Issuing assessment decisions and feedback

Once the assessment team has completed the assessment process for an assignment, the outcome is a formal assessment decision. This is recorded formally and reported to learners.

The information given to the learner:

- must show the formal decision and how it has been reached, indicating how or where criteria have been met
- may show why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence
- must be validated by an IV before it is given to the learner.

## Planning and record keeping

For internal processes to be effective, an assessment team needs to be well organised and keep effective records. The centre will work closely with us so that we can ensure that standards are being satisfied and achieved. This process gives stakeholders confidence in the assessment approach.

The programme must have an assessment plan validated by the Lead IV, produced as a spreadsheet. When producing a plan, the assessment team needs to consider:

- the time required for training and standardisation of the assessment team
- the time available to undertake teaching and carry out assessment, taking account of when learners may complete external assessments and when quality assurance will take place
- the completion dates for different assignments and the name of each Assessor
- who is acting as the Internal Verifier for each assignment and the date by which the assignment needs to be internally verified

- setting an approach to sampling assessor decisions through internal verification that covers all assignments, assessors and a range of assessment decisions
- how to manage the assessment and verification of learners' work so that they can be given formal decisions promptly
- how resubmission opportunities can be scheduled.

The Lead IV will also maintain records of assessment undertaken. The key records are:

- internal verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- internal verification of assessment decisions
- assessment tracking for the assessment unit.

There are examples of records and further information in the *BTEC International Quality Assurance Handbook*.

## Setting effective assignments (applies to assessment units without set assignments)

### Setting the number and structure of assignments

This section does not apply to Pearson Set Assignments. In setting your assignments, you need to work with the structure of assignments shown in the *Essential information for assignments* section of a unit. This shows the structure of the learning aims and criteria that you must follow and the recommended number of assignments that you should use. For these units we provide sample authorised assignment briefs and we give you suggestions on how to create suitable assignments. You can find these materials on our website. In designing your own assignment briefs, you should bear in mind the following points.

- The number of assignments for an assessment unit must not exceed the number shown in *Essential information for assignments*. However, you may choose to combine assignments, for example to create a single assignment for the whole assessment unit.
- For units containing synoptic assessment, the planned assignments must allow learners to select and apply their learning, using appropriate self-management of tasks.
- You do not have to follow the order of the learning aims of an assessment unit in setting assignments but later learning aims often require learners to apply the content of earlier learning aims and they may require learners to draw their learning together.
- Assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. Learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- As assignments provide a final assessment, they will draw on the specified range of teaching content for the learning aims. The specified content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out one practical performance, or an investigation of one organisation, then they will address all the relevant range of content that applies in that instance.

## Providing an assignment brief

A good assignment brief is one that, through providing challenging and realistic tasks, motivates learners to provide appropriate evidence of what they have learned.

An assignment brief should have:

- a vocational scenario, this could be a simple situation or a full, detailed set of vocational requirements that motivates the learner to apply their learning through the assignment
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks
- an audience or purpose for which the evidence is being provided
- an explanation of how the assignment relates to the unit(s) being assessed.

## Forms of evidence

BTECs have always allowed for a variety of forms of evidence to be used – provided that they are suited to the type of learning aim being assessed. For many assessment units, the practical demonstration of skills is necessary and, for others, learners will need to carry out their own research and analysis. The assessment units give you information on what would be suitable forms of evidence to give learners the opportunity to apply a range of employability or transferable skills. Centres may choose to use different suitable forms of evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

Full definitions of types of assessment are given in *Appendix 2: Glossary of terms used*. These are some of the main types of assessment:

- written reports
- projects
- time-constrained practical assessments with observation records and supporting evidence
- recordings of performance
- sketchbooks, working logbooks, reflective journals
- presentations with assessor questioning.

The form(s) of evidence selected must:

- allow the learner to provide all the evidence required for the content and the associated assessment criteria at all grade levels
- allow the learner to produce evidence that is their own independent work
- allow a verifier to independently reassess the learner to check the assessor's decisions.

For example, when you are using performance evidence, you need to think about how supporting evidence can be captured through recordings, photographs or task sheets. Centres need to take particular care that learners are enabled to produce independent work. For example, if learners are asked to use real examples, then best practice would be to encourage them to use their own or to give the group a number of examples that can be used in varied combinations.

## **Late completion, resubmission and retakes (applies to all assessment units)**

### **Dealing with late completion of assignments for internally-assessed units**

Learners must have a clear understanding of the centre policy on completing assignments by the deadlines that you give them. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission, in line with your centre policies.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who do not complete assignments by your planned deadline, or by the authorised extension deadline, may not have the opportunity to subsequently resubmit.

If you accept a late completion by a learner, then the assignment should be assessed normally when it is submitted, using the relevant assessment criteria.

### **Resubmission of improved evidence for internally-assessed units**

An assignment provides the final assessment for the relevant content and is normally a final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assignment brief.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity can be done in such a way that it does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the assessor considers that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted has been authenticated by both the learner and assessor and remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days after the timely issue of assessment feedback to learners, which is within term time in the same academic year.

A resubmission opportunity must not be provided where learners:

- have not completed the assignment by the deadline without the centre's agreement
- have submitted work that is not authentic.

We recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

### **Retake of internal assessment**

A learner who has not achieved the level of performance required to pass the relevant content after resubmission of an assignment may be offered a single retake opportunity using a new assignment. The retake may be achieved at a Pass only.

The Lead Internal Verifier must authorise a retake of an assignment only in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The retake is not timebound and the assignment can be attempted by the learner on a date agreed between the Lead IV and assessor within the same academic year.

For further information on offering a retake opportunity, you should refer to the *BTEC Centre Guide to Internal Assessment*. Information on writing assignments for retakes is given on our website (<https://qualifications.pearson.com/en/support/support-topics/assessment-and-verification/btec-assessment-and-verification-tools.html>).

### **Assessment units**

All assessment units are internally assessed and subject to external standards verification. This means that you assess the assignments that provide the final summative assessment of each learning and teaching module, generating evidence for each assessment unit. You will need to prepare to assess using the guidance in this section.

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

- respond to industry-related and supported briefs
- carry out projects for which they have choice over the direction and outcomes
- use collaborative skills and communicate with others
- use case studies to explore complex or unfamiliar situations.

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

You are encouraged to give learners opportunities to be involved with employers. For more information, please see *Section 4 Planning your programme*.



## 7 Administrative arrangements

This section focuses on the administrative requirements for delivering a BTEC qualification. It will be of value to quality nominees, Lead IVs, programme leaders and examinations officers.

### Learner registration and entry

Centres are advised to recruit with integrity to ensure that potential barriers to achievement are addressed. Prior to entry on the programme, centres should clarify with learners the types of activities, equipment and facilities that will be used and discuss any barriers there may be to learning so that learners can make informed choices and centres can prepare for any reasonable adjustments that may be required. Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

### Access to assessment

Internal assessments need to be administered carefully to ensure that all learners are treated fairly, and that results, and certification are issued on time to allow learners to progress to their chosen opportunities. These qualifications have been developed to allow learners to demonstrate their skills through a range of evidence types, formats and methods of communication, which they can select as relevant to their own working practice to best reflect their abilities. In this way, the qualifications are accessible to learners and assessments are adaptable to their regular ways of working. Features of the qualifications' design that reflect their inclusivity are:

- adaptable evidence and assessment methods, ensuring that tutors can assess in a way that is relevant to the learner's abilities and characteristics
- assessment criteria that have been developed to provide opportunities for demonstration of knowledge and understanding through practical work
- core technical and practical skills development, covering all practices, have been combined into shared mandatory assessment units, which means that all learners will demonstrate the level of their skills through the same assessment units, regardless of individual accessibility needs, enhancing inclusivity
- fewer assessment units across the qualifications gives the space for learners to develop and improve skills to their full potential and explore opportunities for producing evidence within their abilities.

Our Equality Policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic are not disadvantaged in comparison to learners who do not share that characteristic when undertaking one of our qualifications
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

## **Administrative arrangements for assessment**

### **Records**

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual*. We may ask to audit your records so they must be retained as specified.

### **Reasonable adjustments to assessment**

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in our document *Guidance for reasonable adjustments and special consideration in vocational internally assessed units*.

### **Special consideration**

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in an assessment unit or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

## Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

## Dealing with malpractice

Malpractice refers to acts that undermine the integrity and validity of assessment, or the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven in accordance with the JCQ General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments Policies and Procedures ([www.jcq.org.uk](http://www.jcq.org.uk)).

Malpractice may arise or be suspected in relation to any assessment unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see the Centre Guidance: Dealing with Malpractice, available on our website.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

## Assessment units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The Centre Guidance: Dealing with Malpractice document provides further information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples of malpractice and details the penalties and sanctions that may be imposed.

## Certification and results

Once a learner has completed all the required assessment units for a qualification the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

## Post-assessment services

Once results are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

## Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations and claiming certificates.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to these qualifications include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive, and a full list of our regulatory policies can be found on our website.

## 8 Quality assurance

### Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality and diversity legislation and/or regulations.
- Centres should refer to the *Further information for teachers and assessors* section in individual units to check for any specific resources required.

### Continuing quality assurance and standards verification

On an annual basis, we produce the *BTEC International Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; the centre must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres resources and processes that exemplify assessment and appropriate standards. Approved centres must use these to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC International Level 3 qualifications include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC International Level 3 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 9 Understanding the qualification grade

### Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

### Eligibility for an award

In order to be awarded a qualification, a learner must complete all assessment units and achieve a Pass or above in all assessment units unless otherwise specified. Refer to the structure in *Section 2: Structure* for more information.

To achieve any qualification grade, learners must:

- complete and have an outcome (D, M, P or U) for all assessment units
- achieve the required assessment units at Pass or above shown in Section 2, and for the Extended Diploma achieve a minimum of 900 GLH at Pass or above
- achieve the minimum number of points at a grade threshold.

Learners who do not satisfy the requirements in the structure Section 2 will not achieve a qualification even if they have enough points.

Learners who do not achieve sufficient points for a qualification may be eligible to achieve a smaller size in the same suite, provided they have completed and achieved the correct assessment units.

### Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is compensation in that a higher performance in some assessment units may be balanced by a lower outcome in others.

### Assessment unit grade points

The table below shows the number of **points** available for assessment units. For each assessment unit, points are allocated depending on the grade awarded.

	Assessment unit, weighted size			
	150 GLH	90 GLH	60 GLH	30 GLH
U	0	0	0	0
Pass	15	9	6	3
Merit	25	15	10	5
Distinction	40	24	16	8

## Points available

The table below shows the total number of points available for units and the overall total points available for each qualification.

Total points per Assessment unit and qualification		
<b>Subsidiary Diploma (360 GLH)</b>		
Assessment Unit	Total points available	
A1 or B4 or C7 or D10 or E13	40	Learners take <b>two</b> assessment units, so total points available = 80
A2 or B5 or C8 or D11 or E14	40	
A3 or B6 or C9 or D12 or E15	40	
F16	16	
<b>Total for qualification</b>	<b>96</b>	
<b>Foundation Diploma (510 GLH)</b>		
Assessment Unit	Total points available	
A1 or B4 or C7 or D10 or E13	40	
A2 or B5 or C8 or D11 or E14	40	
A3 or B6 or C9 or D12 or E15	40	
F16	16	
<b>Total for qualification</b>	<b>136</b>	
<b>Diploma (720 GLH)</b>		
Assessment Unit	Total points available	
A1 or B4 or C7 or D10 or E13	40	Learners take <b>two</b> assessment units, so total points available = 80
A2 or B5 or C8 or D11 or E14	40	
A3 or B6 or C9 or D12 or E15	40	
F16	16	
G18	24	
G19	24	
H22	24	
H23	24	
<b>Total for qualification</b>	<b>192</b>	



<b>Extended Diploma (1080 GLH)</b>	
<b>Assessment Unit</b>	<b>Total points available</b>
A1 or B4 or C7 or D10 or E13	40
A2 or B5 or C8 or D11 or E14	40
A3 or B6 or C9 or D12 or E15	40
F16	16
G17	24
G18	24
G19	24
G20	8
H21	24
H22	24
H23	24
<b>Total for qualification</b>	<b>288</b>

## Grade boundaries

Applicable for registration from 1 April 2020.

Subsidiary Diploma		Foundation Diploma		Diploma		Extended Diploma	
360 GLH		510 GLH		720 GLH		1080 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Pass	36	P	51	PP	72	PPP	108
				MP	88	MPP	124
Merit	52	M	73	MM	104	MMP	140
				DM	124	MMM	156
						DMM	176
Distinction	74	D	104	DD	144	DDM	196
				D*D	162	DDD	216
						D*DD	234
Distinction*	90	D*	130	D*D	180	D*D*D	252
						D*D*D*	270

The table, along with the process for points allocation, is subject to review over the lifetime of the qualification. The most up-to-date table will be issued on our website.

### Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the unit grades are submitted, and the qualification claim is made.

## Examples of grade calculations based on the table applicable to registrations from April 2020

### Example 1: Subsidiary Diploma with a P grade

Assessment unit	GLH	Grade	Unit points
A2	150	Pass	15
A3	150	Pass	15
F16	60	Merit	10
<b>Totals</b>	<b>360</b>		<b>40</b>

The learner has enough points for a P grade.

### Example 2: Subsidiary Diploma with a D grade

Assessment unit	GLH	Grade	Unit points
C7	150	Distinction	40
C9	150	Merit	25
F16	60	Merit	10
<b>Totals</b>	<b>360</b>		<b>75</b>

The learner has enough points for a D grade.

### Example 3: Foundation Diploma with a P grade

Assessment unit	GLH	Grade	Unit points
B4	150	Pass	15
B5	150	Distinction	40
B6	150	Pass	15
F16	60	Ungraded	0
<b>Totals</b>	<b>510</b>		<b>70</b>

The learner has enough points for a P grade. One U grade is allowed at this size of qualification.

#### Example 4: Foundation Diploma with a D\* grade

Assessment unit	GLH	Grade	Unit points
A1	150	Distinction	40
A2	150	Distinction	40
A3	150	Distinction	40
F16	60	Merit	10
<b>Totals</b>	<b>510</b>		<b>130</b>

The learner has enough points for a D\* grade.

#### Example 5: Diploma with a PP grade

Assessment unit	GLH	Grade	Unit points
E13	150	Pass	15
E15	150	Pass	15
F16	60	Pass	6
G18	90	Pass	9
G19	90	Pass	9
H22	90	Pass	9
H23	90	Pass	9
<b>Totals</b>	<b>720</b>		<b>72</b>

The learner has enough points for a PP grade.

#### Example 6: Diploma in with an MP grade

Assessment unit	GLH	Grade	Unit points
D10	150	Pass	15
D12	150	Merit	25
F16	60	Pass	6
G18	90	Pass	9
G19	90	Pass	9
H22	90	Merit	15
H23	90	Pass	9
<b>Totals</b>	<b>720</b>		<b>88</b>

The learner has enough points for an MP grade.

### Example 7: Extended Diploma with a MPP grade

Assessment unit	GLH	Grade	Unit points
C7	150	Pass	15
C8	150	Merit	25
C9	150	Merit	25
F16	60	Pass	6
G17	90	Distinction	24
G18	90	Ungraded	0
G19	90	Ungraded	0
G20	30	Merit	5
H21	90	Merit	15
H22	90	Pass	9
H23	90	Pass	9
<b>Totals</b>	<b>1080</b>		<b>133</b>

The learner has enough points for a MPP grade. There are 180 GLH of ungraded units, which is the maximum permitted allowed in order to pass the qualification

### Example 8: Extended Diploma with a DDD grade

Assessment unit	GLH	Grade	Unit points
D10	150	Merit	25
D11	150	Distinction	40
D12	150	Distinction	40
F16	60	Distinction	16
G17	90	Pass	9
G18	90	Merit	15
G19	90	Distinction	24
G20	30	Merit	5
H21	90	Merit	15
H22	90	Distinction	24
H23	90	Merit	15
<b>Totals</b>	<b>1080</b>		<b>228</b>

The learner has enough points for a DDD grade.

## 10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC International Level 3 qualifications with confidence. You will find a list of resources to support teaching and learning, and professional development on our website.

### Support for setting up your course and preparing to teach

#### Specification

The specification (for teaching from April 2020) gives you details of the administration of the qualifications and information on the assessment units for the qualifications.

#### Pearson Progress

Pearson Progress is a new digital support system that helps you to manage the assessment and quality assurance of the Pearson BTEC International Level 3 Performing Arts qualifications. It supports delivery, assessment and quality assurance of BTECs in centres and supports teachers and students as follows:

- course creation
- creating and verifying assignments
- creating assessment plans and recording assessment decisions
- upload of assignment evidence
- tracking progress of every learner

The system is accessible for teachers and learners so that both teachers and learners can track their progress.

### Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC International Level 3 qualifications, these may include:

- delivery guides, which give you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. They explain the key features of the BTEC International Level 3 Performing Arts qualifications, for example employer involvement and employability skills. They also cover guidance on assessment and quality assurance. The Guide tells you where you can find further support and gives detailed unit-by-unit delivery guidance. They include teaching tips and ideas, assessment preparation and suggestions for further resources.
- sample schemes of work are provided for each mandatory unit. These are available in Word™ format for ease of customisation.
- delivery plans that help you structure delivery of a qualification.

## Support for assessment

### Sample assessment materials for internally-assessed units

For internal units assessed with a Pearson Set Assignment we will provide a sample assignment as an example of the form of assessment for the unit. For the remaining internally set units, we allow you to set your own assignments, according to your learners' preferences and to link with your local employment profile.

We provide a service in the form of Authorised Assignment Briefs and sample Pearson Set Assignments, which are approved by Pearson Standards Verifiers. They are available via our website.

### Pearson Languages

Pearson provides a full range of support for language learning including diagnostics, qualifications and learning resources. Please see [www.pearson.com/english](http://www.pearson.com/english)

## Training and support from Pearson

### People to talk to

There are many people available to support you and give you advice and guidance on delivering your BTEC International Level 3 qualifications. They include the following:

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and can answer sector-specific queries on planning, teaching, learning and assessment.
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling.
- Regional Teams – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. Regions often run network events.
- Customer Services – the ‘Support for You’ section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

### Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC International Level 3 qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

#### ‘Getting Ready to Teach’

These events are designed to get teachers ready to deliver the BTEC International Level 3 qualifications. They include an overview of qualification structures, planning and preparation for internal and external assessment, and quality assurance.

#### Teaching and learning

Beyond the ‘Getting Ready to Teach’ professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.



# Appendix 1: Transferable employability skills

## The need for transferable skills

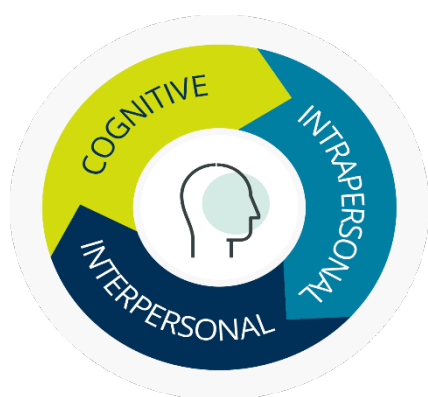
In recent years, higher-education institutions and employers have consistently flagged the need for learners to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as ‘the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.’<sup>[1]</sup>

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the International Research Council’s (NRC) framework<sup>[2]</sup> as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.

The NRC framework is included alongside literacy and numeracy skills.



The skills have been interpreted for this specification to ensure that they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and/or assessment of the qualifications. Some skills are directly assessed. Pearson materials will support you in identifying these skills and in developing these skills in learners.

The table overleaf sets out the framework and gives an indication of the skills that can be found in the Pearson BTEC International Level 3 Qualifications in Performing Arts, it indicates the interpretation of the skills in this area. A full interpretation of each skill, with mapping to show opportunities for learner development, is given on the subject pages of our website: [qualifications.pearson.com](http://qualifications.pearson.com)

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<sup>1</sup> OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012)

<sup>2</sup> Koenig, J. A. (2011) *Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

<b>Cognitive skills</b>	Cognitive processes and strategies	Critical thinking Problem solving Analysis Reasoning/argumentation Interpretation Decision making Adaptive learning Executive function
	Creativity	Creativity Innovation
<b>Intrapersonal skills</b>	Intellectual openness	Adaptability Personal and social responsibility Continuous learning Intellectual interest and curiosity
	Work ethic/ conscientiousness	Initiative Self-direction Responsibility Perseverance Productivity Self-regulation (metacognition, forethought, reflection) Ethics Integrity
	Positive core self-evaluation	Self-monitoring/ self-evaluation/ self-reinforcement
<b>Interpersonal skills</b>	Teamwork and collaboration	Communication Collaboration Teamwork Cooperation Empathy/perspective taking Negotiation
	Leadership	Responsibility Assertive communication Self-presentation

Developing the ability to make a persuasive case in the field of performing arts, supporting one or more arguments, including the ability to create a balanced and evaluated argument.

Taking responsibility for finding and correcting anomalies in regimes.

## Appendix 2: Glossary of terms used for internally-assessed learning and teaching modules

This is a summary of the key terms used to define the requirements in the learning and teaching modules and assessment criteria.

Term	Definition
Contribute	To have an impact on the success of a defined outcome.
Create	To make a performance in response to a brief or aim.
Demonstrate	Carry out and apply knowledge, understanding and/or skills in a practical situation.
Devise	To contrive, plan, or elaborate; invent from existing principles or ideas.
Identify	Indicate the main features or purpose of something by recognising it and/or being able to discern and understand facts or qualities.
Plan	The learner creates a way of doing a task or series of tasks to achieve specific requirements or objectives showing progress from start to finish.
Present	To exhibit material to an audience, either live or through other mediums.
Select	The learner chooses the best or most suitable option whether this is of materials, techniques, equipment or processes. The options and choices should be based on specific criteria.
Understand	Learners interpret or view (something) in a particular way.
Accomplished	Demonstrate skills, expertise and high level of control of activity.
Accomplished improvement	Demonstrate a clear and significant advance in performing arts skills and techniques, with high level of ability being reached.
Adequate	A sufficient level of skill or knowledge for the context.
Analyse	Outcome of methodical and detailed examination breaking down a topic to interpret and study the interrelationships between the parts.
Appropriate	Clearly suitable for the purpose and/or context.
Basic	Fundamentals of skill or knowledge are demonstrated.
Clear impact	To have a noticeable effect on the process or outcome in a positive manner.

<b>Term</b>	<b>Definition</b>
Competent	Having the necessary knowledge or skill to do something suitably or sufficiently in amount or extent.
Comprehensive	Full, covering a range of factors related to goals, briefs or objectives.
Creative	Using techniques, equipment and processes to express ideas or feelings in new ways.
Critical evaluation	To appraise and compare the relative strengths and weakness of a subject, product or process. Learners' enquiries should lead to a supported judgement showing relationship to its context. This will often be in a conclusion.
Critically Comment	To offer insight into the relative strengths and weakness of a subject, product or process.
Crucial impact	To have a significant and indispensable effect on the success of a product, performance or process.



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