



BTEC National Extended Certificate Performing Arts

Unit 1: Investigating Practitioner's Work

Purpose of Unit:

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

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.

Key Learning/Knowledge:

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.

The number of marks for both versions of the task is 60.
The assessment availability is December/January and May/June each year.

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

A Investigating contextual factors

A1 investigation process

B The relationships between contextual factors, creative intentions and themes.

B1 Contextual factors and practitioner's work

B2 Creative intentions and themes

C Critical analysis of the work of performing arts practitioners

C1 The application of critical analysis skills

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

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

Key Vocabulary

- ❖ Matthew Bourne
- ❖ Frantic Assembly
- ❖ 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.



D1 Summarise key information to support independent judgements D2 Presentation of findings D3 Presentation of independent judgements	❖ 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.
Key Skills: • 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.	
Links to prior knowledge/learning: • Unit 1 is a compulsory Unit. • This is a research based used with an external written exam. • Students will learning about two different styles of performance and practitioners associated with that	



BTEC National Extended Certificate Performing Arts

Unit 2: Developing Skills and Techniques for the Performing Arts

Unit 19: Acting Skills

Purpose of Unit:

Learning Aims for Unit 2 and Unit 19

Unit 2: Developing Skills and Techniques for the Performing Arts

- 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.

Unit 19: Acting Skills

- A Understand acting styles and techniques for performance
- B Develop acting styles, skills and techniques for performance
- C Apply acting styles, skills and techniques in rehearsal and performance
- D Review personal development and own performance.

Key Learning/Knowledge:

Unit 2

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.

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

B2 Explore and develop vocal skills, performance discipline and styles

Vocal skills, as appropriate to the medium and role.

B3 Develop interpretive skills, performance disciplines and styles

Interpretive skills, as appropriate to the medium and role

B4 Personal management and discipline skills for performance

During classes, workshops and exercises.

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.

Vocal skills, as appropriate to the medium and role

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

Key Vocabulary

- ❖ Actor
- ❖ Musical theatre performer
- ❖ Performance skills: Technical; Physical; Vocal; Interpretative.
- ❖ Epic
- ❖ Melodrama
- ❖ Naturalism
- ❖ Physical
- ❖ Theatre of cruelty.
- ❖ Antonin Artaud
- ❖ Bertolt Brecht
- ❖ Konstantin Stanislavski.
- ❖ Frantic Assembly
- ❖ Characterisation
- ❖ Facial expression
- ❖ Gesture
- ❖ Mannerism
- ❖ Posture
- ❖ Audience
- ❖ Proxemics
- ❖ Articulation
- ❖ Inflection
- ❖ Modulation
- ❖ Use of pause
- ❖ Use of pace



Physical interpretative skills. Vocal interpretative skills. Response to direction Response to choreography 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. Unit 19 Learning aim A: Understand acting styles and techniques for performance Study of acting styles, processes and practices using a minimum of three practitioners must be carried out, allowing for effective analysis, evaluation and understanding. A1 Explore and understand the key features of acting styles for performance A2 Understanding processes and practices in theatre performance Learning aim B: Develop acting styles, skills and techniques for performance Learners must participate in classes and workshops in order to develop their knowledge, understanding, acting styles and technical skills. B1 Acting styles, skills and techniques Interpret text. Interpret characters. Apply research. Apply theatre practitioners' techniques. Apply key features of the acting style. Develop physical and vocal action of character(s). Vocal expression Physical expression Interpret and communicate the character's journey. Interpret and communicate the relationships and interactions between characters. Develop emotional range. Learning aim C: Apply acting styles, skills and techniques in rehearsal and performance C1 Apply acting styles, skills and techniques in rehearsals Rehearsal discipline Exploration and understanding of the text 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 in the work exploring ideas. Development of characterisation/role.	❖ Dialect and accent ❖ Vocal expression ❖ Tone ❖ Pitch ❖ Range ❖ Inflection ❖ Projection ❖ Articulation and diction ❖ Dialect and accent ❖ Pace ❖ Posture ❖ Gait/movement, ❖ Facial expression ❖ Physical interaction and response ❖ Control and clarity of physicality ❖ Emotional range ❖ Focus and commitment of the performance. ❖ Performance energy. ❖ Interaction and response to other performers. ❖ Relationship with the audience.
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Development of physical and vocal skills. Refining ideas. Use of costume and props (if appropriate). C2 Apply acting styles, skills and techniques to a performance Communication of the playwright's/director's intentions to the audience. Communication of the plot line. Interpretation of character. Communication of the character's journey. Coherence and consistency of performance. Performance skills, including the communication of meaning 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 Learners must track their progress during this unit, reflecting on and evaluating the application and development of their acting styles, 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 acting styles and theatrical techniques D2 Review and evaluate the application of acting styles and theatrical techniques	
Key Skills: • Interrelationship with other roles in performance practice, e.g. other performers, directors, choreographers. • Formal training qualifications and progression routes. • Employment opportunities and trends. • 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; collaboration; team working • Processes and practice, such as research, observation, analysis/deconstruction of text, experimentation, improvisation, role play, developing imagination, developing character. • Actors' mental preparation. • Actors' vocal preparation. • Actors' movement/physical preparation. • Interpretive 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; analysis of physical skills required

- Interpret text.
- Interpret characters.
- Apply research.
- Apply theatre practitioners' techniques.
- Apply key features of the acting style.
- Develop physical and vocal action of character(s).
- 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; work collaboratively; communication; commitment; take direction and respond positively to feedback.
- Exploration and understanding of the text, such as: social; cultural; historical and/or political context; themes and issues; subject matter; character motivation; original staging conditions; original costumes and types of props; stage directions and the practical demands of the texts; conventions of movement; gesture and postural techniques required by the text; writing and language style, vocal demands required by the style of the text.
- Interacting as a member of the ensemble company.

Links to prior knowledge/learning:

- Unit 2 is a compulsory Unit and taught alongside Unit 19. Both Units have similar Learning Aims so work can be combined to cover multiple Learning Aims.
- Students will learning about four different styles of performance and practitioners associated with that.
- Students will have completed Unit 1: Investigating Practitioner's Work and will have undertaken research into one of the practitioners for this Unit.



BTEC National Extended Certificate Performing Arts

Unit 3: Group Performance Workshop

Purpose of Unit:

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

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.

Key Learning/Knowledge:

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.

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

A Generating and exploring ideas from stimulus

Key Vocabulary

- ❖ Primary Research
- ❖ Secondary Research
- ❖ 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.
- ❖ 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.
- ❖ Attendance.
- ❖ Punctuality.



A1 Types of stimulus A2 Understand how to use stimulus for developing performance A3 Primary and secondary research B Develop and realise creative ideas for a group performance in response to stimulus B1 Practical exploration and shaping of creative ideas B2 Use of appropriate performance skills B3 Development and realisation of creative ideas C Personal management and collaborative skills C1 Personal management C2 Teamwork and collaboration D Communicate creative intentions through group workshop performance D1 Communication D2 Application of individual performance skills E Review and reflect on the effectiveness of the working process and the workshop performance E1 Working process E2 Workshop performance	❖ Meeting group and individual deadlines. ❖ Learning and absorbing material. ❖ Applying, developing and refining performance skills. ❖ Giving and taking instruction and direction. ❖ Trust and cooperation. ❖ Contributing ideas. ❖ Receptiveness and responsiveness to the ideas of others. ❖ Physical skills. ❖ Vocal skills. ❖ Communicate meaning. ❖ Creative intention. ❖ Genre/style. ❖ Use of costume and props as appropriate. ❖ Use of space. ❖ Clarity and pace.
Key Skills: • 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.

Links to prior knowledge/learning:

- Unit 3 is a Mandatory Unit.
- This is taken in the final year of the course and with an external written and practical exam.
- Students will use all prior knowledge from the course to create a new piece of work.