

Component 3: Performing to a Brief

Delivery of this component

This component asks students to draw on the knowledge and skills they have developed throughout the course and apply them in response to an assessment task brief. The component can be delivered across the academic year or condensed into a shorter duration, although the development of creative skills may suit a longer delivery approach. Component content overlaps across Components 1 and 2. Students will be able to apply the skills developed in Component 1, through exploration and analysis of professional works, to their own development of work. Structure, key features of the theatrical style and creative techniques of professional practitioners will inform their creativity. The development of acting skills covered within Component 2 will aid their understanding of the skills and techniques they will need to select and apply during the initial ideas stages, the rehearsal process and the final performance within this component.

Students will mainly participate in collaborative creative work, developing their ability to work as a part of group as well as individually contributing to the creation of a workshop performance. Evaluation activities through group discussion and feedback on performance work will aid the development of analysis and evaluative skills. Practice at taking notes after acting tasks will develop their note-taking skills and prepare them for the final supervised assessment. Students should experience mini assessments throughout the delivery of this component. This may be short written tasks where students translate their notes into prose, building up to the one hour set aside for each activity (Activity 1 and Activity 2). The mini assessments should also include practical exploration and the development of ideas into a fully realised performance through short task-based activities. The development of a longer performance piece focused on answering an assessment task brief will enable students to experience the whole process including the three written activities in both supported and supervised conditions in preparation for the final assessment.

It is good practice that students' performance of creative work is video recorded on a week-to-week basis. This way the teacher can use the footage for evaluative work either in the lesson, in the next lesson or later on as part of revision.

Assessment guidance

Students will be provided with an assessment task brief to complete within a 12-week assessment period timetabled by Pearson. The assessment task brief will involve four activities, all to be conducted under supervised conditions and within recommended timeframes. The maximum time allocated to the written components is three hours. It is suggested that students focus eight hours on practical exploration and rehearsal. The recommended timings are as follows: Activity 1: Ideas log (1 hour); Activity 2: Skills log (1 hour); Activity 3: Development of creative ideas and rehearsal, culminating in the workshop performance (8 hours); Activity 4: Evaluation report (1 hour).

It is vital that students consider the component content in preparation for the 12-week assessment window. Practice at analysing an assessment task brief and use of the information to guide a creative response will help students maintain their focus on the requirements of the activity. Practice assessments will be important in preparing the student. Using the Sample Assessment Material from the Pearson website as a mock exam as well

as formulating or sourcing briefs will be beneficial. It is also important that students experience writing under examination conditions, practising translating their notes into coherent full sentences within a set time-frame.

The lessons are divided into introductory activities of between 5 and 10 minutes, main lesson activities of between 40 and 50 minutes, and plenary activities of between 5 and 10 minutes (sometimes including the setting of homework tasks). Depending on the number of students, the teacher may decide that main lesson activities for a whole class work better for two groups of between eight and fifteen students.

Component title	Performing to a brief
Guided learning hours	48 (external)
Number of lessons	48
Duration of lessons	1 hour

Lesson	Topic from specification	Suggested activities	Classroom resources
A: Developing ideas in response to a brief / B: Selecting and developing skills and techniques for performance			
1	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussion of key requirements, responding to a brief</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>AO1 Understand how to respond to a brief AO2 Select and develop skills and techniques in response to a brief AO3 Apply skills and techniques in a workshop performance in response to a brief AO4 Evaluate the development process and outcome in response to a brief</p>	<p>Introductory activity: Teacher reads assessment objectives as an introduction to the component.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> Students split into four groups to take an assessment objective per group and to work together to consider: what each objective means; and brainstorm the keywords from them (AO1 brief, AO2 skills and techniques, AO3 workshop and AO4 processes and outcomes), how they will identify, apply and measure these. Back as a whole class, groups share their thoughts; class to discuss each set and augment them, making notes. In groups of between 3–7 students pick one stimulus and produce an outline of a short performance. Each group to consider: <ol style="list-style-type: none"> initial ideas and rehearsal skills needed to respond to the stimulus evaluation of the final performance. Teacher leads students through a summary of how they will be assessed. 	<p>A range of types of stimuli e.g. theme, issue, prop, time and place, poem, picture, newspaper report – teacher’s own choice</p> <p>Summary of assessment (handout)</p> <p>Video recording and playback facilities</p>

		<p>Plenary activity: Back as a whole class, students make notes in their logbooks on the processes mentioned in response to each of the AOs (initial ideas and rehearsal, skills needed to respond to the stimulus and evaluation of the final performance). Teacher encourages students to make links between these areas and the specific aspects and requirements of the component.</p>	
<p>2</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities Investigating starting points – a theme: freedom</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief Selecting and developing skills and techniques with reference to: taking part in skills development classes or workshops</p> <p>Links to: Component 3, C1: Performance skills and techniques Component 3, C2: Working effectively with others Component 3, C3: Communicating ideas through performance Component 3, D1: Reflect on the process</p>	<p>Introductory activity: Group discussion on the theme of 'Freedom'. Students contribute their initial thoughts based on the word. Teacher writes their ideas on the board creating a mind map, e.g. liberty, rights, privilege, imprisonment, human rights, equality.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Teacher-led warm up. • Students in groups of 3–7 create a very short performance based on the theme of freedom. • Students perform their pieces to the class. • Teacher guides evaluative discussion of the effectiveness of the performances; outcomes are listed on the board. • Distribute images based on the theme of Freedom. Discuss possible ideas. • Students in groups of 3–7 create a performance inspired by the image of freedom. • Students perform their piece to the class. • Teacher guides evaluative discussion of the effectiveness of the performances; outcomes are listed on the board. • Was there a difference between the outcomes of the first and second tasks? <p>Plenary activity: Homework – students make notes in their logbooks on how they respond to a stimulus. The steps they go through in</p>	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Suitable images that represent freedom: search for the terms 'To be free' or see: https://www.google.co.uk/search?q=freedom&biw=1600&bih=721&source=lnms&tbm=isch&sa=X&ved=0ahUKEwibn7DyysPQAhWEDsAKHfJtAvEQ_AUIBigB#tbm=isch&q=to+be+free</p> <p>Video recording and playback facilities</p>

		<p>order to move from first seeing the stimulus to developing an outline for a performance.</p>	
<p>3</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussing key requirements: performance space and planning and managing resources</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and developing skills and techniques with reference to: taking part in skills development classes or workshops</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p>	<p>Introductory activities:</p> <ul style="list-style-type: none"> • Teacher-led class activity to identify the nine areas of the stage. • Teacher leads warm up. <p>Main session activities:</p> <ul style="list-style-type: none"> • Group discussion of the different types of stage configurations and the requirements of performing on them, for example: end on, in the round, proscenium arch, promenade, traverse. • Students in groups of 3–7 create a very short piece in response to a stimulus that suits the requirements of performing in a particular configuration. • Students perform their work, watch others’ performances and analyse the work with a particular focus on how well each group have responded to the stage configuration. • Students re-configure their performance for a different stage configuration. • Students in groups of 3–7 compete to see how many different types of performance spaces each group can list on a piece of A3 paper with bonus points for the stage configuration they are likely to find in each performance space. (Performance spaces may include some of the following: council hall, village hall, tent at a village fete, art gallery, arts centre, town square etc.) • Teacher could offer bonus points for the type of audience that students might expect in each type of performance space. • Students make notes in their logbook on the requirements of performing in different stage configurations. <p>Plenary activities:</p>	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Images of different stage configurations from the Internet or teacher could draw them on the whiteboard</p> <p>https://www.slideshare.net/brandonjsnyder/types-of-stages-9475001</p> <p>Or search ‘Types of stage’</p> <p>A range of types of stimuli e.g. theme, issue, prop, time and place, poem, picture, newspaper report – teacher’s own choice</p> <p>A3 paper</p>

		<ul style="list-style-type: none"> Students discuss an example of an assessment task and the type of audience and skills, techniques and response to a stimulus that the performance should evidence as a result. Students make notes in their logbooks. 	
4	<p>A1 Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussing key requirements: target audiences</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting skills and techniques with reference to the target audience: young children, the elderly, the influence of selected practitioners and taking part in skills development classes or workshops</p> <p>Links to: Component 3, C3: Communicating ideas through performance Component 3, D1: Reflect on the process</p>	<p>Introductory activity: Teacher-led group discussion on the effects of the requirements of specific target audiences on a performance. Target audiences could be for example, 3–6 year olds, 6–9 year olds, 9–15 year olds, under 18s, family audiences, older people (over 80) etc.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> Teacher introduces short clips of performances for different target audiences. Students in groups of 3–7 discuss the key elements, skills and techniques evident in each performance clip that makes that performance relevant to a specific target audience. Then each group reports back into a whole class discussion. Students should identify as many different target audiences as possible. Students make notes in their logbooks during this discussion. <p>Plenary activities:</p> <ul style="list-style-type: none"> Teacher introduces another example of an assessment task and the type of audience and skills, techniques and response to a stimulus that the performance should evidence as a result. Students make notes in their logbooks. Homework: Students describe the sorts of performances each target audience would like to see (referring back to notes made in lesson). 	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Video clips of performances for different target audiences – teacher’s own choice could reflect practitioners explored and performance skills used in Components 1 and 2</p> <p>List of potential target audiences (teacher to provide)</p> <p>http://www.huffingtonpost.com/ranee-fisher/an-invitation-to-do-something-about-the-environment_b_7474822.html</p> <p>Or search ‘fisher something about environment’</p>
5	<p>A1 Understand how to respond to a brief through discussion and practical exploration activities</p>	<p>Introductory activities:</p> <ul style="list-style-type: none"> Teacher re-caps the key points from the last lesson on the 	<p>Rehearsal space/black box studio</p>

	<p>Discussing key requirements: target audiences and performance space, and starting points – stimulus</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting skills and techniques with reference to the target audience: young children, the elderly and taking part in skills development classes or workshops</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p>	<p>requirements (techniques and stylistic features) a specific target audience might have on a performance.</p> <ul style="list-style-type: none"> Teacher-led warm up. <p>Main session activities:</p> <ul style="list-style-type: none"> In groups of 3–7 students create a short performance in response to a stimulus with as many techniques and stylistic features as they can include for a specific target audience (as identified in the last lesson); teacher to assign audience types, different one to each group. Each group should create a performance for their target audience. Groups should also consider and be able to name the type of performance space they might be performing in for their particular target audience. Groups perform to each other and analyse each other’s performances. <p>Plenary activity: Class discussion on how the performances meet the specific needs and requirements of the particular target audiences. Students make notes in their logbooks.</p>	<p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Stimulus – teacher’s own choice</p>
6	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussing key requirements: target audiences and starting points – issue</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Introductory activity: In class discussion, students contribute their initial thoughts on the pros and cons of social media. Teacher writes ideas on board and then leads discussion on how these initial ideas could be used to devise a performance.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> Physical and vocal warm up to focus students (teacher-led). In groups of 3–7, students select three ideas from the discussion. They create three tableaux. Each of these tableaux 	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Images representing different target audiences</p>

	<p>Selecting and developing skills and techniques with reference to: target audience and structure</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p>	<p>should be given a clear title.</p> <ul style="list-style-type: none"> • Each group recreates the frozen image/tableau for the group and provides the title for the image before explaining and describing their ideas for each of the tableaux. The rest of the group provide feedback. • Evaluative discussion around the effectiveness of the images: Do they communicate the ideas of the group? How could they be made more effective? • Teacher introduces images of a range of target audiences. Students discuss which of their ideas or phrases will be most suitable for each target audience. • In original groups, select ideas that suit a specific target audience making amendments to their original tableau. Use the tableau to create a performance piece. • Students describe the idea, target audience and perform the piece to the group for feedback. <p>Plenary activity: Teacher leads evaluative discussion around the suitability of the idea for the target audience and the use of tableaux as a structuring device. Students make notes in logbooks.</p>	<p>Image 1 http://weknowyourdreams.com/children.html</p> <p>Image 2 http://www.whattoexpect.com/toddler/toddler-learning/the-best-instruments-for-toddlers.aspx</p> <p>Image 3 https://pediatrics.vcu.edu/pediatric_specialties/adolescent_med.html</p> <p>Image 4 http://www.goodfuneralguide.co.uk/category/attitudes-to-older-people/ Or search 'images of toddlers/teens/elderly'</p> <p>Target audience worksheet</p> <p>Video recording and playback facilities</p>
7	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussing key requirements: target audiences and performance space, and starting points – issue</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting skills and techniques with reference to the target audience: young</p>	<p>Introductory activity: Teacher hands out an assessment task based on the dangers of social media (idea below). (It must identify a specific danger, a target audience and a location, and preferably be different to the previous lesson.) In groups of 3–7, students suggest performance ideas based on the task brief and create their own mind map.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Teacher-led warm up. • In groups of 3–7, students work on developing ideas in response to the brief. They should produce as many ideas as possible, trying out as many as they can and presenting their findings to 	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>A3 Paper and felt tip pens</p> <p>Feedback form (teacher to provide)</p>

	<p>children, the elderly, and taking part in skills development classes or workshops</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p> <p>Component 3, D2: Reflect on the outcome</p>	<p>the group in a small presentation/demonstration.</p> <ul style="list-style-type: none"> For example, students could present their initial ideas outlining each one; perform two or three short moments they have developed from these ideas and present any additional research conducted to help in supporting the ideas. <p>BRIEF IDEA:</p> <p>Specific Danger – Becoming a keyboard warrior</p> <p>Target Audience – 11- to 14-year-olds</p> <p>Location – Youth Centre</p> <p>Students present their ideas to the group.</p> <p>Students watch each other’s groups and complete a feedback form:</p> <ol style="list-style-type: none"> Did the ideas communicate the specific danger? Did the ideas target the audience appropriately? Did the ideas take into account the location of the performance? What can be done to make it communicate better? <ul style="list-style-type: none"> Each group receives their feedback forms and discusses the outcomes. <p>Plenary activity: Students create an action plan to improve their own approach to responding to a brief more effectively.</p>	
8	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussing key requirements: target audiences and performance space, and starting points – time and place</p> <p>B1: Demonstrate how to select and develop performance skills and</p>	<p>Introductory activity:</p> <ul style="list-style-type: none"> Students, in same groups as last lesson, work through a collaborative skills audit to evaluate the skills they have demonstrated and need to work together. Then, in same groups, students write down best practice for each collaborative skill identified. 	<p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Rehearsal space/black box studio</p> <p>A4 notepaper</p>

	<p>techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and developing skills and techniques with reference to: the skills and techniques of the individual performer and of the group, taking part in skills development classes or workshops and taking part in the rehearsal process</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D2: Reflect on the outcome</p>	<p>Main session activities:</p> <p>Teacher writes ‘Summertime in the Park’ on the board. Students provide initial responses. Teacher lists them on the board.</p> <ul style="list-style-type: none"> • Teacher-led class discussion on the value and use of research when developing devised work. • Using computers/Smart devices, students use a search engine to find additional ideas and share findings with the group, adding their ideas to the board. • In groups of 3–7, students discuss their initial ideas and choose three ideas to explore further. • Teacher-led warm up. • Students begin the task and the teacher steps in to extend/give direction. • Students explore the three ideas based on ‘Summertime in the Park’. They perform the ideas to the group and explain which idea they would like to explore further, giving detailed reasoning. (Explaining why one is selected and the others are rejected.) • Groups explore and refine the one idea, present to the class and receive feedback on the overall impact of the work. <p>Plenary activity: Students write their own ‘Summertime’ brief, answering these questions:</p> <ol style="list-style-type: none"> 1. What is the concept? 2. What is the style of the performance? 3. What is your target audience? 	<p>Computers/smart devices (possibly using students’ own phones to connect to the internet)</p>
<p>9</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Development of ideas for the work informed by:</p>	<p>Introductory activity: Students, in same groups of 3–7 as last lesson, bring together their individual ‘Summertime’ briefs (homework) and discuss the main structural moments of drama. For example:</p> <ul style="list-style-type: none"> • The exposition – setting the scene 	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p>

	<ul style="list-style-type: none"> • structure of the work • style and genre of the work • skills required • creative intentions. <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Taking part in skills development classes or workshops and taking part in the rehearsal process, including individual preparation and group rehearsals</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p> <p>Component 3, D2: Reflect on the outcome</p>	<ul style="list-style-type: none"> • The encounter – meeting of some kind • The conflict or complication – the problem • The climax – moment of tension – point at which all strands are pulled together. • The resolution – the moment when all the events are resolved. <p>Group discussion on the importance of clearly defining these different moments in the drama when they only have a short time to create a workshop performance.</p> <p>Teacher-led vocal and physical warm up for focus.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Students, in their groups, storyboard the key moments of the ‘Summertime’ performance, marking the start of each structural moment with a tableau. • Students devise performance around the structural elements starting with a tableau to clearly define the structural changes in the plot. • Students perform their workshop performance to their group. • Group discussion on each performance. <ul style="list-style-type: none"> ○ Is the response to the stimulus clear in the practical performance work? ○ Was there clear evidence of research? ○ Who might the target audience be for the performance piece and where might the work be performed? <p>Plenary activity: Students as a class reflect on the use of tableaux as a structuring device and make notes in logbooks.</p>	<p>Computers/smart devices (possibly using students’ own phones to connect to the internet)</p> <p>A4 notepaper</p>
10	A1: Understand how to respond to a brief through discussion and practical	Introductory activity: Students name the dramatic conventions they	Rehearsal space/black box

	<p>exploration activities</p> <p>Working effectively as a member of the group: making an individual contribution and responding to the contributions of others.</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Working effectively as a member of the group: making an individual contribution and responding to the contributions of others. Taking part in skills development classes or workshops and taking part in the rehearsal process, including individual preparation and group rehearsals</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p> <p>Component 3, D2: Reflect on the outcome</p>	<p>can think of and teacher records them on the board and then covers those not named.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> ● Teacher-led warm up. ● Teacher shows ‘The Scream’ by Edward Munch. Students provide initial responses. Teacher lists them on the board. ● In new groups of 3–7, students discuss their initial ideas and decide which idea to explore further. ● Students, in their groups, storyboard the key moments of the ‘Summertime’ performance marking the start of each structural moment with a tableau. ● Students devise performance around the structural elements starting with a tableau to clearly define the structural changes in the plot. ● Students perform their workshop performance to their group. ● Group discussion on each performance. <ul style="list-style-type: none"> ○ Is the response to the stimulus clear in the practical performance work? ○ Was there clear evidence of research? ○ How many dramatic conventions were evident in the performance? ○ How successfully were the dramatic conventions used? ○ What skills do these dramatic conventions allow students to showcase? ○ Who might the target audience be for the performance piece and where might the work be performed? <p>Plenary activity: Whole class reflection on the use of dramatic conventions. Students individually to make notes in logbooks.</p>	<p>studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>A4 notepaper</p> <p>Computers/smart devices (possibly using students’ own phones to connect to the internet)</p> <p>Painting as a stimulus e.g. ‘The Scream’ by Edward Munch, or other chosen by teacher</p> <p>https://commons.wikimedia.org/wiki/File:Edvard_Munch_-_The_Scream_-_Google_Art_Project.jpg</p>
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<p>11</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities Starting points – props</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief Selecting and developing skills and techniques with reference to: the skills and techniques of the individual performer: vocal, physical</p> <p>Links to: Component 3, C1: Performance skills and techniques Component 3, C2: Working effectively with others Component 3, C3: Communicating ideas through performance Component 3, D1: Reflect on the process Component 3, D2: Reflect on the outcome</p>	<p>Introductory activities:</p> <ul style="list-style-type: none"> Group discussion of the importance of developing clear and defined characters. In groups of 3–7 students create a mind map of the character development work they have done so far – the techniques they have used, for example, hotseating, role on the wall, etc. <p>Main session activities:</p> <ul style="list-style-type: none"> Teacher-led warm up. Teacher-led workshop on physical approaches to character creation. Students to consider how their character will walk (fast/slow, on heels/toes, directly/meandering, etc.), teacher encourages them to exaggerate their physicality and take the movements through their whole bodies. Students then consider the sounds their character might make. Students choose a prop for their character and build that in to movements. In groups of 3–7, students show each other their physical character and provide feedback to each other: <ul style="list-style-type: none"> how clear are the characters the students have created? How well did they incorporate the props? What skills did these characters allow students to showcase? <p>Plenary activities:</p> <ul style="list-style-type: none"> Whole group reflection on the creation of clear characters. Students note down in their logbook useful ideas, techniques and approaches. 	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>A4 notepaper</p> <p>Computers/smart devices (possibly using students' own phones to connect to the internet)</p> <p>Stimulus – a range of props – teacher's own choice for example bottle, walking stick, hats, map, book etc.</p>
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<p>12</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <ul style="list-style-type: none"> Starting point – picture <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and developing skills and techniques with reference to: the skills and techniques of the individual performer: vocal, physical</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p> <p>Component 3, D2: Reflect on the outcome</p>	<p>Introductory activities:</p> <ul style="list-style-type: none"> Teacher re-caps the work completed last lesson and the importance of developing clear and defined characters. Teacher-led warm up. <p>Main session activities:</p> <ul style="list-style-type: none"> Teacher-led workshop on states of tension and using them as an approach to create characters. Take students through the states of tension encouraging them to exaggerate the effect of the state of tension and to take the movement through their whole body and into their voice. Students choose one of the states and build it in to the character they developed in the last lesson. They should consider the sounds their character might make and what their voice would be like. Teacher splits students into groups of 3–7 and gives each group an Edward Hopper picture as a stimulus. Students consider their initial responses to the paintings and the people that are in or could be in the paintings. Students discuss these initial ideas and decide which idea to explore further. Using computers/Smart devices, students use a search engine to research their idea if appropriate. They share their findings with their group. Explore and refine the idea, incorporating the research into ideas for the performance. Storyboard the key moments of the performance work marking the start of each structural moment with a tableau. Devise the performance around the structural moments. Characters could be overly exaggerated and physical or toned 	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens Or SMART board</p> <p>Audio-visual equipment</p> <p>A4 notepaper</p> <p>Computers/smart devices (Possibly using students’ own phones to connect to the internet)</p> <p>Stimulus – images of Edward Hopper Paintings for example Nighthawks, Room In New York, Office In A Small City, etc.</p> <p>http://www.edwardhopper.net/automat.jsp#prettyPhoto</p> <p>http://www.edwardhopper.net/new-york-office.jsp</p> <p>http://www.edwardhopper.net/sunlight-in-a-cafeteria.jsp</p> <p>http://www.edwardhopper.net/summer-evening.jsp</p> <p>http://www.edwardhopper.net/nighthawks.jsp</p> <p>http://www.edwardhopper.net/sunday.jsp</p>
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		<p>down slightly as appropriate to their performance work.</p> <ul style="list-style-type: none"> • Students perform their workshop performance to their group. • Group feed back discussion on each performance. <p>Plenary activities:</p> <ul style="list-style-type: none"> • Whole class reflection on the creation of clear characters. • Students make notes in their logbooks. 	
<p>13</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities Starting point – issue</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and developing skills and techniques with reference to: the skills and techniques of the individual performer: vocal, physical</p> <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p> <p>Component 3, D2: Reflect on the outcome</p>	<p>Introductory activities:</p> <ul style="list-style-type: none"> • Teacher re-caps the work completed in the last two lessons. • Teacher-led warm up. <p>Main session activities:</p> <p>Teacher-led workshop on a more realistic approach to create characters.</p> <ul style="list-style-type: none"> • Take students through a series of questions encouraging them to answer each question in order to develop a character and to create a backstory for their character. • Teacher issues the stimulus to be used for the performance work. • Students consider their initial responses to the issue and how their character might respond to the issue or be involved in the issue, and discuss in groups of 3–7. • Using computers/Smart devices, students use a search engine to research the issue and their idea, if appropriate. They share their findings with their group. • Encourage students to incorporate as many devices as they can into their work: structural elements; dramatic conventions; clear characters; stage configuration; and target audience. • Students perform their workshop performance to their group. <p>Plenary activities:</p>	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>A4 notepaper</p> <p>Computers/smart devices (possibly using students’ own phones to connect to the internet)</p> <p>Stimulus – issue – teacher’s own choice could be taken from a recent local news story</p>

		<ul style="list-style-type: none"> • Whole class reflection on the creation of clear characters. • Students to note down in their logbook useful ideas, techniques and approaches. • Homework: complete the character questions, if not done so in class. 	
14	<p>D1: Reflect on the process</p> <p>Skills and techniques:</p> <ul style="list-style-type: none"> • selection • development and/or adaptation • application • individual strengths and areas for improvement • overall individual contribution to the group. <p>D2: Reflect on the outcome</p> <p>Individual strengths and areas for improvement</p>	<p>Introductory activity:</p> <ul style="list-style-type: none"> • Students individually list 10 different skills and techniques needed by an actor (physical, vocal and interpretative skills). • Teacher-led group discussion and Q&A to identify the meaning of each. Teacher to fill in the gaps if necessary. <p>Main session activities:</p> <ul style="list-style-type: none"> • Teacher-led vocal warm up. During exercises, Q&A regarding vocal skills needed in the warm up. Students audit themselves for a variety of vocal skills. • Teacher-led physical warm up. During exercises, Q&A regarding physical skills needed in the warm up. Students audit themselves for a variety of physical skills. • Teacher-led acting workshop with a focus on interpretative skills. After each exercise or section, discuss skills needed for exercises and students audit themselves on interpretative skills. • With each physical and interpretative skill, discuss ideas for ways to improve the skill. Using audit notes, students identify their own individual strengths and areas for improvement. <p>Plenary activity: Students given time to further complete their audit notes, continuing as homework as needed, including the setting of three targets to complete over the next week to further their own development.</p>	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>A4 notepaper</p>
15	A1: Understand how to respond to a	Introductory activity:	Rehearsal space/black box

	<p>brief through discussion and practical exploration activities</p> <p>Development of ideas will be informed by the style and genre of the work</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and developing skills and techniques with reference to:</p> <ul style="list-style-type: none"> • structure of the work • style and genre of the work • creative intentions • skills required. <p>Links to:</p> <p>Component 3, C1: Performance skills and techniques</p> <p>Component 3, C2: Working effectively with others</p> <p>Component 3, C3: Communicating ideas through performance</p> <p>Component 3, D1: Reflect on the process</p> <p>Component 3, D2: Reflect on the outcome</p>	<ul style="list-style-type: none"> • Group discussion on performance styles and genres that students have developed skills in within Component 1 and Component 2. Students create a mind map of these performance styles and their key elements. <p>Main session activities:</p> <ul style="list-style-type: none"> • Teacher distributes an example assessment task brief. In groups of 3–7, students discuss the starting points and identify one starting point to pursue. • Students consider the starting point and respond to the brief and make decisions about the structure of the work, the style and genre of the work, creative intention and target audience. • Student-led warm up to focus students. • In groups of 3-7, students explore the starting point and present their initial ideas. • As a group, students make any necessary amendments to their decisions about the structure of the work, the style and genre of the work, creative intentions and target audience. Decide on where to take the idea. • Practically develop the work in line with decisions. • Perform the work to the class and evaluate the effectiveness. <p>Plenary activity: Students write up the activities undertaken in logbooks and describe the decisions made and identify their contribution to the development process.</p>	<p>studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Computers/smart devices (possibly using students' own phones to connect to the internet)</p>
16	<p>Activity 1: Ideas Log</p> <p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussion of key requirements and</p>	<p>Introductory activities:</p> <p>Students fill in worksheet on rehearsal and performance process, students identify the different stages and describe what would happen in each stage.</p> <ul style="list-style-type: none"> • Teacher-led discussion in which students share thoughts on 	<p>Log template for Activity 1: Ideas log (from SAM)</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com</p>

	<p>parameters for the workshop performance: planning and managing resources and running time</p> <p>Starting points that can be investigated and explored practically to generate ideas to inform the response to the brief and the given stimulus</p> <p>The development of ideas for the work</p> <p>Work effectively as a member of the group</p> <p>D1: Reflect on the process</p> <p>Contributing to initial ideas and exploring activities in response to: the brief, the stimulus and contributions from other members of the group</p> <p>Contributing to the development process</p>	<p>what must be completed in each stage.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> ● Teacher gives groups of 3–7 a set of A4 or A5 colour coded (possibly laminated) sheets. Each sheet indicates a task that must be completed during the rehearsal and performance process. ● Students lay out eight columns to reflect eight hours, and create a rehearsal plan on the floor using the cards. More than one card can be used in a column, but that reduces the time spent on each aspect within the hour. ● Students share their rehearsal schedules explaining why they have allocated the set amount of time to each element. ● Teacher clarifies importance of schedule, but emphasises that flexibility is also needed: using one of the rehearsal schedules, teacher poses a couple of problems that may be encountered. Students respond with plans to overcome problems and then record their plans on paper or photograph their plans on the floor. ● Teacher-led revisit of approaching a brief from lesson 15, for example, mind map, initial responses, tableaux to develop structure etc. and discussion each one. Students write notes in their logbooks. ● Teacher redistributes one of the previous example assessment task briefs. Through discussion, in groups of 3–7, students complete the structured approach to a brief they have identified. They should confirm: <ol style="list-style-type: none"> 1. the concept of the performance/creative intentions 2. the style of the performance 3. the starting points for exploration 4. the target audience 	<p>/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Colour coded sheets with stages of rehearsal and performance process (teacher to supply)</p> <p>An example assessment task brief</p> <p>Camera</p>
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		<ol style="list-style-type: none"> 5. any influences from professional practitioners 6. the resources needed for development 7. the resources needed for the performance. <ul style="list-style-type: none"> • Each group presents their decisions. <p>Plenary activities:</p> <ul style="list-style-type: none"> • Students complete log template for Activity 1: Ideas log; students write in note form. • Homework: students write up notes into full sentences on fresh log template for Activity 1. 	
17	<p>Activity 1: Ideas Log Activity 2: Skills Log (1) A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussion of key requirements and parameters for the workshop performance: planning and managing resources and running time</p> <p>Starting points that can be investigated and explored practically to generate ideas to inform the response to the brief and the given stimulus</p> <p>The development of ideas for the work</p> <p>Work effectively as a member of the group</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Introductory activity: In pairs, students to apply assessment criteria for Activity 1: Ideas log to their own and their partner’s homework using a copy of the mark grid for Activity 1: Ideas log.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Students to look at decisions made in the last lesson, in particular, the decisions on concept/creative intentions, performance style, starting points for exploration, target audience, influences from professional practitioners. • In the same groups, students create an advert (on paper or tablet) for the role of an actor in the forthcoming workshop performance. Highlight what vocal, physical and interpretative skills would be essential for their project. Groups share their job advert with the class. • Using the job advert, groups create an action plan to ensure that all the members of the company have the skills needed to participate in the workshop performance. • Groups combine the action plan within the rehearsal schedule and design a warm up activity that will help develop some of the areas needing improvement. 	<p>Photographs of rehearsal schedules (from lesson 16)</p> <p>Mark grid for Activity 1: Ideas log (from SAM)</p> <p>Log template for Activity 2: Skills log (from SAM)</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>A4 notepaper/tablets</p>

	<p>D1: Reflect on the process</p> <p>Contributing to initial ideas and exploring activities in response to: the brief, the stimulus and contributions from other members of the group</p> <p>Contributing to the development process</p>	<ul style="list-style-type: none"> Groups carry out the warm up activity and evaluate its effectiveness in improving skills. <p>Plenary activity: Students complete log template for Activity 2: Skills log in note form.</p>	
18	<p>Activity 2: Skills Log (2)</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>D1: Reflect on the process</p> <p>Contributing to initial ideas and exploring activities in response to: the brief, the stimulus and contributions from other members of the group</p> <p>Contributing to the development process</p>	<p>Introductory activity: In the same groups as lesson 17 students go through the warm up they designed.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> Working in their groups and using the notes and materials from previous two lessons, students select one idea to explore and develop it into a short performance. Students record in their logbooks the different skills they used in exploring and developing the short performance piece. Groups develop and rehearse the piece. Students to write down all the skills they used to rehearse the piece and perform it. <p>Plenary activity: Students revisit the notes they made on the Activity 2: Skills log, add to them and work up into full sentences using a fresh log template.</p>	<p>Log template for Activity 2: Skills Log (from SAM)</p> <p>Logbooks</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>
C: Taking part in a workshop performance			
19	<p>Activity 3: Workshop Performance</p> <p>C1: Performance skills and techniques</p>	<p>Introductory activity:</p> <ul style="list-style-type: none"> In pairs, students apply assessment criteria for Activity 2: Skills 	<p>Mark grid for Activity 2: Skills log (from SAM)</p>

	<p>C2: Working effectively with others Taking part in final group preparations, which may include: setting up/get in, get out/strike and taking part in a workshop performance</p> <p>C3: Communicating ideas through performance Taking part in a performance for an audience and communicating ideas and intentions effectively to an audience</p>	<p>log to their own and their partner's work using a copy of the mark grid for Activity 2: Skills log.</p> <ul style="list-style-type: none"> Teacher-led class discussion in which students brainstorm what needs to happen during the performance process. Activities could include the get in, get out, final warm ups, preparing backstage areas. Students can draw on their own experience. Teacher writes ideas on board. <p>Main session activities:</p> <ul style="list-style-type: none"> Student-led warm up: students conduct the warm up designed in lesson 17 in the same groups. Groups re-cap the devised performance work developed in the last lesson. Groups prepare for workshop performance, preparing space, production aspects etc. Students introduce themselves to the camera. All students to prepare a piece of A4 card with their name and student registration number and practise saying their name and registration number to camera. Each group stands in front of the camera and introduces themselves one by one. Students then move into the space and perform their group workshop performance. Teacher records performances. Student-led get out and clear up conducted. <p>Plenary activities:</p> <ul style="list-style-type: none"> Students and teacher evaluate the preparation and process for Activity 3: Workshop performance re-capping on the process followed and any areas that could be improved. Students note improvement areas in their logbooks. Students apply assessment criteria for Activity 3: Workshop 	<p>Mark grid for Activity 3: Workshop performance (from SAM)</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Any resources needed by the student</p> <p>List of student registrations numbers</p>
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		performance to their work using a copy of the mark grid for Activity 3: Workshop performance.	
D: Evaluating the development process and performance outcome			
20	<p>Activity 4: Evaluation Report (1)</p> <p>D1: Reflect on the process</p> <p>D2: Reflect on the outcome</p> <p>Links to: Component 3, A1: Understand how to respond to a brief through discussion and practical exploration activities</p>	<p>Introductory activity: Teacher distributes a copy of the grade descriptors from the specification. Teacher reads through the information with the students, clarifying any aspect of assessment that they do not understand.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • In groups of four, students work with a copy of the mark grid for Activity 4 from the SAM and list a series of questions they could set themselves to ensure that they evaluate the process and the final performance in enough detail to cover all the areas required by the assessment criteria. • Groups write these questions on a piece of A3 paper and stick them up on the wall, groups move round the room reading all the lists. • Teacher hands out a list of guiding questions for Activity 4 and students check that all the main areas are covered. Class discussion on any additional questions students would like to add to this list and a final set are agreed upon. • Back in their groups of 4, students reflect on the process and work through the final set of questions. <p>Plenary activities:</p> <ul style="list-style-type: none"> • Students complete log template for Activity 4: Evaluation report in note form. • Homework: students write up notes into full sentences using a fresh copy of the log template as timed activity, strictly within 1 hour. 	<p>Mark grid for Activity 4: Evaluation report (from SAM)</p> <p>Log template for Activity 4: Evaluation report (from SAM)</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Copy of the grade descriptors (specification, page 36).</p> <p>A3 paper</p>

21	<p>Activity 4: Evaluation Report (2) D1: Reflect on the process D2: Reflect on the outcome Links to: Component 3, A1: Understand how to respond to a brief through discussion and practical exploration activities</p>	<p>Introductory activity: In pairs, students to apply assessment criteria for Activity 4: Evaluation report to their own and their partner’s work using a copy of the mark grid for Activity 4: Evaluation report.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Students review all the performances from lesson 19 and have a class discussion on outcomes considering the effectiveness of each groups response to the brief. • Students to reflect on the outcomes considering the following: <ol style="list-style-type: none"> 1. Effectiveness of the response to the brief 2. Individual strengths and areas for improvement 3. Overall impact of the work of the group. <p>Plenary activity: Teacher outlines the work to be undertaken in the mock assessment practical to run over the next 11 lessons (22–32).</p>	<p>Mark grid for Activity 4: Evaluation report (from SAM) Sample Assessment Material with log templates http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments Rehearsal space/black box studio Whiteboard/pens or SMART board Audio-visual equipment</p>
Mock assessment practical			
22	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities Discussing and responding to a set task brief, generating ideas and working effectively as a member of the group.</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p>	<p>Introductory activity:</p> <ul style="list-style-type: none"> • Teacher distributes sample assessment material for Component 3: Performing to Brief and introduces the task of completing the sample assessment material over the next 8 weeks. • Teacher sets targets on the board (see bullet pointed list in mock assessment below). • Teacher puts students into mock assessment groups of 3–7. <p>Mock assessment:</p> <ul style="list-style-type: none"> • Teacher gives out the mock assessment brief and directs 	<p>Sample Assessment Material: Component 3: Performing to a brief Sample Assessment Material with log templates http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-</p>

	<p>Selecting and developing skills and techniques; exploring ideas on style, influences, target audience; taking part in rehearsals.</p>	<p>students to completed, by the end of the lesson, the following activities:</p> <ol style="list-style-type: none"> 1. Produce a rehearsal schedule. 2. Analyse the brief. 3. Produce initial ideas in response to the brief. 4. Explore at least one idea physically and vocally. <ul style="list-style-type: none"> ● Students will need to have made decisions about: <ul style="list-style-type: none"> ○ the specific requirements of the assessment task, the performance space and target audience ○ the concept of the performance/creative intentions ○ the acting style of the performance ○ the starting points for your group’s practical exploration, any influences from professional practitioners ○ resources needed for development ○ resources needed for the performance. ● Each group to decide the order in which they complete the activities. <p>Plenary activity: Students make notes on the activities completed within the lesson with a particular focus on the notes required to complete Activity 1 and Activity 2.</p>	<p>UK:Category%2FSpecification-and-sample-assessments</p> <p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Any other resources the students source themselves</p>
23	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Discussing and responding to a set task brief, generating ideas and working effectively as a member of the group.</p> <p>B1: Demonstrate how to select and</p>	<p>Introductory activity: Teacher sets target for lesson ‘To complete the tasks you allocated to today’s lesson in your rehearsal plan’ and suggests that by the end of the lesson students have made final decisions on what their performances will be about. Student-led warm up.</p> <p>Mock assessment:</p> <ul style="list-style-type: none"> ● Working in the mock assessment groups of 3–7, students to 	<p>Sample assessment material: Component 3: Performing to a Brief</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-</p>

	<p>develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and developing skills and techniques; exploring ideas on style, influences, target audience; taking part in rehearsals.</p>	<p>continue to develop their work in accordance with their rehearsal plan. Teacher can provide guidance and support at any point during the rehearsal process. Practical exploration of ideas.</p> <p>Plenary activities:</p> <ul style="list-style-type: none"> • In their groups, students make notes on the activities completed with a particular focus on Activity 1 and Activity 2. • Students revisit rehearsal plan and set activities for next lesson. 	<p>awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Any other resources the students source themselves</p>
<p>24</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Developing ideas in response to the brief (looking at structure, style, genre, skills required, creative intentions); working effectively as a member of the group.</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and developing skills and techniques in workshops with regard to the style and genre of the piece, influences of practitioners, target audience; taking part in rehearsals.</p>	<p>Introductory activity: Each group writes their own lesson target(s) on a section of board or a sheet of paper attached to the wall. Student-led warm up.</p> <p>Mock assessment:</p> <ul style="list-style-type: none"> • Development of ideas to begin this week. • Students in their groups continue to develop their work in accordance with their rehearsal plan. • Teacher can provide guidance and support at any point during the rehearsal process. <p>Plenary activities:</p> <ul style="list-style-type: none"> • In their groups, students make notes on the activities completed with a particular focus on Activity 1 and Activity 2. • Students revisit rehearsal plan and set activities for next lesson. 	<p>Sample assessment material: Component 3: Performing to a Brief</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Any other resources the</p>

<p>25</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Developing ideas in response to the brief (looking at structure, style, genre, skills required, creative intentions); working effectively as a member of the group.</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and developing skills and techniques in workshops with regard to the style and genre of the piece, influences of practitioners, target audience; taking part in rehearsals.</p>	<p>Introductory activity: Each group writes their own lesson target(s) on a section of board or a sheet of paper attached to the wall. Student-led warm up.</p> <p>Mock assessment:</p> <ul style="list-style-type: none"> • Further development of ideas. • Students in their groups continue to develop their work in accordance with their rehearsal plan. • Teacher can provide guidance and support at any point during the rehearsal process. <p>Plenary activities:</p> <ul style="list-style-type: none"> • In their groups, students make notes on the activities completed with a particular focus on Activity 1 and Activity 2. • Students revisit rehearsal plan and set activities for next lesson. 	<p>students source themselves</p> <p>Sample assessment material: Component 3: Performing to a Brief</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Any other resources the students source themselves</p>
<p>26</p>	<p>A1: Understand how to respond to a brief through discussion and practical exploration activities</p> <p>Developing ideas in response to the brief (looking at structure, style, genre, skills required, creative intentions); working effectively as a member of the group.</p> <p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the</p>	<p>Introductory activity: Each group writes their own lesson target(s) on a section of board or a sheet of paper attached to the wall. Student-led warm up.</p> <p>Mock assessment:</p> <ul style="list-style-type: none"> • Finalising material for rehearsal and starting to rehearse. • Students in their groups continue to develop their work in accordance with their rehearsal plan. • Teacher can provide guidance and support at any point during the rehearsal process. 	<p>Sample assessment material: Component 3: Performing to a Brief</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-</p>

	<p>creative ideas in response to a brief Selecting and developing skills and techniques in workshops with regard to the style and genre of the piece, influences of practitioners, target audience; taking part in rehearsals.</p>	<p>Plenary activities:</p> <ul style="list-style-type: none"> • In their groups, students make notes on the activities completed with a particular focus on Activity 1 and Activity 2. • Students revisit rehearsal plan and set activities for next lesson. 	<p>UK:Category%2FSpecification-and-sample-assessments Rehearsal space/black box studio Whiteboard/pens or SMART board Audio-visual equipment Any other resources the students source themselves</p>
27	<p>B1: Demonstrate how to select and develop performance skills and techniques that are needed to realise the creative ideas in response to a brief Selecting and demonstrating skills and techniques; taking part in the rehearsal process, including individual preparation and group rehearsals.</p> <p>C2: Working effectively with others Communicating effectively with other performers in preparation for performance; taking part in final group preparations.</p>	<p>Introductory activity: Each group writes their own lesson target(s) on a section of board or a sheet of paper attached to the wall. Student-led warm up.</p> <p>Mock assessment:</p> <ul style="list-style-type: none"> • Continuing rehearsal, refining and adapting • Students in their groups continue to develop their work in accordance with their rehearsal plan. • Teacher can provide guidance and support at any point during the rehearsal process. • Students could record their performances and watch them back to enable full analysis of what needs to improve. <p>Plenary activities:</p> <ul style="list-style-type: none"> • In their groups, students make notes on the activities completed with a particular focus on Activity 1 and Activity 2. • Students revisit rehearsal plan and set activities for next lesson. 	<p>Sample assessment material: Component 3: Performing to a Brief</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Rehearsal space/black box studio Whiteboard/pens or SMART board Audio-visual equipment Any other resources the students source themselves</p>
28	<p>B1: Demonstrate how to select and</p>	<p>Introductory activity: Each group writes their own lesson target(s)</p>	<p>Sample Assessment Material:</p>

	<p>develop performance skills and techniques that are needed to realise the creative ideas in response to a brief</p> <p>Selecting and demonstrating skills and techniques; taking part in the rehearsal process, including individual preparation and group rehearsals.</p> <p>C2: Working effectively with others</p> <p>Communicating effectively with other performers in preparation for performance; taking part in final group preparations.</p>	<p>on a section of board or a sheet of paper attached to the wall. Student-led warm up.</p> <p>Mock assessment:</p> <ul style="list-style-type: none"> • Final rehearsal • Students in their groups continue to develop their work in accordance with their rehearsal plan. • Teacher can provide guidance and support at any point during the rehearsal process. • Students complete final stages of rehearsal and ensure all production elements (if used or required) are ready. <p>Plenary activities:</p> <ul style="list-style-type: none"> • In their groups, students make notes on the activities completed with a particular focus on Activity 1 and Activity 2. • Students revisit rehearsal plan and set activities for next lesson. 	<p>Component 3: Performing to a Brief</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Any other resources the students source themselves</p>
29	<p>Activity 3: Workshop Performance</p> <p>C1: Performance skills and techniques</p> <p>Demonstrating the effective use of performance skills and techniques in a workshop performance; demonstrating and sustaining skills in performance (energy, focus, concentration, commitment).</p> <p>C2: Working effectively with others</p> <p>Communicating effectively with other performers in preparation for and during performance; taking part in final group preparations (including get in, the</p>	<p>Introductory activity: Student-led warm up.</p> <p>Mock assessment:</p> <ul style="list-style-type: none"> • Students introduce themselves to the camera. All students to prepare a piece of A4 card with their name and student registration number and practise saying their name and registration number to camera. • Students perform their finished workshop performance. • Teacher records performances and takes notes for evaluative purposes. <p>Plenary activities:</p> <ul style="list-style-type: none"> • Students grade themselves individually on their performance 	<p>Sample Assessment Material: Component 3: Performing to a Brief</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p>

	<p>performance, get out).</p> <p>C3: Communicating ideas through performance</p> <p>Taking part in a performance for an audience; communicating ideas and intentions effectively.</p>	<p>using a copy of the mark grid for Activity 3: Workshop performance and discuss with other members of their performance group.</p> <ul style="list-style-type: none"> Homework: Students compile their notes into four sides of A4 maximum under the headings: Ideas Log; Skills Log; Evaluation Report. 	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>Any other resources the students source themselves</p>
30	<p>Activity 1: Ideas log</p> <p>D1: Reflect on the process</p> <p>Students reflect on how they contributed to initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others) and how they contributed to the development process.</p>	<p>Introductory activities:</p> <ul style="list-style-type: none"> Teacher introduces Activity 1: Ideas log and reminds students of test conditions set out in the sample assessment material. Teacher reads through Activity 1 and ensures everyone is clear on what they need to do. <p>Mock assessment:</p> <ul style="list-style-type: none"> Students to complete the log template using their notes. <p>Plenary activities:</p> <ul style="list-style-type: none"> Step-by-step instruction taking the students through saving the document as a pdf. In pairs, students to apply assessment criteria for Activity 1: Ideas log to their own and their partner's work using a copy of the assessment descriptors for Activity 1: Ideas log. 	<p>Sample Assessment Material: Component 3: Performing to a Brief</p> <p>Digital copies of the Activity 1 log template</p> <p>Assessment descriptors for Activity 1: Ideas log</p> <p>Sample Assessment Material with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Computer room/access (each student should have access to a computer for today's activities)</p> <p>Student notes (4 sides of A4)</p>

<p>31</p>	<p>Activity 2: Skills log D1: Reflect on the process Students reflect on how they contributed to initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others) and how they contributed to the development process.</p>	<p>Introductory activities:</p> <ul style="list-style-type: none"> Teacher introduces Activity 2: Skills log and reminds students of test conditions set out in the sample assessment material. Teacher reads through Activity 2 and ensures everyone is clear on what they need to do. <p>Mock assessment:</p> <ul style="list-style-type: none"> Students to complete the log template using their notes. <p>Plenary activities:</p> <ul style="list-style-type: none"> Step-by-step instructions taking the students through saving the document as a pdf. In pairs, students to apply assessment criteria for Activity 2: Skills log to their own and their partner’s work using a copy of the assessment descriptors for Activity 2: Skills log. 	<p>Assessment descriptors for Activity 2: Skills log Digital copies of the Activity 2 log template Sample Assessment Material: Component 3: Performing to a Brief Sample Assessment Material with log templates http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments Computer room/access (each student should have access to a computer for today’s activities) Student notes (4 sides of A4)</p>
<p>32</p>	<p>Activity 4: Evaluation report D1: Reflect on the process Students reflect on how they contributed to initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others), how they contributed to the development process and their individual strengths and areas for improvement.</p>	<p>Introductory activities:</p> <ul style="list-style-type: none"> Teacher introduces Activity 4: Evaluation report and reminds students of test conditions set out in the sample assessment material. Teacher reads through Activity 4 and ensures everyone is clear on what they need to do. <p>Mock assessment:</p> <ul style="list-style-type: none"> Students to complete the log template. 	<p>Assessment descriptors for Activity 4: Evaluation report Digital copies of the Activity 4 log template Sample Assessment Material: Component 3: Performing to a Brief Sample Assessment Material</p>

	<p>D2: Reflect on the outcome</p> <p>Students reflect on how they contributed to the workshop performance outcome (effectiveness of the response to the brief, individual strengths and areas for improvement, overall impact of the work of the group).</p>	<p>Plenary activities:</p> <ul style="list-style-type: none"> • Step-by-step instructions taking the students through saving the document as a pdf. • In pairs, students to apply assessment criteria for Activity 4: Evaluation report to their own and their partner’s work using a copy of the assessment descriptors for Activity 4: Evaluation report. 	<p>with log templates</p> <p>http://qualifications.pearson.com/en/qualifications/btec-tech-awards/performing-arts.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Computer room/access (each student should have access to a computer for today’s activities)</p>
Review, final revision and preparation			
33	<p>D1: Reflect on the process</p> <p>Students reflect on how they contributed to initial ideas and exploring activities (in response to the brief, the stimulus and contributions from others), how they contributed to the development process and their individual strengths and areas for improvement.</p> <p>D2: Reflect on the outcome</p> <p>Students reflect on how they contributed to the workshop performance outcome (effectiveness of the response to the brief, individual strengths and areas for improvement, overall impact of the work of the group).</p>	<p>Introductory activity: Students, as a whole class, feed back on how they feel they did in the mock assessment.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Students, in their groups, discuss what they felt went well and what could be improved. They could watch the recordings of their performance. • Teacher circulates and sits with each group to discuss the outcome. Teacher gives feedback to the group. • One-to-one feedback can be given (including a grade and mutually agreed targets for improvement). <p>Plenary activity: Students audit their individual skills in the mock assessment, identifying strengths and setting targets for improvement in preparation for the actual group workshop performance assessment.</p>	Teacher notes
34	Final Revision and Preparation	Introductory activity: Teacher gives students a short quiz on	Classroom

		<p>practical information they should know for the assessment, e.g.:</p> <ol style="list-style-type: none"> 1. How many sides of A4 can you take into the supervised assessment? (Answer: 4) 2. How many hours of practical work do you have? (Answer: 8) 3. What is the first thing you do when you receive the assessment task brief? (Answer: Read it) <p>Main session activities:</p> <ul style="list-style-type: none"> • Using examples of assessment task briefs, students individually read the briefs and analyse the specific requirements of each assessment task and note down their initial ideas in response to the stimulus. • Students, in pairs, practise giving their name and registration number in front of a camera. <p>Plenary activities:</p> <ul style="list-style-type: none"> • Teacher returns any completed worksheets they hold to students to help with revision as well as additional examples of briefs. • Short Q&A, students raise any queries or concerns they have. 	<p>Computer/tablet</p> <p>Video recording facilities</p> <p>Quiz questions (teacher to provide)</p> <p>Example assessment task briefs (teacher to provide)</p>
35	Final Revision and Preparation	<p>Introductory activity: Students, using skills audit notes from lesson 33, rate their own skills and identify their own strengths and areas for improvement.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> • Students to watch performances from throughout the delivery of the component, either as a class or in smaller groups. They discuss each one with the teacher or other group members. • Students should consider the skills they displayed in each performance: how they have developed their own skills and techniques and how the work of others influenced them while 	<p>Skills audit worksheet</p> <p>Video recording and playback facilities</p> <p>Video recordings from all earlier performances of exploration activities.</p>

		<p>making notes in their logbook.</p> <ul style="list-style-type: none"> Teacher should make the link between these requirements and the notes that students should keep during the assessment process in preparation for the completion of their Activity 2: Skills Log. <p>Plenary activity: Teacher assigns students to the groups of 3–7 that they will work in for the assessment.</p>	
36	Final Preparation	<p>Introductory activity: Students, in their assessment groups of 3–7, create an outline plan of their week-by-week rehearsal schedule.</p> <p>Main session activities:</p> <ul style="list-style-type: none"> In their groups, students thought shower, on pieces of A3 paper, some of the key approaches they will need to take when working on their assessment in order to work effectively as a group. For example, students should be encouraged to: <ul style="list-style-type: none"> establish their group ground rules ensure every group member is encouraged to participate fully and offer ideas and suggestions be clear about the time they intend to devote to each aspect of the devising, development and rehearsal process draw up a list of tasks and review these on a regular basis allocate team functions use logbooks to record ideas, progress, application of skills throughout their work. <p>Plenary activity: Teacher clarifies what students should bring for the start of their assessment in the following lesson (e.g. bottle of water, note pad and pens) and confirms who is in which group to avoid</p>	<p>Rehearsal space/black box studio</p> <p>Whiteboard/pens or SMART board</p> <p>Audio-visual equipment</p> <p>A3 pieces of paper</p> <p>Student log books</p>

		problems in the next lesson.	
Assessment			
37	Rehearsal 1	<ul style="list-style-type: none"> • Teacher sets conditions (low-control) and supervises the development session. • Teacher distributes the set task brief. • Students work in their groups independently. 	Rehearsal/drama studio/theatre Sound/lighting/costume/props as required Assessment task brief from Pearson
38	Rehearsal 2	<ul style="list-style-type: none"> • Teacher sets conditions (low-control) and supervises the development session. • Students work in their groups independently. 	Rehearsal/drama studio/theatre Sound/lighting/costume/props as required Assessment task brief from Pearson
39	Rehearsal 3	<ul style="list-style-type: none"> • Teacher sets conditions (low-control) and supervises the development session. • Students work in their groups independently. 	Rehearsal/drama studio/theatre Sound/lighting/costume/props as required Assessment task brief from Pearson
40	Rehearsal 4	<ul style="list-style-type: none"> • Teacher sets conditions (low-control) and supervises the development session. • Students work in their groups independently. 	Rehearsal/drama studio/theatre Sound/lighting/costume/props as required Assessment task brief from Pearson
41	Rehearsal 5	<ul style="list-style-type: none"> • Teacher sets conditions (low-control) and supervises the development session. • Students work in their groups independently. 	Rehearsal/drama studio/theatre Sound/lighting/costume/props as required

			Assessment task brief from Pearson
42	Rehearsal 6	<ul style="list-style-type: none"> Teacher sets conditions (low-control) and supervises the development session. Students work in their groups independently. 	Rehearsal/drama studio/theatre Sound/lighting/costume/props as required Assessment task brief from Pearson
43	Rehearsal 7	<ul style="list-style-type: none"> Teacher sets conditions (low-control) and supervises the development session. Students work in their groups independently. 	Rehearsal/drama studio/theatre Sound/lighting/costume/ props as required Assessment task brief from Pearson
44	Rehearsal 8	<ul style="list-style-type: none"> Teacher sets conditions (low-control) and supervises the development session. Students work in their groups independently. 	Rehearsal/drama studio/theatre Sound/lighting/costume/props as required Assessment task brief from Pearson
45	Activity 3: Workshop Performance	<ul style="list-style-type: none"> In their groups, students perform their workshop performances to an invited audience. Each performance to be digitally recorded. At the start of each recording, each student identifies themselves with their name and registration number. The workshop performance can occur both inside and outside class time, for example, on an evening if this is suitable. The time taken for students to perform the workshop performance is not included in the number of supervised hours for this 	Drama studio/theatre Any production elements sourced by the students. Performance space Video camera

		assessment.	
46	Activity 1: Ideas Log	<ul style="list-style-type: none"> Teacher sets supervised conditions (high-control) with computer access for students to complete Activity 1. 	Computers Student notes (4 sides of A4 maximum) Pearson Templates for Activity 1
47	Activity 2: Skills Log	<ul style="list-style-type: none"> Teacher sets supervised conditions (high-control) with computer access for students to complete Activity 2. 	Computers Student notes (4 sides of A4 maximum) Pearson Templates for Activity 2
48	Activity 4: Evaluation Report	<ul style="list-style-type: none"> Teacher sets supervised conditions (high-control) with computer access for students to complete Activity 4. Each student completes an authentication sheet after the session. 	Computers Student notes (4 sides of A4 maximum) Pearson Templates for Activity 4 Pearson Authentication Sheets

Resources

In addition to the resources listed below, publishers are likely to produce Pearson-endorsed textbooks that support this qualification. Check the Pearson website (<http://qualifications.pearson.com/endorsed-resources>) for more information as titles achieve endorsement.

Textbooks

Boal, A. 2002. *Games for Actors and Non-Actors*. Routledge. ISBN 9780415267083

This book gives ideas and starting points that will engage students with performance techniques.

Graham, S. and Hoggett, S. *The Frantic Assembly Book of Devising Theatre*. Routledge (2014) ISBN 9781138777019

This provides starting points and strategies for devising movement and drama.

Johnstone, K. *Impro: Improvisation and the Theatre*. Methuen Drama (2007) ISBN 9780713687019

This book explains the fundamentals of drama improvisation in the theatre with many practical techniques and exercises for encouraging spontaneity and originality.

Johnstone, K. 1999. *Impro for Storytellers: Theatresports and the Art of Making Things Happen*. Faber & Faber. ISBN 9780571190997

This is a useful resource for developing textual improvisation.

Lamden, G. 2000. *Devising A Handbook for Drama and Theatre Students*. Hodder Education. ISBN 9780340780084

This book outlines the devising process with step-by-step activities to encourage good devising skills.

Oddey, A. 1996. *Devising Theatre: A Practical and Theoretical Handbook*. Routledge. ISBN 9780415049009

A good resource for teachers, both new and experienced, looking to build their knowledge and understanding of devising and performance work.

Orti, P. 2014. *Your Handy Companion to Devising and Physical Theatre*. Lulu. ISBN 9781291718850

A useful resource for teachers supporting students to structuring the devising process, developing the story, using theatrical devices and developing characters.

Swale, J. 2014. *Drama Games for Devising*. Nick Hern Books. ISBN 9781848420373

This book has a wide range of drama games which cover every aspect of the devising process: creating characters and scenarios, using stimuli, improvising dialogue, structuring the piece and creating an ensemble.

Swale, J. 2009. *Drama Games for Classrooms and Workshop*. Nick Hern Books. ISBN 9781848420106

This book has a wide range of drama games for use in any classroom or workshop setting.

Websites

<http://www.complicite.org/creative-home.php>

Complicite is a theatre company which has created a number of devised theatre pieces. *Devising Notes for Teachers* is a useful resource pack available free on their website.

www.digitaltheatreplus.com

This site has a few devised productions and a useful resource pack on devising.

<http://geckotheatre.com/resource-pack>

Gecko is a physical theatre company which devises its own work. There are useful resources on the website, including an education pack.

<https://www.youtube.com/user/ntdiscovertheatre>

The National Theatre educational resource site contains many useful clips of devised work and directors talking about the devising process.

Journals

Drama magazine (National Drama)

Useful articles on drama teaching and drama projects, including devising with students.