

Katherine Warington School

Performing Arts

BTEC Student Handbook LEVEL 3

2024 - 2026

Learner Name

Course Start	Sep 2024	Course Finish	June 2026
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Welcome

The Vocational Team welcomes you and we are pleased to have you as a student in our department. Whether you are a new student, or have been with us for some time, you are going to be our most important and valued assets.

We hope you feel comfortable with your work environment and that you value the support you will be given by your teachers. The BTEC courses do work differently to other subjects and you will be expected to work hard both in and out of your lesson to meet coursework deadlines.

You will also be presented with many different opportunities to broaden your vocational learning. If you have any problems please remember to speak to your subject assessors or directly with me.

Good Luck, work hard and remember we are here to support you in your studies and to help you be successful in the sixth form.

C. Laing

Head of Sixth Form

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Performing Arts BTEC Staffing Structure 2024-25

Mr Laing
(Oversees Vocational) and Quality
Nominee

Mr Bullock
Lead IV – Performing Arts

Units :
IV – Mr Bullock
Assessor – Mr Armstrong

Units :
IV – Mr Armstrong
Assessor – Mr Bullock

Assessment

Assignment Briefs

Your assessment is carried out through various types of assignments.

Assignment briefs are issued once the content for the unit of work has been delivered. They are your reference point for assessment throughout the unit and therefore should always be at hand; especially when writing coursework.

Each assignment brief will include:

- Date issued; Hand in date and assessment date.
- Qualification being studied
- Unit covered.
- Scenario.
- Description of task
- Description of evidence to be submitted
- Criteria Covered
- Resources list

Submission of Evidence

The rule framework allows for one submission of evidence for each assignment.

Your tutor will formally record the assessment result and confirm the achievement of specific assessment criteria.

You must submit an assignment for assessment which consist of evidence towards the targeted assessment criteria

A signed-and-dated declaration of authenticity with each assignment

Always check the brief to ensure you have completed all the necessary tasks. Coursework should be word processed unless otherwise stated. You should always keep an electronic copy of each completed assignment for your reference.

You should regard all assessment marks as provisional until an assessment sheet has been completed. However, this can still be subject to moderation and change until BTEC results day.

All work within the assignments must be your own work. It should not be copied from another student nor cut and pasted from articles on the internet. This is regarded as

plagiarism. This is extremely serious and could jeopardise your obtaining the qualification. All written work must be submitted through MS Teams where it will automatically be checked by Turnitin for the use of AI and plagiarism.

Deadlines

You must meet the deadline stated on your assignment brief; failing to meet the stated deadline will mean you are NOT entitled to a resubmission date and the Lead Internal Verifier will not be permitted to authorise a resubmission date.

Feedback to students

Once you are working on the assignments which you will submit for assessment, you must work independently to prepare and produce evidence for assessment.

Before starting the assessment task, your teacher will ensure that you understand the:

- Assessment requirements
- Nature of the evidence you need to produce
- Importance of time management and meeting deadlines

Once you begin the work for your assessment your tutor must not:

- Provide specific assessment feedback on the evidence you produce before it is submitted for assessment
- Confirm achievement of specific assessment criteria until the assessment stage

Your tutor can continue to give general feedback and support, particularly around the development of knowledge, understanding and skills

Once assignments have been submitted your tutor will create an assessment record.

Assessment records for all assignments completed will include the following information:

- Unit title
- Issue date
- Submission deadline
- Date submitted
- First submission/ resubmission
- Authorisation of resubmission (if applicable)
- Target criteria covered
- Criteria achieved (yes/no)
- Assessment comments- this will include comments on

Re-submission Policy and Procedures

Please be aware of the importance of meeting formal assessment deadlines in order for your tutor to accept evidence for assessment or for re-submission.

Every assignment contributes towards the final qualification grade the rule framework allows for one resubmission of evidence for each assignment.

Re-submissions can only be authorised by a Lead Internal Verifier, however, for them to authorise the re-submission following conditions must be met:

- You have met initial deadlines set in the assignment, or has met an agreed deadline extension
- Your tutor can judge that you will be able to provide improved evidence without further guidance
- The assessor has authenticated the evidence submitted for assessment and the evidence is accompanied by a signed-and-dated declaration of authenticity by you

If you do not meet the above conditions you will NOT be authorised for a resubmission.

You will be given a deadline for resubmission within 10 working days of you receiving the results of the assessment

Retakes

If you have met all of the conditions listed above in opportunities for resubmission, but still NOT achieved the targeted pass criteria following resubmission of an assignment, the Lead Internal Verifier MAY authorise one retake opportunity to meet the required pass criteria.

The Lead Internal Verifier must only authorise a retake in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The retake will be a NEW task or assignment targeted only to the pass criteria which you did not achieve in the original assignment.

The assessor will agree and record a clear deadline before you start the retake.

Your tutor will not be able to award a merit or distinction grade for a retake. You will not be allowed any further resubmissions or retakes

Marking and moderation

All assignments are marked by your teacher in relation to the set criteria appropriate to each unit learning outcome. You will be awarded a pass; merit or distinction grade for each unit completed and evidence produced that meets the grading criteria.

The assessment process is then subject to internal verification from a second marker from within the Vocational faculty. Moderators second mark samples of work to ensure that marking is consistent and reflects appropriate standards of achievement.

Edexcel will also check the grading of randomly selected assignments to make sure marking is correctly done.

Appeals Procedure

- Any discrepancies that the student feels has taken place are first discussed with the candidate and the assessor.
- If no headway is made at this point, the assessor and IV meet to discuss the appeal. The assessors will then feedback to the candidate the IV's decision.
- The candidate is at liberty to discuss this decision with the IV.
- If this does not clear the situation then the information will be passed onto the QN –Mr Laing, if the candidate is still not happy with the outcome the External Verifier for the subject will be asked to make a decision, which can be upheld by the Awarding Body.
- This should give a prompt, fair and accurate feedback to the candidate.

Learner declaration

Please sign the statement below to declare that you understand the importance of meeting deadlines and you understand the procedures for resubmissions and retakes.

I certify that all work submitted is my own. I am aware of the importance of meeting deadlines and the procedures for resubmissions and retake opportunities.

Name:

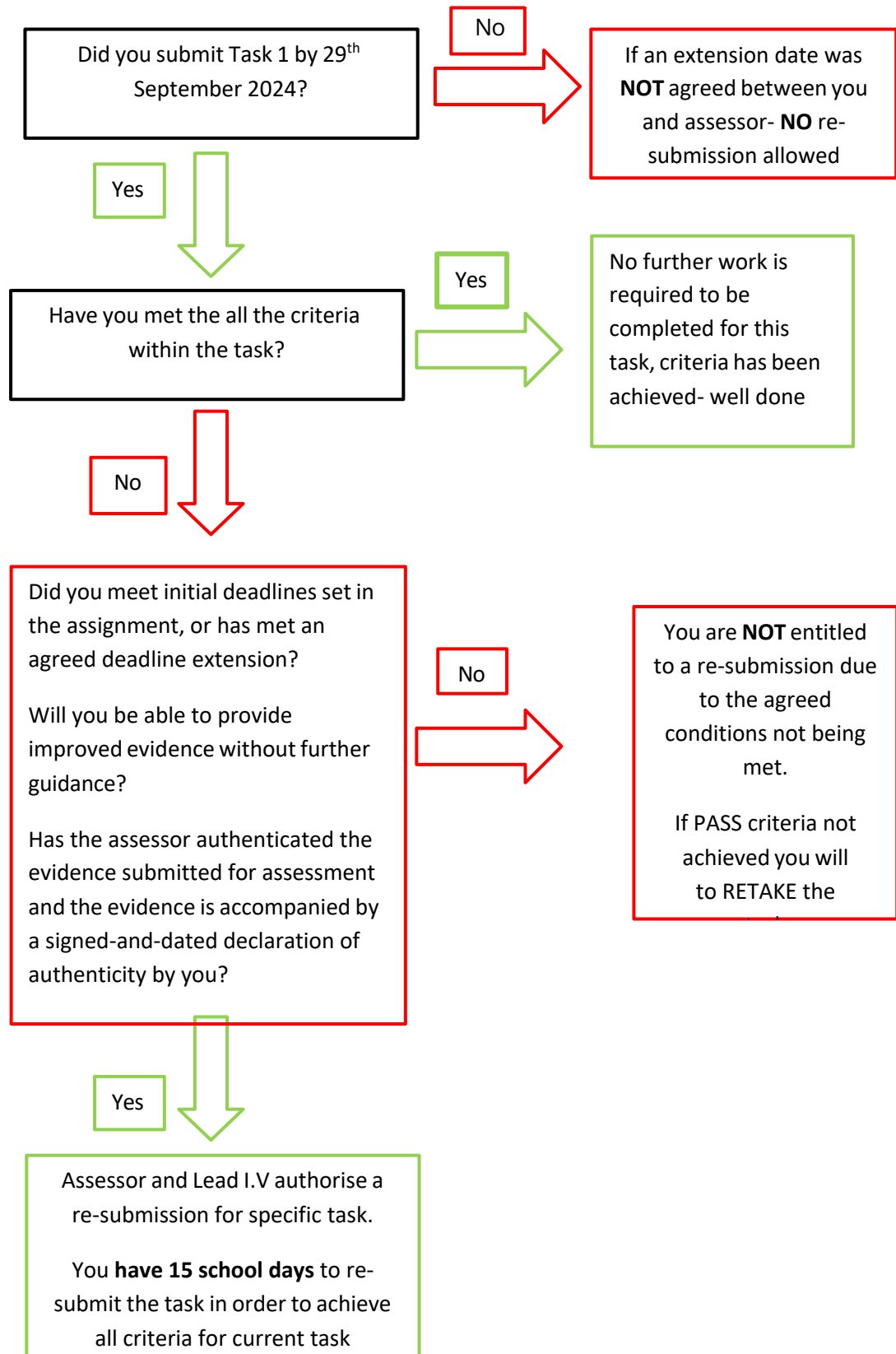
Signature:

Date

Submission Diagram

Example:

You have been set a deadline for the 29th September 2024- the diagram below will outline the submission and resubmission guidelines:



Pastoral Support

If at any point during your studies, there are factors which may affect your performance, there are a number of people you may talk to in order to discuss this with and who can point you in the direction of the support you need.

- **Form Tutor**
- **Deputy Head of Sixth Form**
- **Sixth Form manager**
- **School Counsellors**

BTEC Level 3 National Foundation Diploma in Performing Arts

Course Structure

The course is made up of core and optional units. Each unit has a number of guided learning hours (GLH) required to complete the unit and these also represent the weighting of the unit within the course.

The GLH for this course is 510 and is the equivalent of 1.5 A Levels. Please see the UCAS points tariff in the appendix for how this relates to A Level Grades

The modules may be assessed internally (I) or externally (E).

Core Modules

Unit Title	GLH	Assessment Type
Investigating Practitioners Work	90	External
Developing Skills and Techniques for Live Performance	90	Internal
Group Performance Workshop	120	External
Performing Arts in the Community	90	Internal

Optional Modules

Unit Title	GLH	Assessment Type
Theatre Directing	60	Internal
Interpreting Classical text for Performance	60	Internal
Acting Styles	60	Internal
Physical Theatre Techniques	60	Internal
Singing Techniques for Performers	60	Internal
Choreography for Live Performance	60	Internal

Other optional modules may be available through discussion with your course lead.

The Foundation Diploma will require a commitment to extracurricular activities for successful completion.

BTEC Level 3 National Diploma in Performing Arts

Course Structure

The course is made up of core and optional units. Each unit has a number of guided learning hours (GLH) required to complete the unit and these also represent the weighting of the unit within the course.

The GLH for this course is 720 and is the equivalent of 2 A Levels. Please see the UCAS points tariff in the appendix for how this relates to A Level Grades

The modules may be assessed internally (I) or externally (E).

Core Modules

Unit Title	GLH	Assessment Type
Investigating Practitioners Work	90	External
Developing Skills and Techniques for Live Performance	90	Internal
Group Performance Workshop	120	External
Performing Arts in the Community	90	Internal
Individual Performance Commission	120	External
Final Live Performance to an Audience	90	Internal

Optional Modules

Unit Title	GLH	Assessment Type
Theatre Directing	60	Internal
Interpreting Classical text for Performance	60	Internal
Acting Styles	60	Internal
Physical Theatre Techniques	60	Internal
Singing Techniques for Performers	60	Internal
Choreography for Live Performance	60	Internal

Other optional modules may be available through discussion with your course lead.
The Diploma will require a commitment to extracurricular activities for successful completion.

Unit Specifications

Unit 1: Investigating Practitioners' Work

Level: **3**

Unit type: **External**

Guided learning hours: **90**

Unit in brief

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

Unit introduction

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

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

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

Summary of assessment

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

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

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

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

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

Assessment outcomes

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

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

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

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

Essential content

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

A Investigating contextual factors

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

- Alvin Ailey
- Steven Berkoff
- Matthew Bourne
- Bertolt Brecht*
- Christopher Bruce
- Cirque du Soleil
- Complicite
- DV8
- Bob Fosse
- Frantic Assembly
- Martha Graham
- Shobana Jeyasingh
- Akram Khan
- Andrew Lloyd Webber
- Lin-Manuel Miranda
- Katie Mitchell
- Paper Birds
- Emma Rice
- Rodgers and Hammerstein
- Stephen Sondheim
- Stanislavski*
- Zoonation

* Investigation of contextual factors for the work of these practitioners, as with all practitioners, should include actual productions of their work and not just focus on the practitioners' theory and techniques in isolation.

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

A1 Investigation process

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

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

B The relationships between contextual factors, creative intentions and themes

B1 Contextual factors and practitioners' work

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

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

B2 Creative intentions and themes

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

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

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

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

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

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

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

D1 Summarise key information to support independent judgements

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

D2 Presentation of findings

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

D3 Presentation of independent judgements

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

Grade descriptors

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

Level 3 Pass

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

Level 3 Distinction

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

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

Key terms typically used in the unit

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

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

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

Links to other units

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

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

This unit should relate to the teaching of:

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

Employer involvement

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

Unit 2: Developing Skills and Techniques for Live Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

Unit in brief

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

Unit introduction

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

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

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

Learning aims

In this unit you will:

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

Summary of unit

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

Content

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

A1 Explore the roles and skills of a performer

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

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

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

B1 Explore and develop physical skills, performance disciplines and styles

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

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

B2 Explore and develop vocal skills, performance disciplines and styles

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

B3 Develop interpretative skills, performance disciplines and styles

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

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

B4 Personal management and discipline skills for performance

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

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

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

Assessed performance work in this unit cannot be a solo performance

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

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

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

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

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

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

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

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

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

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

Assessment criteria

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

Essential information for assignments

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

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

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

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

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

Unit 3: Group Performance Workshop

Level: **3**

Unit type: **External**

Guided learning hours: **120**

Unit in brief

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

Unit introduction

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

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

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

Summary of assessment

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

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

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

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

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

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

Assessment outcomes

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

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

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

AO4 Apply performance skills to communicate creative intentions during performance workshop

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

Essential content

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

A Generating and exploring ideas from stimulus

A1 Types of stimulus

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

A2 Understand how to use stimulus for developing performance

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

A3 Primary and secondary research

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

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

B1 Practical exploration and shaping of creative ideas

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

B2 Use of appropriate performance skills

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

B3 Development and realisation of creative ideas

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

C Personal management and collaborative skills

C1 Personal management

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

C2 Teamwork and collaboration

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

D Communicate creative intentions through group workshop performance

D1 Communication

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

D2 Application of individual performance skills

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

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

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

E2 Workshop performance

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

Grade descriptors

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

Level 3 Pass

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

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

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

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

Level 3 Distinction

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

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

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

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

Key terms typically used in the unit

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

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

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

Links to other units

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

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

This unit should relate to the teaching of:

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

Employer involvement

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

Unit 3: Group Performance Workshop

Level: **3**

Unit type: **External**

Guided learning hours: **120**

Unit in brief

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

Unit introduction

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

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- Effectiveness of the performance in realising the creative intention.
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Key terms typically used in the unit

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Command or term	Definition
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Personal management	Ability to understand and control attitude, behaviour and motivation during performance practices, for example rehearsal.
Practical exploration	Active investigation to support understanding, development and performance practice(s).
Stimulus	Material(s) that inspire creative development.

Links to other units

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

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

This unit should relate to the teaching of:

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

Employer involvement

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

Unit 4: Performing Arts in the Community

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

Unit in brief

Learners develop their knowledge and understanding of performing in the community, applying specialist skills and techniques to a community performance project.

Unit introduction

Performing arts in the community gives you challenging and exciting ways to apply your specialist performance skills. You will perform in a range of venues, for example schools, community centres, care homes, theatres and in the street; allowing you to educate and inform as well as entertain groups from different communities.

In this unit, you will develop skills and techniques that allow you to apply your performance skills, such as dance and drama, to a community project. You will learn how to respond to and meet the needs of the community by listening and sharing ideas with beneficiaries, and modelling these into a performance. You will reflect on your progress as you develop and apply skills and techniques, setting targets and reviewing your progress.

The skills you develop in this unit will give you progression opportunities and transferable skills that can be applied to a range of performance types. Skills such as working with others, creative thinking and problem solving will support your progression to further study or employment.

Learning aims

In this unit you will:

- A** Understand community performance and practice
- B** Develop ideas for a community performance
- C** Apply skills to a community performance
- D** Review own development and final community performance.

Summary of unit

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

Content

Learning aim A: Understand community performance and practice

Types of community performance, venues, purpose, practitioners and practices must be studied, allowing for effective analysis, evaluation and understanding.

A1 Understand community performance and practice

- Purpose and focus, such as:
 - raise awareness, e.g. mental health, bullying
 - community cohesion
 - improve community
 - inform and celebrate diversity
 - educate
 - entertain
 - celebrate
 - develop participation in the arts.
- Themes, such as:
 - issues, e.g. political, social, community
 - arts development.
- Venues, such as:
 - schools
 - village halls
 - local theatre
 - art centres.
- Range, such as:
 - community plays
 - street performance
 - open-air productions
 - festivals
 - small-scale theatre
 - concert.
- Clients, such as:
 - community
 - young people
 - elderly
 - unemployed
 - special interest groups.

A2 Practitioners and performance

- Practitioners, such as:
 - Augusto Boal
 - Joan Littlewood
 - John McGrath
 - Elizabeth MacLennan
 - Ann Jellicoe
 - Jon Oram.
- Performance, such as:
 - dance
 - drama
 - music
 - workshops
 - site specific.

Learning aim B: Develop ideas for a community performance

B1 Responding to community needs

When responding to the needs of an identified community project, learners will need to apply skills from the following content to support the development and realisation of the performance piece.

- Skills, such as:
 - teamwork
 - communication
 - performance
 - meetings, e.g. planning, scheduling
 - organisational
 - awareness of health and safety
 - budget.
- Community needs, such as:
 - purpose, e.g. educate, entertain, communicate
 - theme, e.g. cultural
 - audience
 - age
 - gender
 - culture
 - race
 - disability.

B2 Developing performance material

- Allocate roles, e.g. areas of responsibility.
- Planning, e.g. meetings, rehearsal, final performance.
- Budget.
- Promotion.
- Legal constraints, e.g. health and safety, safeguarding.
- Venue, e.g. type, indoors, outdoors.
- Resources.
- Liaising, e.g. organisers and participants of community.
- Running time.
- Genre or style.
- Repertoire or devised content:
 - production
 - costumes
 - props
 - lighting
 - sound.
- Staging opportunities and constraints.

B3 Developing performance

The development process will be informed by the community needs, available resources, venue and the performance type.

- Dance.
- Drama.
- Musical theatre.
- Physical theatre.
- Popular entertainment.

Learning aim C: Apply skills to a community performance

C1 Application of performance skills through rehearsal

- Application of performance work, relevant to the specific role being undertaken, such as:
 - improvising
 - writing
 - devising
 - choreographing
 - composing
 - directing
 - facilitating workshops
 - musicality
 - voice
 - movement
 - use of props.
- Rehearsal:
 - awareness of safe practice
 - appropriate preparation for rehearsal, understanding of the structure of a rehearsal and how this is used in preparation for a performance
 - commitment to the task or activity
 - rehearsal attendance
 - rehearsal discipline
 - responding to peer and teacher instructions/corrections
 - receiving and giving positive and constructive feedback
 - working independently
 - working cooperatively with others
 - contributing and accepting ideas
 - selecting and rejecting ideas
 - repeating and revisiting material
 - reviewing and adjusting material.

C2 Application of performance work

- Communicating creative ideas and intentions to the identified target audience.
- Realising work that has community relevance.
- Realising intended outcomes through effective performance.
- Application of relevant techniques.
- Communication:
 - performers
 - production team
 - audience.

Learning aim D: Review own development and final community performance

D1 Review and evaluate development and application of performance skills

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

- Technical skills.
- Performance skills.
- Communication skills.
- Development and application of performance with reference to community needs.
- Target audience.
- Purpose.
- Community reaction.
- Feedback.
- Target setting.
- Strengths.
- Areas for improvement.

Assessment criteria

Pass		Merit	Distinction
Learning aim A: Understand community performance and practice			A.D1 Evaluate the practices that define community performance through effective exploration, comparing and contrasting well-chosen examples of purpose, focus and practitioners to support findings.
A.P1 Explain the practices that define community performance work through exploration.	A.M1 Analyse the practices that define community performance work through effective exploration with reference to purpose, focus and practitioners.		
Learning aim B: Develop ideas for a community performance			BC.D2 Demonstrate confident, disciplined and organised development and application of specialist skills and techniques through rehearsal and performance that meet the needs of the community, target audience and purpose.
B.P2 Demonstrate use of exploratory techniques when responding to community needs.	B.M2 Demonstrate effective exploration, selection and development of performance material when responding to community needs.		
B.P3 Demonstrate the development of performance material when responding to community needs.			
Learning aim C: Apply skills to a community performance			
C.P4 Demonstrate application of performance skills through rehearsal when developing material for a community project.	C.M3 Demonstrate effective selection, development and application of performance skills through rehearsal and performance to meet community needs.		
C.P5 Apply performance skills to a community project communicating purpose and meaning.			
Learning aim D: Review own development and final community performance			D.D3 Evaluate own strengths and areas for improvement through consistent review and reflection on the development and application of performance skills to a community project, setting comprehensive targets to support progression and practice.
D.P6 Explain own development and application of performance skills to a community project, strengths and areas for improvement.	D.M4 Analyse own development and application of performance skills to a community project setting targets to support progression and practice.		

Essential information for assignments

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

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

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

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- online resources for research
- research sources as appropriate for your local area to inform the report into local community arts provision
- studio space to support the development and rehearsal of practical performance material
- video recording and playback facilities to support learners' development throughout the unit and for recording of final performance
- a community performance space (in-house or external)
- community group(s), e.g. local primary school, meeting place for elderly residents
- internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital reflective performers' logs if appropriate.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners must present a detailed and comprehensive account of the practices of community performance. A thorough understanding of key features such as purpose, themes, venues and clients will be presented in the work, with reference to how the needs of the community have been met. They will explain social, cultural and economic value, comparing and contrasting examples of practitioners and performance work to support this. The work will be clearly presented to a high standard and communicated using relevant presentation techniques, subject-specific terminology and good grammar.

For merit standard, learners must present an analysis of the practices of community performance. An understanding of key features such as purpose, themes, venues and clients will be presented with reference to how community needs have been met. Social, cultural and economic value will be included with the use of examples to support this. The work will be detailed, clearly presented and communicated using relevant presentation techniques and accurate use of subject-specific terminology and grammar.

For pass standard, learners must present information on the practices of community performance. An understanding of key features, performance types, and how community needs have been met with reference to social, cultural and economic value will be presented in the work with reference to examples. The work may lack detail but will include subject-specific terminology.

Learning aims B and C

For distinction standard, learners will demonstrate through their individual contribution to the group performance, the ability to develop creative and imaginative work that fully meets the intended outcomes of the performance. The needs of the community will be fully considered through the application of skills such as organisational, communication and teamwork, applied during planning and development. Performance skills and techniques will be selected, developed and applied with reference to purpose, genre, venue, client and understanding of health and safety requirements. Learners will work at a consistently high level throughout the development, rehearsal and performance of the work, making a significant contribution to the success of the piece.

For merit standard, learners will demonstrate through their individual contribution to the group performance, the ability to develop creative work that clearly meets the intended outcomes of the performance. Understanding of the needs of the community will be developed through the application of skills such as planning, teamwork and understanding of health and safety requirements. Performance skills and techniques will be applied with reference to purpose, genre, venue and health and safety requirements. Learners will work effectively during the development, rehearsal and performance of the work as an individual and as part of the group.

For pass standard, learners will demonstrate through their individual contribution to the group performance, the ability to develop creative work that meets the intended outcomes of the performance. Performance skills and techniques will be applied appropriately to the purpose and needs of the identified community group. There will be effective individual contributions to the development, performance and interaction with other members of the group.

Learning aim D

For distinction standard, learners must produce a performance log, presented with clear and accurate reference to the development process, using examples to communicate how creative decisions were made to fulfil purpose with reference to the application of skills, techniques and knowledge developed from learning aim A. The performance log will include an evaluation of their strengths, and an understanding of improvements that need to be made. Response to feedback, audience reaction, personal development and target setting will be documented and linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology and good grammar.

For merit standard, learners must produce a performance log that demonstrates an understanding of the development process, and how creative decisions were made to fulfil the purpose of performance work and skills and techniques that were selected and applied to support this. The analysis of their strengths, areas for improvement and audience reaction will have been used to set targets and support personal development and professional practice. Information will be presented coherently and with good use of grammar.

For pass standard, learners must produce a performance log that will include an outline of the development process, giving examples of creative decisions made for the purpose of meeting community needs. They will make reference to their strengths, areas for improvement, audience reaction and personal development to inform contents. The performance log may lack detail and there will be an inconsistent use of subject-specific terminology.

Links to other units

This unit links to:

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

Employer involvement

This unit will benefit from employer involvement in the form of:

- guest speakers
- contribution to the setting of the assignment briefs e.g. 'Live Projects'/Commissions
- participation in review of performances
- work experience.

Unit 5: Individual Performance Commission

Level: **3**

Unit type: **External**

Guided learning hours: **120**

Unit in brief

Learners understand the nature and purpose of commission work, responding individually to a specific commission brief by applying their performance skills.

Unit introduction

Practitioners working in the performing arts often create work to order. This process, known as working to a commission, involves creating performance work to suit a specific purpose and target audience. Organisations that commission work include businesses, local authorities and charities and work can range from one-off events to longer projects. This unit will give you an exciting opportunity to experience the work professional practitioners undertake when responding to a commission.

In this unit, you will develop an understanding of how and why work is commissioned and the different purposes of work that is created using this process. You will learn how to respond to a commission, using research and practical exploration to create a proposal that explains how your ideas meet the objectives of the brief. Once you have made your initial decisions, you will develop and shape your ideas into an individual performance. You will apply the performance skills developed in your BTEC qualification to create your response. You can work in a single discipline or combine acting, dance and/or musical skills in your performance. The work you create in this unit will also be evaluated in a vocational context. You will need to reflect on the success of the final performance in meeting the commission brief as well as the process undertaken when creating the work. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme.

The skills and techniques you will develop in this unit, together with an understanding of the generation of work for a specific purpose, will provide you with a valuable foundation for progression to higher education and/or careers in the performing arts industry.

Summary of assessment

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

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

For assessment, learners will be provided with a commission brief that will include a context and purpose for the work to be produced, details of the target audience for the performance work and time constraints, such as length of performance, number of pieces and available resources. Learners will respond to the commission and stimulus, developing an individual performance for an invited audience.

Learners will submit a proposal explaining the performance piece(s) chosen and how it relates to the brief, a video recording of their individual performance and an evaluation relating to the commission and the performance work completed.

The assessment availability is May/June only. The first assessment is May/June 2018.

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

Assessment outcomes

A01 Formulate ideas that demonstrate understanding of a commission brief

A02 Apply an understanding of developing performance content in response to a commission brief

A03 Apply performance skills to communicate creative intentions in relation to a commission brief

A04 Evaluate the effectiveness of own performance

Essential content

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

A Understanding commission bodies and commission brief

A1 Commissioning bodies

The range and types of organisations that may commission performing arts work and their reasons for commissioning work.

- Charities:
 - to benefit a specific community group
 - to raise awareness of a specific issue
 - to raise money for a cause or campaign.
- The Arts Council England:
 - to bring arts and culture to everyone
 - to promote specific types of performance work.
- Local authorities:
 - to support local projects/events
 - to celebrate the diversity of communities
 - to commemorate local historical events.
- Commercial companies:
 - to attract audiences
 - to sell tickets to events.
- Museums and art galleries:
 - to promote/launch events and exhibitions
 - to celebrate the work of specific practitioners/artists.
- Tourist boards:
 - to promote local areas of interest and attractions.

A2 The purpose(s) of a commission

- To entertain.
- To educate.
- To inform.
- To celebrate.
- To commemorate.
- To raise awareness of an issue or topic.

A3 Target audiences for commissioned work

- Factors that define different types of target audience:
 - type – general public, families, local community, specialist group
 - age – under 5's, children, young adults, older adults, the elderly
 - gender – male, female, mixed.
- How work is matched to the needs of the target audience:
 - ensuring work is age appropriate
 - being aware of potential social and cultural issues.

A4 Understanding Commission briefs

- The context of the brief:
 - the objectives of the commission
 - the type commissioning body
 - links to previous or planned future projects.

- Requirements and constraints:
 - working to given theme, subject and/or purpose of the commission
 - working to timescales and deadlines
 - working with available resources.
- Response to the brief:
 - use of creativity and imagination to formulate ideas
 - application and execution of relevant individual performance skills
 - consideration of production values, as appropriate.

A5 Working from a given stimulus

- Different types of stimulus:
 - thematic – social, cultural, ethical, spiritual
 - visual – image, photograph, painting, sculpture, artefact
 - textual – literary, poem, short story, biographical, historical
 - media – newspapers, magazines, video, film
 - aural – music, sound.
- Researching and exploring materials/ideas in relation to the commission brief:
 - secondary research – the internet and other digital resources, libraries and archives
 - primary research – reviewing existing work, interviews with teachers and other practitioners, discussions, production and/or textual analysis.
- Practical exploration of stimulus: practical exercises, improvisation, try-outs, responding to feedback from peers.
- Establishing links between chosen material/ideas and the commission brief.
- Selection and rejection of material/ideas for performance work.

A6 Creating a proposal

- Presenting a written proposal to a commissioning organisation.
- Explaining and justifying ideas and intentions in relation to the commission brief, the given theme and a chosen stimulus.

B Responding to a commission brief

B1 Developing and shaping materials and ideas

- The development and shaping of ideas:
 - exploring meaning within chosen material
 - applying the chosen material in different ways
 - applying different forms, structures, elements, and/or techniques to the work.

B2: Rehearsal, practice and review

- Following a practice regime.
- Selection and use of performance skills.
- Analysing progress, identifying problems and solutions to inform progression.
- Sharing performance work with peers and responding to feedback.
- Memorising, learning and perfecting material.
- Managing available time to meet deadlines.
- Choosing and making best use of available physical resources.

C Present individual performance work in response to a commission brief

C1 Structure and presentation style

- Ordering of performance pieces, use of transitions.
- Use of performance space.
- Use of props, set and costume.
- Use of technical elements.
- Communication of style and meaning through use of performance skills.

C2 Application of individual performance skills to the commission brief

- Use of individual performance skills to meet the requirements of the given brief.
- Communication of creative intentions to audience through performance.

D Evaluate the effectiveness of performance work**D1 Artistic and professional effectiveness**

- Reflecting on the effectiveness of the performance work in relation to:
 - execution of solo performance skills
 - clarity of interpretation
 - creativity and imagination
 - production values
 - management of time, tasks and available resources.

D2 Ability to meet the needs of the commission brief

- Reflection on the extent to which the performance work addresses the requirements of the commission brief in relation to:
 - fulfillment of the objectives of the commission brief
 - interpretation and use of the stimulus material
 - audience response to the performance work
 - potential for further development.

Grade descriptors

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

Level 3 Pass

Learners are able to respond to the commission brief in an appropriate manner, showing an understanding of the nature of commissioned work in the performing arts. Ideas are interpreted appropriately using knowledge to make suitable decisions. Individual performance work is developed through practical activities with skills and techniques being deployed in an appropriate manner and it is presented in an appropriate manner to broadly meet the requirements of the commission brief. Learners reflect on the success of the performance work and its ability to meet the commission brief, drawing simple conclusions.

Level 3 Distinction

Learners are able to respond to the commission brief in an imaginative manner, showing a complete understanding of the nature of commissioned work in the performing arts. Ideas are imaginatively interpreted, drawing on a synthesis of knowledge and understanding to make well-reasoned and relevant decisions. Individual performance work is developed through practical activities with advanced skills and techniques being deployed in an imaginative manner. Techniques and process are creatively modified to deal with contingencies. Individual performance work is presented in an imaginative and highly proficient manner. The work fully meets the requirements of the commission brief in an imaginative manner. Learners reflect on the success of the performance work and its ability to meet the commission brief, drawing fully justified conclusions.

Key terms typically used in the unit

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

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

Command or term	Definition
Commission	To engage learners to develop a performance piece.
Creative intentions	Use of original ideas and purpose during the creative development process.
Evaluation	To assess the quality and value of the performance against set criteria.
Proposal	Offering suggestions and ideas for a performance in writing.
Stimulus	Material(s) that inspire creative development.

Links to other units

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

- Unit 1: Investigating Practitioners' Work
- Unit 2: Developing Skills and Techniques for Live Performance
- Unit 3: Group Performance Workshop
- Unit 4: Performing Arts in the Community.

This unit should relate to the teaching of:

- Unit 13: Healthy Dancer
- Unit 14: Choreography for Live Performance
- Unit 15: Theatre Directing
- Unit 16: Writing for Performance.

Employer involvement

This unit will benefit from employer involvement in the form of:

- guest speakers
- specialist guidance and support
- participation in review of development, rehearsal, development.

Unit 6: Final Live Performance to an Audience

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

Unit in brief

This unit covers the practical exploration and application of specialist skills and techniques through the development and rehearsal of a final live performance to an audience.

Unit introduction

Preparing for a live performance holds challenges and opportunities for a performer, from initial planning stages to the first performance for an audience. Rehearsals allow for creative aims and intentions to be explored and for performers to interpret the work and develop their role in it. The creative development process is demanding and rewarding for a performer and requires a range of skills and techniques to be applied.

In this unit, you will gain understanding and experience of rehearsal methods and techniques. Through research and practical exploration, you will develop the necessary skills to interpret performance material and develop a character or role for a live performance. You will demonstrate essential personal management and collaborative skills necessary when working in a performing arts ensemble. The unit culminates in the realisation of your rehearsed work to a live audience, where you will demonstrate practical performance skills to communicate interpretation and meaning. Throughout the rehearsal and performance process you will reflect on your individual contribution, allowing you to set targets and to monitor and support your development.

The experience, skills and knowledge you gain in this unit will prepare you for progression to the performing arts industry, further study in higher education or training courses at drama, dance or musical theatre schools. Through completing this unit, you will gain essential skills and understanding applicable to a range of performance job roles and future opportunities.

Learning aims

In this unit you will:

- A** Understand performance material (text/stimulus) when developing a live performance
- B** Apply specialist skills and techniques during rehearsal for a live performance
- C** Apply specialist skills and techniques to a live performance
- D** Review personal development and own performance.

Summary of unit

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

Content

Learning aim A: Understand performance material (text/stimulus) when developing a live performance

A1 Performance material/stimulus

The type of material may be a text for the production of existing work, or stimulus used as the starting point for a devising or choreographic process.

- Published play text.
- Published musical theatre score, lyrics and dialogue.
- Existing choreography/repertoire.
- Stimulus material for a devising or choreographic process, e.g. music, published literature, art works.

A2 Interpreting performance material/stimulus through exploration

Research and analysis of text/existing repertoire and/or stimulus material.

- Primary research:
 - live performances
 - recordings
 - scripts
 - notation
 - interviews.
- Secondary research:
 - biographies
 - reviews
 - performance theory and practice publications.
- Author's intention.
- Style and genre.
- Social and historical background and context.
- Stylistic qualities.
- Creative intentions.
- Physical skills.

A3 Developing role(s) in response to exploration of performance material/stimulus

- Existing performance material:
 - creative decisions based on text/repertoire, e.g. character's through-line, choreographer's intention, theme
 - performance requirements of the style/genre, e.g. stylistic qualities, conventions, aesthetic elements
 - historical, social and cultural factors, e.g. social etiquette, status, politics
 - key practitioners, e.g. applying the techniques of performance theorists, principles of arts movements.
- Stimulus material:
 - exploration and development using selected techniques and strategies of professional practitioners and theorists as appropriate
 - improvisations to explore role/character, solve staging problems, generate action and content
 - group discussion, brainstorming
 - scripting/notation of content generated through devising/improvisation/choreography
 - testing and modifying material and content
 - target audience.

Learning aim B: Apply specialist skills and techniques during rehearsal for a live performance

B1 Processes and practices during rehearsal

- Schedule.
- Meetings.
- Workshops.
- Direction and instruction as appropriate to the material: director, choreographer, musical director, stage management/production team, other performers in the ensemble.
- Rehearsing through practice, repetition and development as required by the material, e.g. lines, actions, movement, blocking, choreography, songs.
- Exploration and experimentation with ideas, rehearsal techniques and performance techniques.
- Developing, shaping and refining performance material.
- Ongoing review of work in progress.
- Setting individual goals and targets for development of role.
- Advance work with material/stimulus in preparation for auditions and casting.
- Responding to schedules.
- Organising and prioritising tasks and deadlines:
 - 'off book' (lines learned)
 - choreography learned
 - songs learned
 - memorising blocking, exits, entrances.
- Wider research and wider exploratory activities.
- Responding to instructions, e.g. from directors, choreographer, stage management.
- Recording rehearsals:
 - director's notes
 - choreographer's notes
 - notes from musical directors
 - notating blocking, choreography, actions
 - annotating scripts, scores, libretto, plans.
- Preparation outside rehearsal:
 - learning dialogue/lyrics
 - practising songs
 - practising and refining complex actions and routines
 - vocal and physical exercises.
- Personal management, e.g. attendance, punctuality, meeting deadlines.
- Self-discipline, e.g. concentration, focus.
- Team working and collaboration, e.g. listening, contributing, giving and receiving feedback, sensitivity and empathy towards others.
- Safe working practices, e.g. warming up, correct attire, safe handling of props.

B2 Application of specialist skills and techniques during rehearsal for a live performance

- Physical skills, such as:
 - characterisation
 - expression
 - gesture
 - mannerism
 - posture
 - rhythm and tempo
 - weight placement
 - timing and pace

- relationship
- reaction and interaction with other characters/roles/audience
- use of space
- use and manipulation of props and equipment
- stylistic qualities.
- Vocal skills, such as:
 - vocal characterisation and expression
 - emotional range
 - reaction and interaction with other characters/roles
 - musical theatre singing skills appropriate to style and score
 - rhythmic accuracy
 - musicality
 - phrasing
 - projection.

Learning aim C: Apply specialist skills and techniques to a live performance

C1 Application of specialist performance skills

- Physical skills (as appropriate to the medium and role), such as:
 - posture
 - alignment
 - co-ordination
 - balance
 - control
 - flexibility
 - strength
 - stamina
 - extension
 - contraction
 - projection
 - dynamic range
 - ability to reproduce action/dynamic/rhythmic/spatial content with accuracy
 - movement memory
 - spatial awareness
 - awareness of and relation to other performers
 - trust
 - weight placement
 - expression
 - gesture
 - manner
 - pace
 - energy
 - stillness
 - relaxation.
- Vocal skills (as appropriate to the medium and role), such as:
 - tone
 - control
 - articulation
 - inflection
 - modulation
 - projection
 - register

- specific style of text/interpretation
- vocal characterisation
- timing
- breath control
- use of pause
- use of pace
- pitch
- dialect and accent.
- Musical skills, such as:
 - musicality
 - tuning
 - rhythm
 - timing
 - style
 - intonation
 - dynamics
 - tempo
 - awareness and appreciation of accompaniment.

C2 Application of interpretative skills

- Focus.
- Emphasis.
- Facial expression.
- Characterisation.
- Response to performance material.
- Subtext.
- Character journey.
- Style of the performance material, e.g. naturalism, urban, jazz, golden age musical, vaudeville.
- Skills appropriate to staging/venue, e.g. proscenium, arena, cabaret, site specific.

C3 Application of communication skills

- Physical expression.
- Vocal expression.
- Use of space.
- Relationship with other performers.
- Relationship with audience.
- Relationship with visual and/or aural elements.
- Use of properties, costumes, masks.
- Use of multimedia.

Learning aim D: Review personal development and own performance.

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

D1 Review and evaluate ongoing rehearsal process

- Skills and techniques used to interpret the performance material/stimulus.
- Responses to the material/stimulus.
- Use and outcomes of research.
- Use and outcomes of practical explorations in rehearsal.
- Development of performance skills.

- Response to direction/choreography.
- Personal planning, self-management and self-discipline.
- Own contribution to ensemble working and company dynamic.
- Safe working practices.
- Use of feedback, e.g. director, choreographer, musical director, self, peers.
- Identification of strengths and areas for development.
- Target setting.
- Evaluation of progress.
- Use of appropriate terminology.

D2 Review and evaluate application of skills and techniques during final performance to a live audience

- Own performance skills.
- Communication of creative intention, meaning.
- Stylistic/aesthetic qualities of the style/genre.
- Engaging the audience.
- Self-management and discipline.
- Use of feedback, e.g. director, choreographer, musical director, audience, peers, video of performances.
- Identification of strengths and areas for development.
- Use of appropriate terminology.
- What might have been done differently in order to achieve an improved performance.

Assessment criteria

Pass		Merit	Distinction
Learning aim A: Understand performance material (text/stimulus) when developing a live performance			A.D1 Evaluate own creative decisions regarding selection and interpretation of material when developing a role for a live performance, detailing choices made.
A.P1 Explain own creative decisions regarding selection and interpretation of material when developing a performance role.	A.M1 Analyse own creative decisions regarding selection and interpretation of material when developing a role for a live performance.		
Learning aim B: Apply specialist skills and techniques during rehearsal for a live performance			BC.D2 Demonstrate confident, disciplined and organised development and application of specialist techniques, interpretative and communication skills during performance to a live audience.
B.P2 Apply processes and practices during rehearsal for a live performance.	B.M2 Demonstrate effective exploration, selection, application and development of skills and techniques when developing a role during rehearsal for a live performance.		
B.P3 Apply specialist skills and techniques during rehearsal to develop a role for a live performance.			
Learning aim C: Apply specialist skills and techniques to a live performance			
C.P4 Apply specialist performance techniques and interpretative skills to a live audience.	C.M3 Demonstrate effective application of specialist techniques, interpretative and communication skills during performance to a live audience.		
C.P5 Demonstrate application of communication skills during performance to a live audience.			
Learning aim D: Review personal development and own performance			D.D3 Evaluate own strengths and areas for improvement through consistent review and reflection of the development and application of skills and techniques during the rehearsal process and final live performance, setting comprehensive targets to support progression and practice.
D.P6 Explain own development and application of skills and techniques during rehearsal and live performance, strengths and areas for improvement.	D.M4 Analyse own development and application of skills and techniques during the rehearsal process and final live performance, setting targets to support progression and practice.		

Essential information for assignments

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

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

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

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- a dance studio with barre, sprung floor, mirrors, sound system for rehearsals
- a drama studio to allow learners to undertake rehearsals
- a music rehearsal studio with appropriate accompaniment, recording and playback facilities to support musical theatre rehearsals
- a library and/or internet resources for learners to carry out underpinning research
- a suitable performance venue for the performance undertaken: in order to provide a realistic vocational experience the performance space should ideally be equipped appropriately in terms of staging, technical and production resources
- video recording and playback facilities to support learners' reflections and review of progress during rehearsal and post-performance reflection
- internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital performers' logs.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners must produce a performer's journal/log, giving informed, detailed and comprehensive responses to the performance material (texts/repertoire for performances of existing material or stimulus/source materials for devised performances/new choreography). For existing material, learners will show a thorough understanding of the material in terms of its social and historical background and context, structure, style and genre. For new and devised work, they will demonstrate a thorough understanding of the nature of the stimulus and potential for development and of the collaborative approaches and planning required to realise artistic intentions for a target audience. Learners will select and appropriately reference a range of primary and secondary research sources to inform creative decisions and development of character/role. Learners' journal/log will be organised methodically, presented effectively and will include well-argued evaluation and justification of creative decisions with reference to intended impact on the performance and effect on the spectator. Learners' creative decisions will be supported by well-chosen examples from the text/stimulus. They will use accurate and effective subject-specific terminology.

For merit standard, learners must produce a performer's journal/log analysing the performance material texts/repertoire for performances of existing material or stimulus/source materials for devised performances/new choreography. For existing material, learners will produce a detailed and methodical examination of the material in terms of its social and historical background and context, structure, style and genre. For new and devised work, they will show an understanding of the stimulus and the potential for development and of the collaborative approaches and planning required to communicate aims and intention to the audience. Learners will use primary and secondary research sources and make creative decisions on development of character/roles, which will be clearly related to research findings. Learners' journal/log will be clearly presented and contain a detailed examination of the performance material linked to decisions on interpretation and development of character/role. They will use subject-specific terminology accurately.

For pass standard, learners must produce a journal/log that includes information on the key features of the performance material texts/repertoire for performances of existing material or stimulus/source materials for devised performances/new choreography. For existing material, learners will show clear detail and understanding of the social and historical background and context, structure, style and genre. For new and devised work they will show clear detail and understanding of the stimulus, how it might be developed, and planning requirements to develop

the work for an audience. Learners will use research sources and their journal/log will link these to creative decisions on development of character/roles. Learners' journal/log may lack detail but it will be presented to a satisfactory standard, using some subject-specific terminology.

Learning aims B and C

For distinction standard, learners will work at a consistently high level throughout preparation, rehearsals and performance, displaying professionalism, discipline and engagement. They will use research and exploratory activities, as well as direction/choreography, actively and proactively, building on rehearsal activities and feedback in order to develop their performance role with insight, confidence and independence. Self-management of approach during rehearsal and performance processes will be highly effective, as evident in the resourcefulness and autonomy learners show in the planning and prioritising of tasks, organisation, recording and documentation of activities carried out both in and outside of rehearsals. Learners will make a significant and highly creative contribution to the work in development. Learners' live performance to an audience will be confident and assured, effectively communicating style, artistic intention and meaning expressively and imaginatively, with investment and strong technical command of performance skills.

For merit standard, learners will carry out tasks in preparation, rehearsal and performance consistently and confidently, displaying independence, discipline and commitment. They will make effective use of research and exploration activities, as well as direction/choreography, developing their performance role through rehearsals and feedback in a focused manner. Self-management during rehearsal and performance processes will be evident in clear and effective planning, organisation and documenting of activities. Learners will make an effective contribution to the work in development. Learners' live performance to an audience will be confident, with secure application of performance skills. They will successfully communicate style, artistic intention and meaning to an audience with engagement, focus and attention to detail.

For pass standard, learners will actively and responsively participate in preparation, rehearsal and performance. They will use research and exploration activities and respond to direction/choreography, developing their performance role and contributing to the development of the performance material. During rehearsals and performance processes, learners will undertake rehearsal tasks in a generally organised and competent manner, documenting key information and tasks and contributing positively to the work in development. Learners' live performance to an audience will demonstrate application of relevant performance skills in a secure manner, conveying intention and meaning in a coherent and mainly successful manner. Any errors or inaccuracies will not detract from the overall performance.

Learning aim D

For distinction standard, learners must produce an ongoing performance log and review of the performance, presented with clear, accurate reference to exploration and rehearsal activities and how these supported the interpretation, development and application of performance skills and techniques. Learners will reflect in detail on personal management, planning, discipline and safe working practices. They will evaluate their strengths and areas for improvement, with clear reference to skills demonstrated, and set targets to support improvement of skills. During the rehearsal process, they will monitor and review targets and evaluate progress. Following the performance, learners will evaluate their application of performance skills and success in communicating intention and meaning to the audience. They will set considered and justified targets for professional development. Learners' evaluation and target setting will be considered and informed by self-assessment and feedback from teachers, peers and audiences. Their work will be well structured and clear, making good use of subject-specific terminology and grammar.

For merit standard, learners must produce an ongoing performance log and review of the performance, showing understanding of how exploration and rehearsal activities supported the development and application of performance skills and techniques. Learners will reflect on personal management, planning, discipline and safe working practices. Their analysis of strengths and areas for improvement will make reference to performance and personal management skills demonstrated during rehearsal and in performance. During the rehearsal process, learners will

regularly monitor and review targets and progress. Following performance they will analyse their application of performance skills and how these were used to communicate intention and meaning to the audience. They will set considered targets for future professional development.

Analysis and target setting will be based on self-assessment as well as feedback from teachers, peers and audiences. Learners' work will be presented coherently and will use subject-specific terminology and good grammar.

For pass standard, learners must produce an ongoing performance log. Their review of the performance will provide information on the development and application of performance skills and techniques through rehearsal, exploration and performance. Learners will give information on their personal management, discipline and safe working practices. Explanation of strengths and areas for improvement will be linked to performance and personal management skills developed and applied during rehearsal and in performance. During the rehearsal process, learners will have set targets and reflected regularly on their progress. Following performance they will reflect on their use of performance skills to communicate intention and meaning to the audience. Review and target setting will be based on self-assessment and feedback from teachers, peers and audience. Learners' work will lack detail and use of subject-specific terminology and grammar may be inconsistent.

Links to other units

This unit links to:

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

Employer involvement

- This unit will benefit from employer involvement in the form of:
- guest speakers
- contribution to the setting of the assignment briefs, e.g. 'Live Projects'
- participation in review of performances
- work experience.

Unit 14: Choreography for Live Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners develop their knowledge, skills and techniques in choreography through practical exploration, workshops and performance.

Unit introduction

Choreography for live performance can be created for a variety of contexts and target audiences. Professional choreographers use different choreographic skills and techniques to communicate their dance ideas to an audience through live performance. Knowing how to select and work with dancers, structuring live performance and selecting the appropriate accompaniment enable choreographers to make live performance work for a range of settings.

In this unit, you will explore and develop the skills required to enable you to respond to a choreographic brief and realise your ideas for a live performance. Throughout your learning and development you will be taught how to reflect on your progress, which will support your development and creative practice.

The skills you develop during this unit will prepare you for further study at a vocational dance school or university and can lead to a career as a choreographer, community dance artist, movement director or teacher. Many graduates from vocational dance schools and universities will combine a career of performing with choreographing their own work.

Learning aims

In this unit you will:

- A** Understand choreographic structures and devices
- B** Develop choreography techniques for performance
- C** Apply choreography techniques to a performance
- D** Review own development and final performance.

Summary of unit

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

Content

Learning aim A: Understand choreographic structures and devices

A1 Explore choreographic devices and compositional structures

- Choreographic devices:
 - motif and motif development
 - contrast
 - complementary
 - unison
 - canon (reverting: overlapping and non-overlapping, simultaneous, cumulative, loose)
 - contact
 - highlights and climax
 - logical sequencing
 - positioning/relationship of dancers
 - use of props and set.
- Compositional structures:
 - binary
 - ternary
 - rondo
 - episodic
 - narrative
 - chance
 - collage
 - theme and variation.

A2 Practitioners

Learners must review the work of at least three practitioners to support their understanding of A1, such as:

- Alvin Ailey
- Richard Alston
- Pina Bausch
- Christopher Bruce
- Trisha Brown
- Matthew Bourne
- Adam Cooper
- Merce Cunningham
- Jonzi D
- Bob Fosse
- Shobana Jeyasingh
- Akram Kham
- Wayne McGregor
- Stephen Mear
- Jerome Robbins
- Kenrick 'H2O' Sandy
- Hofesh Shechter
- Jasmin Vardimon.

Learning aim B: Develop choreography techniques for performance**B1 Select, explore and respond to stimulus/subject matter when developing choreographic techniques**

- Stimulus/subject matter, such as autobiographical, biographical, current affairs, events, movement, music, professional repertoire, text, themes, visual art.
- Movement genre and style, such as ballet, contemporary, jazz, musical theatre, non-western dance styles, e.g. African and South Asian, urban dance forms.
- Improvisation and experimentation.
- Movement material, including motifs.
- Development of movement material and motifs using motif development techniques, e.g. repetition, addition or subtraction of movement material, inversion, retrograde, change of rhythm, timing or dynamics, change spacing, direction or staging, fragmentation, embellishment.
- Use of choreographic devices:
 - contrast and complementary
 - unison
 - canon (reverting – overlapping and non-overlapping, simultaneous, cumulative, loose)
 - contact
 - highlights and climax
 - logical sequencing
 - positioning/relationship of dancers
 - use of props and set.
- Selection of compositional structure:
 - binary
 - ternary
 - rondo
 - episodic
 - narrative
 - chance
 - collage
 - theme and variation.
- Refinement of movement material.

B2 Accompaniment for choreography

- Musical accompaniment for live choreography, such as live (musicians, dancers, sound engineer/DJ), recorded, classical, electronic, pop and rock, found and natural sounds, text/spoken word, silence.

B3 Relationship between movement and musical accompaniment

- Relationships between movement and musical accompaniment:
 - collaboration between music and choreography
 - direct correlation
 - music visualisation
 - mutual coexistence
 - disassociation
 - enhancement of mood and atmosphere.
- Set time and place:
 - identification of character
 - narrative
 - call and response
 - combination of the above.

Learning aim C: Apply choreography techniques to a performance

C1 Application of skills and techniques when developing performance and working with dancers

- Working with dancers:
 - understanding the strengths of dancers
 - appropriate movement genre/style
 - planning and leading choreographic tasks and rehearsals:
 - solo, duo, trio, small and large groups
 - co-operating with other dancers
 - building a rapport.
- Choreographic techniques:
 - positioning and relationships of dancers
 - choreographic devices
 - compositional structures
 - rehearsal.

C2 Performance

- Evidence of stimulus/subject matter.
- Development of movement using choreographic devices and techniques.
- Compositional structure to communicate stimulus/subject matter.
- Musical accompaniment to communicate stimulus/subject matter.
- Relationship between movement and musical accompaniment.
- Use of dancers to communicate stimulus/subject matter.

Learning aim D: Review own development and final performance

D1 Review and evaluate development and application of choreographic skills and techniques for performance

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

- Exploratory skills, e.g. exploration and response to stimulus.
- Skills used to develop choreographic idea.
- Use of choreographic techniques.
- Performance.
- Strengths.
- Feedback.
- Target setting.
- Areas for improvement.

Assessment criteria

Pass		Merit	Distinction
Learning aim A: Understand choreographic structures and devices			A.D1 Evaluate key features and purpose of choreographic devices and compositional structures through effective exploration, comparing and contrasting well-chosen examples of practitioners' work to support findings.
A.P1 Explain the key features and purposes of choreographic devices and compositional structures through exploration.	A.M1 Analyse the key features and purpose of choreographic devices and compositional structures through effective exploration, comparing examples of practitioners' work.		
Learning aim B: Develop choreography techniques for performance			BC.D2 Demonstrate confident, disciplined and organised application of choreography skills and deployment of dancers to effectively and coherently communicate ideas and choreographic devices in a dance performance.
B.P2 Demonstrate the use of exploratory skills when responding to stimulus for the development of a dance piece.	B.M2 Demonstrate effective exploration, selection and development of choreographic devices, compositional structures and music accompaniment when responding to stimulus/ subject matter.		
B.P3 Demonstrate the use and development of choreographic devices and compositional structures in response to stimulus.			
Learning aim C: Apply choreography techniques to a performance			
C.P4 Demonstrate through rehearsal working methods and application of choreography techniques when working with dancers.	C.M3 Demonstrate effective working methods and use of rehearsal to select, develop and apply choreographic techniques that communicate stimulus/subject matter through a dance performance.		
C.P5 Demonstrate choreographic ideas in a dance performance.			
Learning aim D: Review own development and final performance			D.D3 Evaluate own strengths and areas for improvement through consistent review of and reflection on the development and application of techniques, working methods and final performance, setting comprehensive targets to support progression and practice.
D.P6 Explain own working methods, development and application of choreography techniques, strengths and areas for improvement.	D.M4 Analyse own working methods, development and application of choreography techniques and communication of ideas through a dance performance, setting targets to support progression and practice.		

Essential information for assignments

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

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

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

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- a dance studio with sprung floor, mirrors (if appropriate), sound system for choreographic workshops and rehearsals
- a performance space allowing enough space for learners to perform their choreography and a clear video recording to be made (this could be the dance studio or other performance space selected by the learner)
- a range of stimuli for learners to explore in choreography workshops
- video clips/DVDs and live performances of a range of choreography in different genres and performance spaces to support learners' contextual understanding of choreography (if required)
- video recording and playback facilities to support learners' development throughout the unit and for recording of final choreography
- an internet connection and digital resources, such as access to blogging programs and basic video-editing equipment, to enable learners to keep digital reflective choreographic logs (if appropriate).

Essential information for assessment decisions

Learning aim A

For distinction standard, learners must present a detailed and comprehensive commentary of the key features, purpose and potential of a minimum of six choreographic devices and compositional structures in relation to communicating a stimulus effectively and structuring movement material in choreography. Learners will refer to specific contrasting examples of their work explored in practical workshops (live or recorded) and that of professional choreographers. This will enable learners to fully evaluate choreographic devices and compositional structures through comparisons, for example, the use of motif development to signify musical structures in Richard Alston's work and motif development used by Lloyd Newson to reinforce a social theme or idea. Learners' work will be presented to a high standard and will include a well-argued, evaluative commentary, showing effective use of subject-specific terminology, relevant presentation techniques, such as practical demonstrations, and good grammar.

For merit standard, learners must present the purpose of each choreographic device and compositional structure (a minimum of five) when communicating stimulus/subject matter through performance. Learners will make comparisons between their own work (live or recorded) explored in practical workshops and that of professional choreographers, using examples to support their findings. Learners' work will be detailed, using relevant presentation techniques, for example photographic evidence and practical demonstrations, and accurate subject-specific terminology.

For pass standard, learners must present information about a minimum of three choreographic devices and compositional structures, for example simple motif development techniques and dances with a narrative structure. This will be supported by the performance of learners' own work (live or recorded) and exploration of the work of selected professional choreographers. Learners' work may lack detail but will be presented to a satisfactory standard, with use of subject-specific terminology.

Learning aims B and C

For distinction standard, learners will demonstrate in their work a creative and highly developed response to their chosen stimulus through the choreography presented. Development of movement material, and the application of choreographic devices and compositional structures, will be highly appropriate and will go beyond the conventional, for example, learners will use advanced motif development techniques such as retrograde, embellishment and fragmentation, alongside advanced contact work. Dancers will perform complex relationships, such as simultaneous canon. Accompaniment for the choreography will support the application of choreographic skills. Learners will work at a consistently high level during workshops, rehearsals and performance tasks. They will self-manage their development throughout the choreographic process, actively seeking feedback from their peers and teachers. Learners will have exploited the skills and abilities of their dancer(s) effectively to communicate their idea. During rehearsals with their dancer(s) learners will have worked in a highly organised and sensitive manner to enable their ideas to be fully realised in choreography.

For merit standard, learners will show a thought-out approach to the development of choreographic material and application of choreographic devices and compositional structure. Movement material will be appropriately selected and rejected to enable the dance idea to be communicated successfully. Accompaniment will be used appropriately to support the movement selected, for example song lyrics visualised alongside the use of the rhythm and tempo of the song. The final choreography will be well rehearsed and presented with attention to detail. Learners will work in an organised manner and use feedback positively to support their development. They will have ensured the choreography is appropriate for the skills and abilities of their dancer(s). Rehearsals will be well managed.

For pass standard, learners will show an ability to select accompaniment, develop movement material and apply choreographic devices and compositional structures appropriate to selected stimulus through choreography. There will be evidence of the use of choreographic techniques, for example changing the level, direction and size of motifs, and the use of reverting canon. Rehearsals will be organised and learners will enable creative ideas to be developed and realised through choreography of the performance. Any errors or inaccuracies will not detract from the overall performance work.

Learning aim D

For distinction standard, learners must produce a reflective performance log with clear and accurate reference to the choreographic process and tasks completed to develop the final performance using knowledge and understanding developed from learning aim A. Learners will give a detailed evaluation of their strengths and show an understanding of improvements that need to be made, clearly documented with reference to feedback, audience reaction, personal development and target setting. Learners' work will be communicated in a well-structured and meaningful manner, with accurate use of subject-specific vocabulary and grammar.

For merit standard, learners must produce a reflective performance log that demonstrates an understanding of the choreographic process for a final performance. They will analyse their strengths, areas for improvement, feedback and audience reaction, supported with examples, to set targets and support personal development and professional practice. Learners will present coherent information with good use of spelling and grammar.

For pass standard, learners must produce a reflective performance log that demonstrates an understanding of the choreographic process for a performance. They will refer to their strengths, areas for improvement, feedback, audience reaction and personal development, using examples. They will set and review targets to support the development of their choreography. Learners' performance log may lack detail and there will be inconsistent use of grammar.

Links to other units

This unit links to:

- Unit 8: Classical Ballet Technique
- Unit 9: Tap Dance Technique
- Unit 10: Jazz Dance Technique
- Unit 11: Street Dance Technique
- Unit 12: Contemporary Dance Technique
- Unit 13: Healthy Dancer.

Employer involvement

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

Unit 15: Theatre Directing

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners develop an understanding of the skills used by theatre directors, and apply this knowledge to prepare a script as well as plan and lead rehearsals with performers.

Unit introduction

The theatre director is responsible for the artistic vision of productions and the interpretation of texts. A sound understanding of the production process and the ability to work with a group of performers to get the best out of them, and realise the creative intentions of the production, is a required skill.

In this unit, you will explore the role of the theatre director, the skills required for the role and the methods employed in the preparation, planning and rehearsal of a performance. You will use the knowledge of theatre styles and conventions you have gained in other units, and you will gain an understanding of directorial skills and methods from this unit. You will select an extract from a script and, through rehearsal, bring the text to life with a company of performers. You will reflect on your progress as you develop skills, set targets and review them.

On successful completion of this unit you will have developed organisational, teamwork and communication skills as well as the ability to translate creative ideas into a performance piece. These skills can be applied to a wide range of contexts in the performing arts industry, as well as being vital to those who want to continue their studies in higher level programmes.

Learning aims

In this unit you will:

- A** Understand skills and methods used by theatre directors
- B** Develop skills in directing for a theatre performance
- C** Apply skills in directing to realise a theatre performance
- D** Review own development of directing skills and final performance.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand skills and methods used by theatre directors	A1 Explore the role of theatre director A2 Understand skills and methods used by a theatre director	A report or presentation that demonstrates knowledge and understanding of the skills and methods used by theatre directors.
B Develop skills in directing for a theatre performance	B1 Explore and develop skills when responding to a script B2 Production and planning when responding to a script	Recorded footage of performance that demonstrates development and application of directing skills to a performance (4–6 minutes).
C Apply skills in directing to realise a theatre performance	C1 Application of directing skills in rehearsal C2 Application of directing skills to a final performance	Teacher observation records. Peer reviews. Supporting notes/development of ideas. Recordings: <ul style="list-style-type: none"> • rehearsals • final performance.
D Review own development of directing skills and final performance	D1 Review and evaluate development and application of directing skills for a theatre performance	Performance log. Research planning, production and preparation of performance with reference to a script. Review and evaluation of the development and application of directing skills for a theatre performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

Content

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

Study of the role of director and its emergence in the 19th century replacing 'actor manager', skills and methods used for directing with reference to a minimum of three practitioners must be carried out, allowing for effective analysis, evaluation and understanding of theatre directing.

A1 Explore the role of theatre director

- Practice within the creative and production teams:
 - relationship with designers
 - relationship with production team
 - liaison with producer
 - relationship with performers.
- Development of the artistic vision:
 - creative interpretation of script/text
 - collaboration with playwrights
 - consideration of budgetary and physical constraints of production
 - auditioning and casting.
- Key practitioners, such as:
 - Constantin Stanislavski
 - Bertolt Brecht
 - Antonin Artaud
 - Peter Brook
 - Simon McBurney
 - Mark Rylance
 - Max Stafford-Clark
 - Vicky Featherstone
 - Peter Hall
 - Jude Kelly
 - Greg Doran
 - Katie Mitchell
 - Marianne Elliott
 - Tamara Harvey
 - Dominic Cooke.

A2 Understand skills and methods used by a theatre director

- Skills:
 - research and preparation
 - organisation
 - planning and scheduling
 - rehearsal management
 - communication.
- Methods:
 - research and exploration of text
 - off-text exercises and activities
 - workshops
 - improvisation
 - movement and vocal exercises
 - use of space
 - use of production and design elements.

Learning aim B: Develop skills in directing for a theatre performance**B1 Explore and develop skills when responding to a script**

- Selection of appropriate script:
 - cutting/adapting script
 - dividing script into rehearsal sections.
- Context of the script:
 - playwright
 - style, e.g. naturalistic, epic, melodrama
 - historical context
 - theme(s)
 - previous notable productions.
- Consideration of dramatic construction of script:
 - structure
 - plot
 - subplot
 - characters
 - settings.
- Creative intentions:
 - interpretation of text
 - artistic vision.
- Assessing production requirements:
 - casting
 - selection of extracts and monologues to be used for audition
 - identifying the criteria for role selection
 - appearances of characters
 - physical qualities, e.g. age, build, height, facial features
 - movement
 - posture
 - gesture
 - facial expressions
 - vocal qualities, e.g. volume, pitch, accent.

B2 Production and planning when responding to a script

- Production:
 - venue for performance, e.g. a theatre space, site specific
 - staging (stage movement)
 - creation of mood and atmosphere
 - set and props
 - costumes
 - lighting, e.g. colour, direction, special effects
 - sound or sound effects, recorded or live
 - other technical elements, e.g. smoke machines.
- Planning:
 - selection of stage form
 - production of design brief
 - constructing rehearsal schedule
 - auditions
 - meetings with production and technical teams.

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

C1 Application of directing skills in rehearsal

- Managing the rehearsal process:
 - auditions
 - first rehearsal/read-through
 - initial team-building sessions
 - the main rehearsal period
 - production meetings
 - technical and dress rehearsals
 - 'first night'.
- Leading rehearsals:
 - warm-ups
 - text-based and non-text-based activities
 - improvisation
 - character and relationship building
 - blocking
 - giving notes and feedback
 - leading the performance.

C2 Application of directing skills to a final performance

- Interpretation of script.
- Planning and development.
- Quality of the performance.
- Techniques and processes.
- Director's notes prior to performance.
- Focus and discipline of the performers.
- Audience response.

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

D1 Review and evaluate development and application of directing skills for a theatre performance

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

- Response to script.
- Casting, production and rehearsal.
- Processes and techniques.
- Quality of performance.
- Audience reaction.
- Feedback.
- Strengths.
- Weaknesses.
- Target setting.
- Areas for improvement.

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand skills and methods used by theatre directors		A.D1 Evaluate the role of the director through effective exploration, comparing and contrasting well-chosen examples of skills and methods used by past and present practitioners to support findings.
A.P1 Explain the role of the director and the skills and methods used in bringing a text to the stage through exploration.	A.M1 Analyse the role of the director through effective exploration, comparing and contrasting examples of skills and methods used by practitioners when bringing text to the stage.	
Learning aim B: Develop skills in directing for a theatre performance		BC.D2 Demonstrate confident, disciplined and organised development and application of directing skills through effective management of rehearsal and final performance, communicating meaning purpose and interpretation of the script to a target audience.
B.P2 Demonstrate use of exploratory skills when developing directing skills for a theatre performance.	B.M2 Demonstrate effective exploration, selection and development of planning and production skills in directing for a theatre performance.	
B.P3 Demonstrate the development of production and planning skills in directing for a theatre performance.		
Learning aim C: Apply skills in directing to realise a theatre performance		
C.P4 Demonstrate the application of directing skills and management of rehearsal for a theatre performance.	C.M3 Demonstrate effective selection, development and application of directing skills through management of rehearsal and final performance, communicating meaning, purpose and interpretation of the script.	
C.P5 Demonstrate the application of directing skills and interpretation of the script in a final theatre performance.		
Learning aim D: Review own development of directing skills and final performance		D.D3 Evaluate strengths and areas for improvement through consistent review and reflection of the development and application of directing skills during rehearsal and final performance, setting comprehensive targets to support progression and practice.
D.P6 Explain development and application of directing skills during rehearsal and final performance, strengths and areas for improvement.	D.M4 Analyse development and application of directing skills during rehearsal and final performance, setting targets to support progression and practice.	

Essential information for assignments

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

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

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

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

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

Essential information for assessment decisions

Learning aim A

For distinction standard, learners must present a detailed and comprehensive account of the theatre production process and the director's place in the creative and production teams. Learners' work will show a thorough understanding of skills and methods, for example research, planning, development and management, with reference to the rehearsal process and final performance. Through effective research, learners will use examples of past and present practices, referring to a minimum of three key practitioners, to compare and contrast features such as creative skills, working practices and performance. Learners' work will be presented to a high standard and will include a well-argued, evaluative commentary, with effective use of subject-specific terminology, relevant presentation techniques and good grammar.

For merit standard, learners must present a detailed understanding of theatre production process, skills and methods, for example research, planning, development and management skills used in the rehearsal and final performance. Through effective research they will use examples of past and present practices, referring to a minimum of three key practitioners, to analyse features such as creative skills, working practices and performance. Learners' work will be detailed, presented to a high standard and will include accurate use of subject-specific terminology.

For pass standard, learners must present their understanding of the theatre production process. Their work will include information on features such as creative skills, working practices and performance, with reference to past and present practices and examples gathered through research. Learners' work may lack detail but will be presented to a satisfactory standard, using subject-specific terminology.

Learning aims B and C

For distinction standard, learners will demonstrate a highly considered approach to the application of directing skills when preparing material and managing the rehearsal and performance process. They will undertake effective exploration, production and planning with reference to the selected script and will apply appropriate directing skills to communicate meaning and purpose to the target audience. Learners will self-manage their development and application of skills using the support of peers and teachers, actively seeking feedback and self-evaluating their directing skills. During rehearsals and the final performance they will apply their directing skills in a creative, confident and imaginative manner, supporting performers to produce a highly effective interpretation of the script.

For merit standard, learners will demonstrate a considered approach to the application of directing skills when preparing material and managing the rehearsal and performance process. They will undertake effective exploration and planning with reference to the script and will apply directing skills to communicate meaning and purpose. Learners will actively contribute to development of the work by inputting ideas and recognising opportunities for improvement. During rehearsals and the final performance they will apply directing skills in an effective manner, supporting the performer in producing a creative interpretation of the script.

For pass standard, learners will demonstrate the ability to apply directing skills when preparing material and managing the rehearsal and performance process. They will complete exploration and planning to support development and production with reference to the script. During rehearsals learners will apply directing skills in a competent manner, supporting the performer in producing a creative interpretation of the script.

Learning aim D

For distinction standard, learners must produce a performance log with clear and accurate reference to the selection, planning and production skills developed and applied for directing and managing a theatre performance with reference to a selected script. They should use the knowledge and understanding developed from learning aim A. Learners will clearly document evaluation of their strengths and an understanding of improvements that need to be made linked to the rehearsal process and the final performance. They will use feedback and audience reaction for target setting, supporting personal progress and professional development. Learners' work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology, relevant presentation techniques and good grammar.

For merit standard, learners must produce a performance log demonstrating understanding of the skills used for developing and managing a theatre performance with reference to a selected script. They will analyse their strengths and areas for improvement to set targets and support personal development and professional practice, using feedback gathered during rehearsal and the success of the final performance. Learners will present information coherently and using good grammar.

For pass standard, learners must produce a performance log demonstrating the development and application of directing skills at all stages of the production, including rehearsal and the final performance. They will refer to their strengths, areas for improvement, feedback, audience reaction and personal development to inform contents. The performance log may lack detail and there will be inconsistent use of grammar.

Links to other units

This unit links to:

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

Employer involvement

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

Unit 18: Interpreting Classical Text for Performance

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

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

Unit introduction

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

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

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

Learning aims

In this unit you will:

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

Summary of unit

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

Content

Learning aim A: Understand the performance requirements of classical texts

A1 Explore classical texts

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

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

A2 Understand vocal requirements and physical demands when performing classical text

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

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

B1 Interpret classical text and develop character(s)

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

B2 Explore and develop vocal and physical skills

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

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

C1 Application of vocal and physical acting skills through rehearsal

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

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

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

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

Learning aim D: Review personal development and own performance

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

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

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

Assessment criteria

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

Essential information for assignments

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

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

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

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

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

Essential information for assessment decisions

Learning aim A

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

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

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

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

Learning aims B and C

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

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

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

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

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

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

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

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

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

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

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

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

Learning aim D

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

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

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

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

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

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

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

Links to other units

This unit links to:

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

Employer involvement

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

Unit 23: Singing Techniques for Performers

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners develop their vocal skills and singing techniques to interpret and perform songs in a performance.

Unit introduction

Singing is a valuable skill for anyone planning a career as a performer. Opportunities for singing in the performing arts industry are many and varied, such as musical theatre, variety shows, cabaret and plays with significant musical content.

In this unit, you will develop the skills required to be a singer by participating in technique classes, rehearsal and performance pieces. You will learn about the structure and physiology of the singing voice and develop an understanding of how the sound is produced. You will develop a repertoire of both solo and ensemble pieces as you develop the appropriate technical and performance skills required to be a singer. Throughout your learning and development you will be taught how to reflect on your progress and practice which will support your development.

The skills you develop in this unit will enable you to understand the key vocal techniques used in singing, and prepare you for performing in a wide range of contexts. This will be relevant for auditioning for further study on higher education performing arts courses or at a vocational performing arts school.

Learning aims

In this unit you will:

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

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of singing techniques for performance	A1 Explore the principles of sound production A2 Vocal skills and singing techniques for performance	A report or presentation demonstrating knowledge and understanding of the key features of singing techniques for performance.
B Develop vocal skills and singing techniques for a performance	B1 Technical singing exercises and selected style B2 Singing warm-up techniques	Recorded footage that demonstrates the development and application of vocal skills and singing techniques for performance of an ensemble and solo piece.
C Apply vocal skills and singing techniques to a performance	C1 Apply vocal skills and practical singing techniques in rehearsal C2 Apply vocal skills and singing techniques to a performance	Workshops and technique classes. Practical exploration and development work. Rehearsals. Teacher observation records. Final performances.
D Review personal development and own performance	D1 Review and evaluate development and application of vocal skills and singing techniques	Performance log that reviews and evaluates the development and application of vocal skills and singing techniques for an ensemble and solo performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

Content

Learning aim A: Understand the key features of singing techniques for performance

A1 Explore the principles of sound production

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

A2 Vocal skills and singing techniques for performance

- Types of breathing for singing:
 - deep breathing supported by diaphragm
 - snatch breathing
 - use of support muscles to control exhalation
 - control of breath to sing through phrases.
- Posture:
 - centering
 - weight placement
 - alignment of posture allowing effective use of muscles
 - jaw position.

- Sound production:
 - voice placement
 - use of vocal resonators
 - tonal quality.
- Articulation:
 - vowel sounds
 - consonants
 - diphthongs.

Learning aim B: Develop vocal skills and singing techniques for a performance

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

B1 Technical singing exercises and selected style

- Projection and breath control exercises that develop the use of supported breathing and control of exhalation, using a balance of the vocal resonators in the head, nose, face, pharynx (throat) and chest.
- Voice placement and tone.
- Singing through the break.
- Range: finding own range, sustaining and extending range.
- Flexibility exercises, including scales and arpeggios.
- Aural training and pitching exercises.
- Articulation: sounds formed using the hard palate, soft palate, tongue, teeth and lips.
- Singing style such as: musical theatre, blues, soul, pop, rock, classical, jazz, folk.

B2 Singing warm-up techniques

- Alignment.
- Tension release of body and facial muscles.
- Opening up the rib cage.
- Breathing on support.
- Opening up the vocal resonators.
- Forward placement of sound.
- Muscularity of the lips and tongue.
- Production of a range of vowel sounds while singing on support.
- Formation of consonant sounds.
- Humming.
- Lip trills.
- Scales and arpeggios.
- Singing basic intervals.

Learning aim C: Apply vocal skills and singing techniques to a performance

C1 Apply vocal skills and practical singing techniques in rehearsal

- Warming up the voice.
- Taking part in and contributing to technical workshops and rehearsals.
- Selecting and performing appropriate technical exercises.
- Setting targets and reviewing progress.
- Undertaking personal practice.
- Working on repertoire.
- Learning performance material such as: learning songs in note bashing sessions, following a score/lyric sheet, accuracy of pitch and rhythm, response to musical direction, working with an accompanist or backing track.
- Interpretative skills, such as considering the mood, emotion and meaning of material, phrasing and breathing points, expression, tempo and dynamic changes, characterisation, refining ideas and techniques.

C2 Apply vocal skills and singing techniques to a performance

- Solo or ensemble performance.
- Musical accuracy such as: pitch, rhythm, lyrics, singing in unison, harmony.
- Quality and appropriateness of the interpretation of the musical material.
- Communication of mood and emotion.
- Quality of tone.
- Appropriateness of the style of presentation to the musical genre.
- Musicality and communication of meaning.
- Confidence in delivery and presentation.
- Projection.

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

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

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

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the key features of singing techniques for performance		A.D1 Evaluate the key features of singing techniques through effective practical exploration, using detailed examples of the body, breath and organs of sound performance.
A.P1 Explain the key features of singing techniques through practical exploration.	A.M1 Analyse the key features of singing techniques through effective practical exploration, with reference to examples of the body, breath and organs of sound performance.	
Learning aim B: Develop vocal skills and singing techniques for a performance		BC.D2 Demonstrate confident, and disciplined development and effective application of vocal skills and singing techniques in rehearsal and performance to communicate stylistic features, musical accuracy, interpretative skills and meaning to a target audience.
B.P2 Demonstrate the use of exercises to develop vocal skills, singing techniques and styles for performance.	B.M2 Demonstrate effective selection and application of exercises and warm-up for the development of vocal skills, singing techniques and styles for performance.	
B.P3 Develop singing warm-up techniques for performance.		
Learning aim C: Apply vocal skills and singing techniques to a performance		D.D3 Evaluate own strengths and areas for improvement through consistent review and reflection of the development and application of vocal skills and singing techniques in performance, setting comprehensive targets to support progression and practice.
C.P4 Apply vocal skills and singing techniques in rehearsal to communicate musical accuracy, interpretative skills and meaning	C.M3 Demonstrate effective selection, development and application of vocal skills and singing techniques, through rehearsal and final performance, communicating musical accuracy, interpretative skills and meaning to a target audience.	
C.P5 Apply vocal skills and singing techniques to communicate musical accuracy, interpretative skills and meaning during performance to an audience.		
Learning aim D: Review personal development and own performance		
D.P6 Explain own development and application of vocal skills and singing techniques, strengths and areas for improvement.	D.M4 Analyse own development and application of vocal skills and singing techniques, setting targets to support progression and practice.	

Essential information for assignments

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

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

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

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

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

Essential information for assessment decisions

Learning aim A

For distinction standard, learners must present a detailed and comprehensive account of the key principles of sound production and the areas that need to be considered when developing singing technique. They will have a thorough understanding of the role of the body and breath in sound production, the effect of the resonators, organs of speech, the process of articulation and the role of exercises used to develop techniques, such as humming, lip trills, scales and arpeggios, for performance styles. The work will be detailed and delivered to a high standard with good use of relevant presentation techniques, for example practical demonstrations. It will include a well-argued, evaluative commentary with effective use of subject-specific terminology and good use of grammar.

For merit standard, learners must present an analysis of the key principles of sound production and the areas to be considered when developing singing techniques. There will be an understanding of how sound is produced, including the role of body and breath in sound production, the effect of the resonators, organs of speech, the process of articulation and the role of specific exercises to develop techniques, such as humming, lip trills, scales and arpeggios. The work will be detailed, using relevant presentation techniques, for example practical demonstrations, accurate use of subject specific terminology and good use of grammar.

For pass standard, learners must present their knowledge and understanding of the key principles of sound production and the areas to be considered when developing singing technique. There will be understanding of how sound is produced, including the role of body and breath in sound production, the effect of the resonators, organs of speech, the process of articulation and the role of exercises. The work will be presented to a satisfactory standard with use of subject specific terminology.

Learning aims B and C

For distinction standard, learners will demonstrate a consistently effective approach to the development of vocal skills and singing techniques, working at a high level during classes and rehearsals. They will select and use appropriate technical exercises in order to improve existing skills and develop new ones. They will self-manage their development and application of singing techniques using the support of peers and teachers, actively seeking feedback, reviewing and reflecting on their development and final performance.

Learners will demonstrate a highly effective singing warm-up appropriate to their vocal needs and the songs being performed. Singing skills will be applied in a highly confident and assured manner to communicate the stylistic qualities of the solo and/or ensemble material performed.

For merit standard, learners will demonstrate an effective approach to the development of vocal skills and singing techniques, working well during classes and rehearsals. They will use technical exercises in order to improve existing skills and develop new ones. They will apply singing techniques in rehearsal, recognising opportunities for improvement.

Learners will demonstrate effective singing warm-up skills with consideration given to the songs being performed. Singing skills will be applied in a confident and effective manner to the solo and/or ensemble material performed.

For pass standard, learners will demonstrate the ability to develop vocal skills and singing techniques, working satisfactorily during technique classes and rehearsals. They will perform during technical exercises in a competent manner and will apply singing techniques in rehearsal, working cooperatively with others and taking direction.

Learners will demonstrate an appropriate singing warm-up. Singing skills will be applied in a competent manner during a solo and/or ensemble performance. Any errors or inaccuracies will not detract from the overall performance piece.

Learning aim D

For distinction standard, learners must produce a performance log with clear and accurate reference to the development and application of vocal skills and singing techniques for performance, using the knowledge and understanding from learning aim A. Evaluation of their strengths, and an understanding of improvements that need to be made will be clearly documented as well as audience reaction, feedback, personal development and target setting linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology, effective presentation techniques and good use of grammar.

For merit standard, learners must produce a performance log that demonstrates an understanding of the vocal skills and singing techniques developed for a solo and/or ensemble performance. Analysis of their strengths, areas for improvement and audience reaction will have been used to set targets and support personal development and professional practice. Learners will present information coherently and with good use of grammar.

For pass standard, learners must produce a performance log that demonstrates development and application of vocal skills and singing techniques for a solo and/or ensemble performance. Reference to their strengths, areas for improvement, audience reaction and personal development will have been made to inform content. The work may lack detail and there will be an inconsistent use of grammar.

Links to other units

- This unit links to:
- Unit 27: Musical Theatre Techniques
- Unit 28: Variety Performance.

Employer involvement

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

Unit 26: Physical Theatre Techniques

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners develop skills and techniques in physical theatre that can be used in a performance through practical application.

Unit introduction

Physical theatre is a diverse performance genre that overlaps with dance, circus, street theatre, verbatim theatre and performance art. It is a term used to describe performance where the body is used primarily to convey meaning to an audience. Physical theatre performances can be developed from existing script work or by adapting stories, personal experiences and themes.

In this unit, you will develop physical theatre techniques, using the body and voice, by actively participating in workshops and rehearsals and then in a performance to communicate meaning to an audience. By researching and watching different performances, you will develop an understanding of the diversity of this performance genre and the practitioners that have influenced the development of physical theatre. Throughout your learning you will review your development of the skills and techniques used when creating your final performance.

The skills that you will develop in this unit open up the possibilities to be an actor or performer working in a broad range of contexts. These skills will be relevant in auditions for further study to higher education drama and performance/physical theatre courses at a vocational performing arts school or university, and can lead to a career as a performer, director, community artist or teacher.

Learning aims

In this unit you will:

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

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand the key features of physical theatre performance	A1 Explore key features of physical theatre performance A2 Contemporary practice and practitioners in physical theatre performance	A report or presentation demonstrating knowledge and understanding of the key features of physical theatre performance, using examples to support findings.
B Develop physical theatre skills and techniques	B1 Development of skills and techniques to reproduce stylistic features	Recorded footage that demonstrates the development and application of physical theatre skills and techniques for a performance (15–30 minutes).
C Apply physical theatre skills and techniques to a performance	C1 Application of physical theatre skills in response to stimulus through rehearsal C2 Application of physical theatre skills in performance	Workshops and technique classes. Ideas and development. Rehearsals. Supporting notes. Teacher observation records. Final performance.
D Review personal development and own performance	D1 Review and evaluate development of physical theatre techniques D2 Review and evaluate application of physical theatre techniques	Performance log that reviews and evaluates the development and application of physical theatre skills and techniques for a performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

Content

Learning aim A: Understand the key features of physical theatre performance

The key features and contemporary practices of physical theatre with reference to a minimum of three practitioners must be studied, allowing for effective analysis, evaluation and understanding.

A1 Explore key features of physical theatre performance

- Characterisation.
- Use of voice.
- Use of movement.
- Mask work.
- Ensemble work.
- Use of theme or narrative/story.
- Audiences for physical theatre.

A2 Contemporary practice and practitioners in physical theatre performance

Exploration and understanding of contemporary practitioners and companies, such as:

- Lloyd Newson/DV8
- Theatre Complicite
- Kneehigh
- Steven Berkoff
- Pina Bausch
- Frantic Assembly
- Trestle Theatre Company
- Shunt
- Belarus Free Theatre.

Learning aim B: Develop physical theatre skills and techniques

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

B1 Development of skills and techniques to reproduce stylistic features

- Physical skills, such as:
 - posture
 - muscular strength
 - stamina
 - physical control
 - balance
 - breathing
 - lifting and catching
 - weight placement
 - taking weight
 - use of levels
 - body percussion.
- Movement actions, such as:
 - stillness
 - gesture
 - turning
 - transference of weight
 - elevation
 - travelling.

- Space, such as:
 - personal space
 - general space
 - floor patterns
 - levels
 - size of movement.
- Dynamic quality, such as:
 - speed
 - flow
 - direction
 - use of contrasts
 - emotional quality
 - sense of performance.
- Vocal skills, such as:
 - breath control
 - projection
 - pitch and tone
 - vocal range
 - creating and physicalising sound
 - use of vocal dynamics.
- Ensemble work and working with others, such as:
 - movement choirs
 - flocking
 - spatial awareness
 - leading and following
 - vocal work
 - proxemics (near, far)
 - unison
 - canon
 - status
 - supporting other performers
 - lift work
 - leading and following
 - manipulation of other performers.
- Action and reaction.
- Responsiveness to other performers.
- Characterisation, such as:
 - facial expression
 - posture and physicality
 - gesture
 - working with costume and props
 - masks
 - status.

Learning aim C: Apply physical theatre skills and techniques to a performance

C1 Application of physical theatre skills in response to stimulus through rehearsal

- Responding to stimulus, such as:
 - text, e.g. speech, text messages
 - props and found objects, e.g. umbrella, telephone
 - visual art, e.g. Edward Hopper, Tracey Emin
 - music and sound, e.g. street sounds, *The Space Between Us* (Craig Armstrong)
 - masks and costume, e.g. old coat, Theatre Complicite masks

- themes, e.g. new beginnings, corruption
- current affairs/issues, e.g. political elections, extremism
- stories, poetry and plays (full or extracts), e.g. *The Yellow Wallpaper* (Charlotte Perkins Gilman), *Othello* (Shakespeare)
- autobiographical/biographical, e.g. Charlie Chaplin, Sylvia Plath
- historical period or event, e.g. 1960s, the Wall Street Crash.
- Application of skills and techniques in response to stimulus, such as:
 - research source material/stimulus
 - improvisation
 - use of words
 - development and refinement of use of words
 - motif/movement material
 - use of sound
 - use of multi-media, actor/performer as creator
 - selection and refinement of appropriate techniques and skills for the selected performance piece
 - understanding audience, working collaboratively.
- Rehearsal:
 - awareness of safe practice
 - understanding the structure of a rehearsal and how this is used in preparation for a performance
 - self-management
 - self-discipline
 - commitment to the task or activity
 - ability to follow and respond to direction
 - working independently
 - responding to feedback
 - repetition
 - responding to direction and corrections from peers
 - teachers and choreographers
 - use of self-reflection to support development through use of observation
 - video and mirrors.

C2 Application of physical theatre skills in performance

- Projection, energy and connection with audience.
- Use of focus in relation to movement material, other performers and the audience.
- Appropriate use of facial expression and characterisation to support the communication of the source material and performance.
- Execution of movement material.
- Use of voice and breath.
- Ensemble work.
- Understanding of working in contact with others.
- Understanding of dynamic range.
- Alignment and posture.
- Strength (including core stability).
- Muscular and cardio-vascular stamina.
- Flexibility.
- Co-ordination and agility.
- Balance.
- Whole body participation and ability to isolate body parts.
- Movement memory and accuracy.
- Spatial awareness and sensitivity when performing with others.

Learning aim D: Review personal development and own performance.

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

D1 Review and evaluate development of physical theatre techniques

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

D2 Review and evaluate application of physical theatre techniques

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

Assessment criteria

Pass	Merit	Distinction
Learning aim A: Understand the key features of physical theatre performance		A.D1 Evaluate key features of physical theatre through effective exploration, comparing and contrasting well-chosen examples of practitioners, companies and performance types to support findings.
A.P1 Explain the key features of physical theatre performance through exploration.	A.M1 Analyse the key features of physical theatre through effective exploration, comparing examples of practitioners and performance types.	
Learning aim B: Develop physical theatre skills and techniques		BC.D2 Demonstrate confident, disciplined and organised development and application of skills and techniques in response to stimulus to effectively and coherently communicate ideas and meaning through a physical theatre performance for a target audience.
B.P2 Demonstrate the development of skills and techniques to produce stylistic features of physical theatre.	B.M2 Demonstrate effective selection, development and appropriate use of skills and techniques to produce stylistic features of physical theatre.	
Learning aim C: Apply physical theatre skills and techniques to a performance		
C.P3 Demonstrate use of rehearsal to apply skills and techniques in response to stimulus to communicate ideas and meaning to a physical theatre performance.	C.M3 Demonstrate effective selection, development and application of skills and techniques in response to stimulus through rehearsal and performance to communicate ideas and meaning through a physical theatre performance for a target audience.	
C.P4 Apply skills and techniques in response to stimulus to communicate ideas and meaning to a physical theatre performance.		
Learning aim D: Review personal development and own performance		D.D3 Evaluate own strengths and areas for improvement through consistent review and reflection of the development and application of physical theatre skills and techniques for a performance, setting comprehensive targets to support progression and practice.
D.P5 Explain own development of physical theatre techniques, strengths and areas for improvement.	D.M4 Analyse own development and application of physical theatre skills and techniques, setting targets to support progression and practice.	
D.P6 Explain own application of physical theatre skills and techniques, reviewing strengths and areas for improvement.		

Essential information for assignments

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

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

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

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- a studio space (ideally with sprung floor), sound system for physical theatre workshops and rehearsals
- a performance space allowing enough space for the learner to perform their physical theatre performance and a clear video recording to be made (this could be the studio space that workshops and rehearsals take place in)
- a range of stimulus for learners to explore in workshops
- props (as required)
- video clips/DVDs and live performances of a range of physical theatre performances to support learners' contextual understanding of physical theatre
- video recording and playback facilities to support learners' development throughout the unit and for recording of final performance pieces
- an internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital performers' logs, if appropriate.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners must present a detailed and comprehensive account of the key features of physical theatre performance. A thorough understanding of movement, characterisation and use of voice and ensemble work will be presented in relation to communicating a stimulus effectively, for example ensemble to portray the different aspects of a character. Examples of selected practitioners' work (a minimum of three) and professional performance, will be gathered through effective exploratory research, for example Trestle Theatre Company and Kneehigh, and will be used to demonstrate the diversity of the performance genre with the support of visual aids, projected images and annotations. The work will be presented to a high standard and include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example photographic evidence and practical demonstrations, and good use of grammar.

For merit standard, learners must present a detailed understanding of the key features of physical theatre for performance with reference to response to stimulus, for example use of narrative, movement, and mask work. Examples of selected practitioners' work (a minimum of three) will be gathered through effective exploratory research and will be used to analyse diversity of the performance genre with the support of relevant visual aids and annotations. The work will be detailed, using relevant presentation techniques, for example photographic evidence and practical demonstrations, and accurate use of subject-specific terminology.

For pass standard, learners must present an understanding of physical theatre performance. Information on key features and a response to stimulus and genre will be included in the work, with use of examples gathered through exploratory research. The work may lack detail, but will be presented to a satisfactory standard with use of subject-specific terminology.

Learning aims B and C

For distinction standard, learners will demonstrate a creative and highly developed response to their chosen stimulus through physical theatre performance. The performance will be well thought out and structured in an appropriate manner. Development of skills and techniques, with reference to the selected stimulus, for example vocal work and movement, will be performed with confidence, assurance and precision. A minimum of four key features will be used in the performance, for example, use of voice, movement, ensemble work, and characterisation. Learners will work at a consistently high level during workshops, rehearsals and performance tasks. They will self-manage

the development of their group performance throughout the creative process, actively seeking feedback from their peers and teachers to support development. They will work in a highly organised and sensitive manner to enable their ideas to be fully realised in performance. Physical theatre skills and techniques will be applied with a confident, assured and imaginative approach to effectively and creatively communicate their performance to the target audience.

For merit standard, learners will show a considered approach to developing appropriate skills, techniques and material in response to their chosen stimulus when creating a physical theatre performance. The performance will be well structured, enabling the communication of ideas and meaning to the audience. As part of the creative process, selection and development of skills and techniques will enable the chosen stimulus to be communicated successfully. A minimum of three key features will be used in performance, for example use of narrative, ensemble work, and characterisation. Learners will work with purpose during workshops, rehearsals and performance tasks in an organised manner, using feedback positively, individually and as a group, to support the development of their performance. Rehearsals will be well managed. Physical theatre skills and techniques will be applied effectively, communicating the performance to a target audience.

For pass standard, learners will show an ability to select and develop skills and techniques to communicate their chosen stimulus in rehearsals and performance. Rehearsals will be organised and learners will have an awareness of how to develop and apply skills and techniques to a group performance with reference to the chosen stimulus. Physical theatre skills and techniques will be applied to the performance and communicated to a target audience. Errors or inaccuracies will not detract from the overall performance work.

Learning aim D

For distinction standard, learners must produce a performance log with clear and accurate reference to the selection, development and application of skills and techniques, the creative process, rehearsal and the final performance, using the knowledge and understanding developed from learning aim A to support this process. The work will include an evaluation of their strengths and an understanding of improvements that need to be made. Response to feedback, audience reaction, personal development and target setting will be documented and linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology and good grammar.

For merit standard, learners must produce a performance log that demonstrates an understanding of the development and application of skills, techniques, the creative process, rehearsal and performance. The analysis of strengths, areas for improvement, feedback and audience reaction will be used to set targets and support personal development and professional practice. Learners will present information coherently and with good use of grammar.

For pass standard, learners must produce a performance log that demonstrates the development and application of skills and techniques. Reference to their strengths, areas for improvement, feedback, audience reaction and personal development will be made to inform contents. The performance log will lack detail and there will be an inconsistent use of subject-specific terminology.

Links to other units

This unit links to:

- Unit 12: Contemporary Dance Technique
- Unit 19: Acting Styles
- Unit 22: Movement in Performance.

Employer involvement

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

Unit 29: Storytelling

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

Unit in brief

Learners explore traditional stories and develop techniques in performing existing written pieces to a target audience.

Unit introduction

Storytelling is one of the oldest performance activities known to any culture. Throughout history stories have been told to entertain, educate and help people make sense of their world. This unit will introduce you to storytelling as a performance art. You will investigate the features of traditional stories and develop an understanding of the purpose. Through practical application you will explore existing stories in order to develop a chosen example for performance to a target audience.

In this unit, you will investigate the origins of traditional stories. By considering the purpose, as well as analysing their key features, you will gain an understanding of common structures, themes, settings and characters. You will consider the role of storytelling in performing arts and develop skills on how to adapt existing stories to meet the needs of specific audiences. You will develop strong vocal and movement techniques to recreate different characters, moods and settings to support your performance. Throughout your learning you will reflect on your progress as you develop skills and techniques, setting targets and reviewing these.

As a performing arts practitioner you will need to develop strong interpretative and communication skills to support working with text and stimulus. This unit will develop these skills and those used by professional storytellers for performance across a range of entertainment contexts, supporting application and progression to performing arts qualifications.

Learning aims

In this unit you will:

- A** Understand storytelling, traditional stories and their qualities
- B** Develop storytelling techniques for performance
- C** Apply storytelling techniques to a performance
- D** Review personal development and own performance.

Summary of unit

Learning aim	Key content areas	Recommended assessment approach
A Understand storytelling, traditional stories and their qualities	A1 Explore the features of traditional stories A2 Context for storytelling	A report or presentation demonstrating knowledge and understanding of traditional stories and their qualities using examples to support findings.
B Develop storytelling techniques for performance	B1 Explore stories that can be used for a specific audience B2 Explore and develop storytelling techniques	Recorded footage that demonstrates the development and application of skills and techniques for a storytelling performance (three to five minutes).
C Apply storytelling techniques to a performance	C1 Select and adapt material during rehearsal for a performance C2 Performance to a target audience	Workshops and technique classes. Research and process notes. Practical exploration and development work. Rehearsals. Teacher observation records. Final performance.
D Review personal development and own performance	D1 Review and evaluate development and application of storytelling techniques	Performance log that reviews and evaluates the development and application of skills and techniques for a storytelling performance, with reference to knowledge developed from learning aim A, presented using relevant techniques, for example digital, recorded.

Content

Learning aim A: Understand storytelling, traditional stories and their qualities

A study of the features of a minimum of three traditional stories and context for storytelling must be carried out, allowing for effective analysis, evaluation and understanding.

A1 Explore the features of traditional stories

- Myths and legends, e.g. 'Pangu', 'Jason and the Golden Fleece', 'The Lambton Worm', 'The story of Lake Waikaremoana'.
- Fairy stories, e.g. Hansel and Gretel, Bluebeard, The Sea Maiden.
- Fables, e.g. The Tortoise and the Hare, Androcles and the Lion.
- Features, such as:
 - structure – exposition, rising action, conflict, climax/crisis, falling action, resolution, denouement, use of repetition
 - themes – origins of the world, good triumphs over evil, romance, cautionary tales, quests and journeys, rewards and/or punishments, magical items
 - characters – heroes/heroines, villains, magicians, demons, ghosts, extraordinary creatures, fairies, goblins, talking animals, wise ones, people in danger
 - settings – ordinary, extraordinary, magical kingdoms, dark forests, 'long-long ago', 'far-far-away'
 - style – comic, serious, tragic, melodramatic.

A2 Context for storytelling

- Purpose:
 - educate
 - explaining concepts, e.g. life and death
 - passing on wisdom to younger generations
 - links to school curriculum
 - entertain
 - excitement, e.g. audience at the 'edge of their seats'
 - fear
 - laughter
 - escape to a different time and place
 - communicate
 - capturing a moment in time
 - sharing beliefs
 - morals and ethics
 - stimulating the listener's imagination.
- Events and venues:
 - festivals
 - schools
 - museums and galleries
 - storytelling cafes
 - ghost walks.

Learning aim B: Develop storytelling techniques for performance

B1 Explore stories that can be used for a specific audience

- Traditional stories.
- Classic novels.
- Fiction.
- Non-fiction.
- Children's stories.

- Educational.
- Poems.
- Target audience, such as age, gender, culture, race, disability.
- Purpose, e.g. educate, entertain, communicate.

B2 Explore and develop storytelling techniques

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

- Performance techniques, e.g. create different characters, create settings and moods.
- Interaction/relationship with audience.
- Vocal techniques, such as:
 - pitch
 - tone
 - pause and expression
 - rhythm and pace
 - volume.
- Movement techniques, such as:
 - gesture
 - movement
 - body language.
- Use of performance space, such as:
 - formal
 - informal
 - indoors
 - outdoors
 - proximity to audience.
- Use of props, lighting and sound effects, such as:
 - to create mood
 - atmosphere and setting
 - to add tension
 - to punctuate the performance.

Learning aim C: Apply storytelling techniques to a performance

C1 Select and adapt material during rehearsal for a performance

- Use of language, e.g. age appropriate, culturally sensitive.
- Length of the piece, e.g. holding the attention of the audience, keeping in line with given time constraints for the performance.
- Selection and/or rejection of ideas.
- Practising and perfecting material.
- Dry runs.
- Feedback from peers.
- Refining performance style and material in response to feedback.

C2 Performance to a target audience

- Setting and characters, e.g. use of the original setting and characters or creating a new setting and characters.
- Performance techniques to suit the material and the target audience, e.g. pace, facial expression, gesture, vocal control and expression, movement and stillness.
- Use of props, lighting and sound effects.
- Audience participation.

Learning aim D: Review personal development and own performance**D1 Review and evaluate development and application of storytelling techniques**

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

- Exploratory skills, e.g. material for performance.
- Development skills, e.g. selecting and adapting material, needs of the audience, purpose/context of the performance.
- Performance skills, e.g. vocal, movement and interpretive skills.
- Feedback, e.g. audience reaction.
- Target setting.
- Strengths.
- Areas for improvement.

Assessment criteria

Pass		Merit	Distinction
Learning aim A: Understand storytelling, traditional stories and their qualities			A.D1 Evaluate the key features and purpose of traditional stories through effective exploration, comparing and contrasting well-chosen examples of practice and performance to support findings.
A.P1 Explain the key features and purpose of traditional stories through exploration.	A.M1 Analyse the key features and purpose of traditional stories through effective exploration, comparing practices.		
Learning aim B: Develop storytelling techniques for performance			BC.D2 Demonstrate confident, disciplined and organised development and application of storytelling techniques during rehearsal and performance to communicate key features and purpose to a target audience.
B.P2 Demonstrate use of exploratory skills when developing storytelling techniques.	B.M2 Demonstrate effective exploration, selection and development of storytelling techniques in response to purpose and target audience.		
B.P3 Develop storytelling techniques with reference to target audience and purpose.			
Learning aim C: Apply storytelling techniques to a performance			
C.P4 Demonstrate use of rehearsal to apply storytelling techniques to communicate key features and purpose.	C.M3 Demonstrate effective selection, development and application of storytelling techniques through rehearsal and performance to communicate key features and purpose to a target audience.		
C.P5 Apply storytelling techniques during performance to communicate key features and purpose to a target audience.			
Learning aim D: Review personal development and own performance			D.D3 Evaluate own strengths and areas for improvement through consistent review of and reflection on storytelling techniques used for performance, setting comprehensive targets to support progression and practice.
D.P6 Explain own development and application of storytelling techniques, strengths and areas for improvement.	D.M4 Analyse own development and application of storytelling techniques, setting targets to support progression and practice.		

Essential information for assignments

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

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

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

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

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

Further information for teachers and assessors

Resource requirements

For this unit, learners must have access to:

- a studio space large enough to allow learners to carry out practical storytelling activities, e.g. drama studio or large classroom
- a performance space appropriate to the chosen purpose of the assignment to be carried out for learning aims B and C – this doesn't need to be a traditional theatre space as storytelling can take place in a range of venues
- a range of traditional stories
- props, lighting and sound effects as appropriate
- video recording and playback facilities to support learners' development throughout the unit and for recording of final performance
- an internet connection and digital resources
- blogging programs and basic video-editing equipment to enable learners to keep digital performers' logs, if appropriate.

Essential information for assessment decisions

Learning aim A

For distinction standard, learners must present a detailed and comprehensive account of the key features and purposes of traditional stories. A thorough understanding of structures, themes, characters, settings and styles will be presented in the work; this will include reference to contexts and purpose, such as performance in a school to educate learners. Examples of selected stories (a minimum of three) will be gathered through effective exploratory research and will be used to compare and contrast key features. The work will be presented to a high standard and will include a well-argued, evaluative commentary with effective use of subject-specific terminology, relevant presentation techniques, for example, practical demonstrations and a good use of grammar.

For merit standard, learners must present an analysis of the key features and purposes of traditional stories. An understanding of structures, themes, characters, settings and styles will be presented in the work. Reference to the contexts and purpose of stories will be made, comparing examples from selected stories to illustrate an understanding of how they can educate, entertain and communicate. The work will be detailed, using relevant presentation techniques, for example, photographic evidence and practical demonstrations, and an accurate use of subject-specific terminology.

For pass standard, learners must present information on the key features and purpose of traditional stories. An understanding of different types of stories with reference to context and purpose will be presented with use of examples gathered through exploratory research. The work may lack detail, but will be presented to a satisfactory standard with use of subject-specific terminology.

Learning aims B and C

For distinction standard, learners will demonstrate in their work a creative response to the development of material based on a selected piece from a minimum shortlist of three stories. Learners will work at a high level during workshops, rehearsals and performance tasks. They will self-manage their development and application of techniques, using the support of peers and teachers, actively seeking feedback and self-evaluating their performance and development. The performance will demonstrate a creative response to the development of material; any adaptations made to the original will be appropriate and enhance the final performance work. The needs of the target audience will be considered and met, and the purpose of the story will be clearly demonstrated in the final performance. Vocal and movement skills will be applied in a confident, assured and imaginative manner to effectively and creatively communicate setting, mood and characters to the target audience.

For merit standard, learners will show a considered approach to the development of material. The selection and rejection of material and ideas will be justified with reference to the needs of the target audience and the purpose of the selected piece. Any adaptations made to the chosen story will be appropriately considered. Learners will develop and apply storytelling techniques during workshops and rehearsals, contributing to the development of the work by inputting ideas and recognising opportunities for improvement. The final performance will be presented with clarity and attention to detail. Vocal and movement skills will be applied in a secure manner to communicate the setting, mood and characters.

For pass standard, learners will demonstrate an ability to select, develop and/or adapt material(s), in line with the needs of the target audience and purpose of the performance. Learners will develop and apply storytelling techniques during workshops, rehearsals and the final performance. Vocal and movement skills will be applied during the performance in a secure and appropriate manner. Any errors or inaccuracies will not detract from the overall performance work.

Learning aim D

For distinction standard, learners must produce a performance log with clear and accurate reference to the methods used for selection and adaption of material for a performance using the knowledge and understanding developed from learning aim A. The performance log will include an evaluation of their strengths, and an understanding of improvements that need to be made. Response to feedback, audience reaction, personal development and target setting will be documented and linked to professional practice. Work will be communicated in a well-structured and meaningful manner. Learners will use subject-specific terminology and demonstrate a good use of grammar.

For merit standard, learners must produce a performance log that demonstrates an understanding of the skills and techniques required to develop a performance. The analysis of their strengths, areas for improvement and audience reaction will have been used to set targets and support personal development and professional practice. Information will be presented coherently and with good use of grammar.

For pass standard, learners must produce a performance log that demonstrates development and application of storytelling techniques. Reference to strengths, areas for improvement, audience reaction and personal development will have been made to inform contents. The performance log will lack detail and there will be an inconsistent use of subject-specific terminology.

Links to other units

This unit links to:

- Unit 16: Writing for Performance
- Unit 19: Acting Styles
- Unit 20: Developing the Voice for Performance
- Unit 24: Children's Theatre Performance.

Employer involvement

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

