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# Edexcel BTEC Level 4 HNC Diploma in Performing Arts

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# Unit 1: Acting for Camera

Unit code: F/601/7376

QCF level: 4

Credit value: 15

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## Aim

The aim of this unit is to enable learners to develop and practice the acting skills necessary to act for camera.

## Unit abstract

Acting for camera is a significant area of work for the professional actor. The digital age has brought with it more opportunities for actors to work on products for television, film, DVD and the multimedia industry. Whilst the techniques required for camera acting have something in common with those required for live theatre, the recorded medium makes particular and different demands on the performer.

This unit provides the context for learners to understand how to approach a role in front of the camera and how to develop the discipline to be ready on cue. Learners will be introduced to the specific technical and creative demands made of the performer when working on a film/television/digital video/multimedia production. Learners will develop an understanding of the professional processes involved in producing work for a film/television/digital video/multimedia production in as much as they affect the working practices of the actor.

## Learning outcomes

### On successful completion of this unit a learner will:

1. Understand how film and television processes affect performance to camera
2. Be able to use camera acting techniques
3. Be able to take part in the performance of rehearsed material to camera
4. Be able to evaluate the effectiveness of the process and performance.

# Unit content

## 1. Understand how film and television processes affect performance to camera

Formats and styles: eg live reporting, linking, reading, interviewing, recording on location, recording in studio, drama, advertisement, documentary, corporate/commissioned video, soap opera, 'block busters', comedy, DVD and multimedia products.

Production personnel: knowing the roles and responsibilities of the production and technical team; working with different production personnel eg studio and floor management, lighting and camera operators, props, wardrobe, makeup, special effects.

Production processes: storyboarding; script reading and screenplay; screen tests; rehearsal schedules and calls; levels and balances; cueing; talkback; mixing; dubbing; editing and postproduction; health and safety factors.

## 2. Be able to use camera acting techniques

Skills: eg vocal expression and scale, physical expression and scale, focus, characterisation, interaction with other performers, pace and timing, rhythm and energy, use of imagination with non-existent props, scenery, actors.

Techniques: eg playing a range of shots, retakes, hitting marks, body language and facial expression, control of business in short takes, working out of sequence, teleprompter, speed learning, use of actor's working log.

## 3. Be able to take part in the performance of rehearsed material to camera

Application of skills and techniques: eg consistency of playing, characterisation, appropriate use of voice, appropriate use of body and gesture, relationship with other performers, relationship with camera, expressive codes and conventions, expressive range and variety, learning lines and cues, performing on and off camera for the benefit of others.

Criticism and direction: eg participation, openness, experimentation, flexibility, sensitivity, responsibility, professional attitude to preparing and presenting the work, responding to direction, use of props, costumes, preparedness to change dialogue and approach.

## 4. Be able to evaluate the effectiveness of the process and performance

Critical vocabulary: analysis of self and others in process and as seen on screen (rushes); identification of skills and techniques for development; appreciation of the contribution of others; using critical vocabulary; analysing feedback; comparing different versions of the recorded performance.

## Learning outcomes and assessment criteria

<b>Learning outcomes</b> On successful completion of this unit a learner will:	<b>Assessment criteria for pass</b> The learner can:
LO1 Understand how film and television processes affect performance to camera	1.1 discuss formats, styles and conventions used in film, television and digital video products 1.2 explain the roles and responsibilities of key production personnel 1.3 analyse production processes that affect performance to camera
LO2 Be able to use camera acting techniques	2.1 rehearse material to be captured by camera(s) 2.2 demonstrate the use of camera acting techniques
LO3 Be able to take part in the performance of rehearsed material to camera	3.1 apply acting skills in performance work to camera 3.2 respond to directorial and technical instructions
LO4 Be able to evaluate the effectiveness of the process and performance	4.1 evaluate and document the acting process 4.2 evaluate the effectiveness of the recorded performance and produce strategies for improvement.

## Guidance

### Links

This unit has links with:

- Unit 2: Acting for Microphone
- Unit 41: Movement for the Actor
- Unit 68: Theatre Directing
- Unit 73: Voice and Speech Development and Practice
- Unit 72: Vocal Method in Context
- Unit 77: Writing for Performance.

### Essential requirements

Learners will need to develop their skills within the context of working with a film or DVD production unit and therefore will need access to facilities used in film/television/digital video/multimedia production.

### Recommended reading list

ISBN 0-7513-3428-6	Robyn Karney	2001	Cinema Year By Year 1894 - 2001	Dorling Kindersley Ltd
ISBN 13-781581152524	Cathy Haase	2003	Acting For Film	Allworth Press, U.S.
ISBN 9780060928193	Tony Barr	1997	Acting For The Camera	HarperCollins Publishers Inc

# Unit 19: Creative Arts Professional Practice

Unit code: H/601/1621

QCF level: 5

Credit value: 15

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## Aim

The aim of this unit is to enable learners to understand the current professional environment, employment opportunities and demands of their specialist area and their ability to respond accordingly.

## Unit abstract

Employment in the arts is centred in small to medium-sized enterprises, with very large numbers of people being self-employed and on contract. The pattern across the sector is that people will have at some point in their working lives a period of self-employment or contract work and the term 'portfolio career' is now an accepted and common term to describe how artists see themselves.

Professional practice in the creative arts industries requires a mixture of generic transferable skills and conventions, as well as more specific demands for different fields within the industry.

Practitioners must adhere to employment law relevant to their employment status, and promote their services using appropriate marketing strategies and by building a reputation for being effective and reliable. A well-presented CV is vital for anyone seeking employment, and whether planning to work as a performer, composer, engineer, producer, or live sound engineer, a CV within the performing arts industry requires some form of portfolio evidence of the work that the practitioner undertakes.

This unit gives skills that allow the learner to maintain a level of personal currency within the industry, develop a targeted and current profile as a practitioner, and maximise employment opportunities within the relevant specialism. Learners will also develop the ability to function within the relevant legal and statutory framework.

## Learning outcomes

**On successful completion of this unit a learner will:**

1. Understand current developments in the relevant specialisms within the industry
2. Be able to sustain and extend a current personal profile as a practitioner
3. Understand how to sustain employment opportunities within the relevant specialism
4. Be able to apply the relevant legal and statutory framework to the art form.

# Unit content

## 1. Understand current developments in the relevant specialisms within the industry

Developments: current eg new technologies and techniques, audience demand and niche markets, funding mechanisms and access methodology, current artistic developments and trends, interface between art forms.

Market research: information gathering eg attendance at arts events, magazines, exhibitions and demonstrations, questioning, brochures, radio, television, internet forums, message boards, polls, statistics.

## 2. Be able to sustain and extend a current personal profile as a practitioner

Continuing professional development: development of an individual skill base; engagement in self-assessment; devising and maintaining a valid CV/portfolio of work; personal publicity and promotion; contracts and agents; personal budget.

## 3. Understand how to sustain employment opportunities within the relevant specialism

Employment: type eg self-employed, contracted, salaried; national insurance; tax eg. Self-assessment and recording income and expenditure, invoices, entrepreneurial, cash-in-hand.

Strategies: methods eg marketing, opportunities abroad, trade press

Trade bodies: support offered eg union membership, portfolio development, skills base, jobs market

## 4. Be able to apply the relevant legal and statutory framework to the art form

Professional bodies: appropriate eg manufacturer organisations, trade bodies, magazine and journal networks.

Regulations: relevant eg health and safety legislation, copyright/PRS, MCPS, contracts, licences, venue regulations, tax, union support.

## Learning outcomes and assessment criteria

<b>Learning outcomes</b> On successful completion of this unit a learner will:	<b>Assessment criteria for pass</b> The learner can:
LO1 Understand current developments in the relevant specialisms within the industry	1.1 analyse current developments, market funding mechanisms and methods of access for practitioners in the chosen art form 1.2 evaluate change in practice and audience demands in the art form
LO2 Be able to sustain and extend a current personal profile as a practitioner	2.1 devise and maintain a current CV/portfolio of work or a database of agents and professional contacts 2.2 develop a Continuing Professional Development (CPD) strategy based on research into an art form and current/future opportunities
LO3 Understand how to sustain employment opportunities within the specialism	3.1 assess the range of employment opportunities in the chosen field 3.2 evaluate marketing strategies for practitioners within the relevant specialism 3.3 explain the support offered by creative industries trade bodies and unions in supporting employment
LO4 Be able to apply the relevant legal and statutory framework to the art form	4.1 apply the relevant legal and statutory framework when practising chosen art form 4.2 explore the support offered by professional bodies within a particular specialism.



# Guidance

## Links

This unit has links with:

- Unit 38: Managing A Creative Business
- Unit 39: Marketing the Creative Arts
- Unit 51: Preparation, Process and Production in the Creative Arts
- Unit 58: Singing Techniques and Styles
- Unit 59: Singing for Musical Theatre.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

## Essential requirements

Learners will require access to relevant literature, for example current legislative and statutory documents, Arts Council reports, quality newspapers and magazines, annual reports from a range of arts organisations, government papers and consultation documents.

## Employer engagement and vocational contexts

This unit gives multiple opportunities for employer engagement including guest speakers and industry days, and also through real engagement with employers in a vocational setting.

## Recommended reading list

ISBN 13: 978-1499236415	Adam Cates	2014	The Business of Show: A Guide to the Entertainment Business for the Performing Artist	CreateSpace Independent Publishing Platform
ISBN-13: 978-1408134740	Jim Volz	2011	How to Run a Theatre: Creating, Leading and Managing Professional Theatre	Methuen Drama
ISBN-13: 978-1581156508	Tobie S. Stein	2008	Performing Arts Management: A Handbook of Professional Practices	Allworth Press

# Unit 20: Creative Arts Research Skills

Unit code: J/601/1532

QCF level: Level 5

Credit value: 20

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## Aim

The aim of this unit is to enable learners to acquire the skills and techniques needed for them to undertake research in the creative arts and present their findings in an appropriate form.

## Unit abstract

This unit will allow learners to develop the research skills to support both theoretical and practical elements of the learner's chosen genre. The research skills can be applied academically to enable the learner to complete a presentation of independent work, or to support and develop practical work, for example in identifying specific methodologies and techniques or providing the historical or social background for a realised product.

Learners will be taught how to select the most appropriate methods and techniques for undertaking detailed research. They will have the opportunity to develop the necessary skills both to identify suitable source material and to apply the information in an appropriate context.

Learners will acquire the skills to distinguish between primary and secondary sources, to evaluate the validity of such sources, and to extract the necessary information from them. They will then learn to synthesise their research material into an appropriate form for presentation.

Learners will identify the most suitable ways of presenting and disseminating this information, in order to support specific performing arts and music activities, including techniques for gathering research, referencing, summarising key points and the management of a research for presentation.

Learners will be encouraged to present the researched material in a number of different ways, eg written texts, PowerPoint presentations, practical demonstrations, audio and video recordings, or graphic illustrations.

On completion of this unit the learner should demonstrate the ability to select appropriate topics for research, source and categorise research data, collate information to support their argument and present the findings using a suitable format.

## Learning outcomes

On successful completion of this unit a learner will:

1. Be able to select effective methods and techniques for undertaking research activities
2. Understand the validity of appropriate research material from primary and secondary information sources
3. Be able to formulate critical opinions on a selected research subject
4. Be able to present outcomes based on research using a recognised format.

# Unit content

## 1. Be able to select effective methods and techniques for undertaking research activities

Research methods: type of research eg qualitative, quantitative, systematic, original; use of libraries and archives; internet and digital resources; conducting/interpreting market research eg questionnaires, polls; undertaking interviews; critical review eg performance/production or score analysis.

Academic framework: identifying previous research eg literature review; selecting suitable methodologies eg musicological frameworks, reception, critical analysis, praxis; contextualising the area of research eg acknowledging issues of gender, race, sexuality, politics; applying appropriate referencing techniques.

## 2. Understand the validity of appropriate research material from primary and secondary information sources

Organisation: standards eg thematic, chronological, biographical, comparative viewpoints, informed awareness of different perspectives, specific issues.

Primary sources: evidence eg first editions, autographed scores, live performance, studio recordings, audiovisual presentations, internet resources, online polls, social networking research, interviews, personal accounts, notes and annotations, correspondence, statistical data.

Secondary sources: evidence eg publications, referenced texts, archives, reviews, recordings/photographs/videos of live performance, historical/social/cultural documentation.

## 3. Be able to formulate critical opinions on a selected research subject

Formulation: critical evaluation of sources; synthesis/interpretation of data; critical thinking; objectivity; identification of target audience; presentation of viewpoint.

Methodology: context eg critical review of material, links to practice, balance between text and other forms.

## 4. Be able to present outcomes based on research using a recognised format

Format: suitability eg essays, dissertations, journal entries, bibliographies, reading lists, live practice, audio recordings, audiovisual presentations, production notes, presentations, seminar, forum, PC-based (PowerPoint etc), websites, digital journals, social networking, prototype designs, saleable projects, scores, texts, production design.

Presentation methods: context eg written texts, verbal presentations, recordings, performances, demonstrations and workshops.

Referencing systems: citation eg Harvard, American Psychological Association (APA), Modern Languages Association (MLA).

## Learning outcomes and assessment criteria

<b>Learning outcomes</b> On successful completion of this unit a learner will:	<b>Assessment criteria for pass</b> The learner can:
LO1 Be able to select effective methods and techniques for undertaking research activities	1.1 review effective research methods for a selected subject area 1.2 select and justify academic frameworks that will focus research activities
LO2 Understand the validity of appropriate research material from primary and secondary information sources	2.1 organise research material using appropriate categories 2.2 evaluate the effectiveness of primary sources of research for a selected subject area 2.3 assess breadth of research by reviewing the validity of secondary sources
LO3 Be able to formulate critical opinions on a selected research subject	3.1 formulate opinions based on the interpretation of research material 3.2 apply appropriate methodologies to research information 3.3 evaluate the findings, making recommendations for further consideration
LO4 Be able to present outcomes based on research using a recognised format	4.1 select a suitable format to present research information 4.2 realise and present the outcomes of the research using a recognised format.

# Guidance

## Links

This unit has links with:

- Unit 20: Creative Arts Research Skills
- Unit 38: Managing a Creative Business
- Unit 39: Marketing the Creative Arts
- Unit 51: Preparation, Process and Production in the Creative Arts
- Unit 55: Research Project
- Unit 58: Singing Techniques and Styles.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

## Essential requirements

Learners will require access to a library with a broad range of research material – for example reference handbooks, periodicals, online storage, internet access, recorded materials and critical review publications. Learners will also need resources to prepare and deliver research material in printed, video, audio and live forms.

## Employer engagement and vocational contexts

This unit has multiple opportunities for employer engagement including guest speakers and industry days, but also through real engagement with employers in a vocational setting.

An increasing amount of material is available on the internet. Institutional or major libraries should be able to provide a current list of material. Some useful sites are:

- AHDS (Arts & Humanities Data Service)
- British Library
- IIPA (International Index for the Performing Arts)
- PADS (Performing Arts Data Service)
- JSTOR.

## Recommended reading list

ISBN 13: 978-1499236415	Adam Cates	2014	The Business of Show: A Guide to the Entertainment Business for the Performing Artist	CreateSpace Independent Publishing Platform
ISBN-13: 978-1408134740	Jim Volz	2011	How to Run a Theatre: Creating, Leading and Managing Professional Theatre	Methuen Drama
ISBN-13: 978-1581156508	Tobie S. Stein	2008	Performing Arts Management: A Handbook of Professional Practices	Allworth Press

# Unit 28: Development of Acting Skills

Unit code: Y/601/7464

QCF level: 4

Credit value: 15

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## Aim

The aim of this unit is to enable learners to develop their acting skills through the exploration of different acting techniques, including preparation and reflection.

## Unit abstract

This unit give learners opportunities to develop different techniques that can support the actor in developing performance-related skills. Learners will employ a variety of styles and techniques to develop a range of skills that are applicable in different performance contexts. The unit will focus on the ways in which actors prepare for work: how they use research, exercise, improvisation and rehearsal processes to work towards performance. It will promote awareness of the contributions made to performance by both the individual and the ensemble, and highlight the importance of combining flexibility and discipline in the creative work of the actor.

## Learning outcomes

On successful completion of this unit a learner will:

1. Be able to prepare as an actor
2. Be able to develop relevant acting skills
3. Be able to audit own acting skills.

# Unit content

## 1. Be able to prepare as an actor

Preparation: practical research eg observation, experimentation, role play; developing imagination; physical and mental preparation eg warming up, openness to ideas, contributing ideas, use of an actor's log.

Professional behaviour: concentration; time-keeping; self-management; respect for others; respect for 'the work'; commitment; trust and cooperation; accepting responsibilities; healthy and safe working practices; responding positively to feedback.

## 2. Be able to develop relevant acting skills

Skills and techniques: movement eg use of space, use of weight, physicalisation; voice eg projection, vocal quality, articulation; expressive qualities eg emotional range and investment; interaction, responsiveness.

Improvisation: eg acceptance vs blocking, trust, spontaneity, physical, vocal, release, taking creative risks.

## 3. Be able to audit own acting skills

Reflection: development of self-awareness; analysis and monitoring of progress; recognising strengths and areas for improvement; recording and assessing personal development; establishing criteria; objective vs subjective evaluation.

Evaluation: analysis of self and ensemble; audience response; awareness of feedback; strategies for growth; identification of skills and techniques for development; personal expertise and skills; analysis; learning needs implementation.

## Learning outcomes and assessment criteria

<b>Learning outcomes</b> On successful completion of this unit a learner will:	<b>Assessment criteria for pass</b> The learner can:
LO1 Be able to prepare as an actor	1.1 physically and mentally prepare for acting 1.2 demonstrate professional behaviour during rehearsals and preparatory work
LO2 Be able to develop relevant acting skills	2.1 use relevant movement, vocal and expressive skills to develop a role 2.2 use improvisation techniques effectively to explore and develop a role
LO3 Be able to audit own acting skills	3.1 reflect and evaluate own progress, identifying skills for acquisition 3.2 select and justify techniques for developing acting skills.



## Guidance

### Links

This unit has links with other Acting units:

- Unit 5: Alternative Approaches to Acting
- Unit 10: Classical Acting
- Unit 41: Movement for the Actor
- Unit 43: Naturalistic Acting
- Unit 72: Vocal Method In Context
- Unit 73: Voice and Speech Development and Practice.

### Essential requirements

Learners will need access to rehearsal and performance space, a range of relevant texts (complete short plays, scenes, mini-scripts) and, where appropriate, related research material, video/audio recording and playback facilities. Simple props and basic costumes will be necessary, along with basic furniture and set elements.

### Recommended reading list

ISBN 0-415-19452-0	Alison Hodge	2000	Twentieth Century Actor Training	Routledge
ISBN 1-85459-674-8	Marina Calderone and Maggie Lloyd-Williams	2004	Actions The Actors' Thesaurus	Nick Hern Books Ltd
ISBN 0-7475-3768-2	Jill Fenner	1998	The Actor's Handbook	Bloomsbury Publishing Ltd

# Unit 29: Devising Performance

Unit code: M/601/7468

QCF level: 4

Credit value: 15

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## Aim

The aim of this unit is to enable learners to create devised performances based on initial stimuli or commissions and to evaluate the effectiveness of the performances.

## Unit abstract

This unit is concerned with creating and evaluating a devised performance, usually as live theatre although other art forms or media could be involved. The starting point for this work might be a given stimulus – a work of literature, a historical or contemporary event, a visual image, a series of photographs, a piece of music, etc – or a specific commission from an organisation or group, such as a charity, local museum, tourist board or commercial company. The unit explores the processes involved in the creation and performance of a devised piece for a target audience or commissioning group, and in evaluating its effectiveness.

This unit will enable learners to explore the basic techniques for devising a performance piece as well as to understand the requirements for developing them into an effective performance. A background knowledge of past and current practice in devising performances is a useful starting point, alongside a knowledge of the range of performance techniques available, including the use of new technologies. The ability to select appropriate methods to fulfil the performance aims is an important aspect of this work, as is an awareness of the expectations of the target audience. Thus learners should not only be able to identify the various stages of the devising process, but also be able to effectively control the development of their own work.

The creation of a devised performance can be achieved in a number of ways. Groups may select to undertake the whole creative process together or to divide tasks among the individual members. They will explore a range of different approaches, such as improvisation, role play, building on given scenarios, interaction with other art forms, etc. The final presentation can involve a variety of techniques, such as physical theatre, forum theatre, choral work, mime, tableaux and circus skills. The key to this process is to ensure the effectiveness of the performance in terms of the target audience or commissioning group. It is important that effective feedback is organised to properly evaluate the performance.

## Learning outcomes

On successful completion of this unit a learner will:

1. Understand techniques used to create material for a devised performance
2. Understand the process of translating a stimulus or commission into devised performance work
3. Be able to create and perform devised work for a target audience or commissioning group
4. Understand the effectiveness of the created dramatic text in performance.

# Unit content

## 1. Understand techniques used to create material for a devised performance

Background: history of devised performance; current practice; individual performance artists and groups.

Performance: techniques eg spontaneous improvisation, prepared improvisation, role play, Commedia dell'arte, physical theatre, forum theatre, choral work, mime, circus skills, building on given scenarios, interaction with other art forms.

Art form/media: form eg live theatre, dance, music, projections, video, film, audio

## 2. Understand the process of translating a stimulus or commission into devised performance work

Stimulus: eg a work of literature, a historical or contemporary event, a visual image, a series of photographs, a piece of music.

Commissioning body: type eg charity, action group, museum, art gallery, local authority, tourist board, commercial company.

Commissioning process: identifying; negotiating; exploring; reviewing; revising; presenting; evaluating.

## 3. Be able to create and perform devised work for a target audience or commissioning group

Production process: creating devised piece; finalising performance piece; organising performance; performing devised piece.

Audience: type eg general, local community, specialist group, commissioning body, children, old people.

Performance conditions: venue eg theatre, community centre, school, museum, old people's home, open air.

## 4. Understand the effectiveness of the created dramatic text in performance

Evaluation process: audience feedback eg through questionnaires, interviews, discussion; formal evaluation by commissioning group; self-evaluation by devising group.

## Learning outcomes and assessment criteria

<b>Learning outcomes</b> On successful completion of this unit a learner will:	<b>Assessment criteria for pass</b> The learner can:
LO1 Understand techniques used to create material for a devised performance	1.1 assess ways in which devised performances are used 1.2 evaluate a range of techniques for creating a devised performance 1.3 select and justify techniques for a specific devised performance
LO2 Understand the process of translating a stimulus or commission into devised performance work	2.1 analyse the process of using stimuli as a basis for a devised performance 2.2 explain the process of negotiating a devised performance for a commissioning group
LO3 Be able to create and perform devised work for a target audience or commissioning group	3.1 create devised work for a target audience 3.2 organise performances of a devised piece
LO4 Understand the effectiveness of the created dramatic text in performance	4.1 organise appropriate methods of critical feedback 4.2 evaluate the effectiveness of a devised performance through critical feedback.

## Guidance

### Links

This unit has links with:

- Unit 44: Outreach Drama
- Unit 51: Preparation, Process and Production in the Creative Arts
- Unit 68: Theatre Directing
- Unit 69: Theatre in Education
- Unit 77: Writing for Performance.

### Essential requirements

Regular use of an appropriate studio rehearsal space is essential, plus access to lighting, sound and audio/video recording and playback equipment.

### Recommended reading list

ISBN 978-1-85459-961-2	John Abbot	2007	The Book How To Conduct Successful Improvisation Sessions	Nick Hern Books Ltd
ISBN 978-1-85459-523-2	Marina Calderone and Maggie Lloyd-Williams	2009	Improvisation In Rehearsal	Nick Hern Books Ltd
ISBN-13: 9781861265241	Tina Bicat and Chris Baldwin	2002	Devised and Collaborative Theatre A Practical Guide	The Crowood Press Ltd

# Unit 41: Movement for the Actor

Unit code: F/601/7488

QCF level: 4

Credit value: 15

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## Aim

The aim of this unit is to enable learners to use the body safely and expressively in performance by developing an understanding of the part movement, physical fitness and knowledge can play.

## Unit abstract

In whatever art form learners eventually major, whether it be acting, musical theatre, experimental or physical theatre, they will need to develop the physical attributes to sustain a healthy and long career. Through workshop activities, learners will acquire the practical skills and underpinning theoretical knowledge to assist in their development as performers. Learners will be encouraged to gain confidence in movement and to develop stamina, suppleness and strength based on a sound understanding of their own bodies.

Development in movement is incremental and so regular, practical training sessions are the principal vehicle for this unit. These will be underpinned by sessions on anatomy and physiology.

There will also be reference made to movement methodologies and how these may support the work learners do. Additionally, learners will study the importance of health and safety and supportive group work.

## Learning outcomes

On successful completion of this unit a learner will:

1. Understand the relationship between anatomy and how an actor moves
2. Understand own strengths and weaknesses in movement skills
3. Be able to devise a personal programme to develop and extend movement skills
4. Be able to apply movement techniques and skills to practical work.

# Unit content

## 1. Understand the relationship between anatomy and how an actor moves

The human form: structure; the spine; musculature; joints; cardio-vascular system; respiratory and nervous systems; tendons and ligaments; biomechanics.

Movement methodologies: Laban; Alexander; Feldenkrais; Pilates.

## 2. Understand own strengths and weaknesses in movement skills

Strengths and weaknesses: use of spine; posture; control; flexibility; balance; fluency; travelling; dynamics; transformation of own natural movement qualities; improved strength stamina.

Analysis, reflection and evaluation: observation; reporting; critiques

## 3. Be able to devise a personal programme to develop and extend movement skills

Exercise programme: relaxation; respiration; warm-ups and cool-downs; observation and imitation; vocabulary of movement eg based upon Laban motion factors; states of tension; fitness; strength; stamina and flexibility exercises; use of movement log to record programme and reveal understanding

## 4. Be able to apply movement techniques and skills to practical work

Physical skills: co-ordination; alignment; balance; control; focus; fluency; strength and stamina; dynamics; using rhythm and space; Laban motion factors eg weight, space, time, flow.

Physical technique: tumbling; period movement; mime; stage fighting; fencing; animal movement; movement changes through age; moving with speech/music; creating motif/tableau; physicalising text; working with others eg trust, balance, support, lifts and catches.

Monitoring: logs; DVD recordings of workshops and classes.

Analysis, reflection and evaluation: of self and others eg observation, reporting, critiques.

## Learning outcomes and assessment criteria

<b>Learning outcomes</b> On successful completion of this unit a learner will:	<b>Assessment criteria for pass</b> The learner can:
LO1 Understand the relationship between anatomy and how an actor moves	1.1 explain human anatomy and its specific significance for the actor 1.2 compare and contrast different movement methodologies
LO2 Understand own strengths and weaknesses in movement skills	2.1 assess own physical capability. identifying strengths and weaknesses 2.2 evaluate own improvement and adapt training programme as relevant
LO3 Be able to devise a personal programme to develop and extend movement skills	3.1 devise and implement a personal movement training programme 3.2 carry out regular practice including warm-up/cool-down and relaxation routines
LO4 Be able to apply movement techniques and skills to practical work	4.1 select and demonstrate movement technique and skills both in isolation and in group contexts 4.2 design and use appropriate recording to monitor movement in classes, performances and personal programmes.



## Guidance

### Links

This unit has links with:

- Unit 5: Alternative Approaches to Acting
- Unit 33: Innovative Theatre Performance Work
- Unit 49: Physical Theatre Performance
- Unit 72: Vocal Method in Context
- Unit 73: Voice and Speech Development and Practice.

### Essential requirements

Learners will need access to a dance studio with sprung floor for some (but not all) of this work, a range of individual mats, a range of suitable stimuli (music, spoken word, visual), video recording and playback facilities, anatomical charts and/or a skeleton.

### Recommended reading list

ISBN 0-413-34910-1	Jerzy Grotowski	1991	Towards A Poor Theatre	Methuen Publishing Ltd
ISBN 978-0-413-77194-0	Jacques Lecoq	2000	The Moving Body	Methuen Publishing Ltd
ISBN 0-413-71114-8	Lorna Marshall	2001	The Body Speaks	Methuen Publishing Ltd

# Unit 50: Popular Entertainment

Unit code: T/601/7441

QCF level: 5

Credit value: 15

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## Aim

The aim of this unit is to enable learners to explore the world of popular entertainment and to develop and perform work that is appropriate for this branch of the performing arts.

## Unit abstract

'Popular entertainment' is a catch-all phrase to describe performance work that has immediate audience appeal. It is work that sets out to entertain an audience and can take many forms. It encompasses the work of comedians, singers, actors, instrumentalists, storytellers, game show hosts, impersonators, drag acts, ventriloquists, magicians, puppeteers, contortionists, acrobats, animal acts, dancers, clowns and raconteurs. In addition, popular entertainers are constantly breaking new ground to invent ways to entertain an audience and this can involve the use of props, costume and new technologies.

The audiences for this kind of work can range from children's parties to nightclubs and from theatres to out on the street. It could also include work developed for a radio or a television audience. This unit enables learners to explore the historical, social and cultural context of popular entertainment work and to determine their own area of interest. Learners can develop and devise their own work for performance to a target audience.

## Learning outcomes

On successful completion of this unit a learner will:

1. Understand the nature and context of popular entertainment work
2. Be able to create popular entertainment work
3. Be able to take on the role of a popular entertainer
4. Be able to evaluate the effectiveness of own popular entertainment work.

# Unit content

## 1. Understand the nature and context of popular entertainment work

Historical, social, cultural: historical overview of popular entertainment eg court jesters, clowns in Shakespeare, Commedia dell'arte, influence of broadcast media on popular entertainment, folk dance and song; social significance eg use of satire, political subversion and commentary; considering what 'popular entertainment' means eg what makes something popular?, high class entertainment vs low class entertainment, subsidised vs commercial entertainment; cultural contrasts eg western compared to eastern traditions; good and bad taste; perceived exploitation eg strip clubs, lap dancing.

Forms and types: consideration of the many forms that popular entertainment can take eg cabaret, vaudeville, music hall, burlesque, variety shows, comedy clubs, light entertainment television and radio shows, pub gigs, street theatre, folk clubs, festivals, fringe, busking; consideration of the types of popular entertainment acts eg stand up comedians, ventriloquist, impersonators, circus acts, folk singers, solo acts, double acts, group acts, children's entertainers, mime artists, puppeteers, drag acts, erotic dancers, disc jockeys.

## 2. Be able to create popular entertainment work

Creating and making: exploring ideas and developing appropriate material eg script writing, song writing, choreographing, working out routines, devising, improvising, designing and making props/costumes/set, filming and recording material.

Planning and practice: analysing task requirements; creating a schedule which identifies timescales, milestones, deadlines, meetings with collaborators, rehearsal times

## 3. Be able to take on the role of a popular entertainer

Rehearsing: physical and mental preparation; learning material; making adjustments to performance through the rehearsal process; rehearsing the material eg learning lines; working with props eg costume; technical equipment eg microphones; learning steps; moves; songs; polishing and refining performance skills.

Performing: accuracy of performance skills eg hitting the mark, timing, positioning, pace, projection, spatial placement; using physical and vocal skills as appropriate eg vocal and physical control, effective use of physical and vocal range, use of space, manipulation and control of props and equipment, stage presence; making adjustments to performance as required.

Communication: getting the performance across to the audience; constant awareness of audience reaction; communicating, listening and responding to other performers; reacting to the audience and making any required adjustments or responses as appropriate; maintaining focus and concentration.

## 4. Be able to evaluate the effectiveness of own popular entertainment work

Evaluation: meeting original objectives or artistic intentions; audience and peer observation and feedback; testing and modifying material in response to feedback eg through 'critical friends', discussion groups, focus groups, questionnaires, professional mentor, venue manager, booking agent, press/broadcast critics.

## Learning outcomes and assessment criteria

<b>Learning outcomes</b> On successful completion of this unit a learner will:	<b>Assessment criteria for pass</b> The learner can:
LO1 Understand the nature and context of popular entertainment work	1.1 evaluate the meaning of popular entertainment 1.2 compare and contrast at least two types of popular entertainment 1.3 assess historical developments in popular entertainment
LO2 Be able to create popular entertainment work	2.1 plan the development of popular entertainment work 2.2 contribute to the making of a piece of popular entertainment
LO3 Be able to take on the role of a popular entertainer	3.1 apply appropriate skills to the rehearsal of popular entertainment material 3.2 apply appropriate skills to the performance of popular entertainment material
LO4 Be able to evaluate the effectiveness of own popular entertainment work	4.1 critically evaluate own role as a popular entertainer 4.2 assess, through analysis of feedback, effectiveness of own performance.

## Guidance

### Links

This unit has links with:

- Unit 1: Acting for Camera
- Unit 2 Acting for Microphone
- Unit 8: Choreography of Group Performance
- Unit 9: Choreography for Solo Performance
- Unit 13: Commercial Dance
- Unit 21: Dance and Health
- Unit 25: Dance for Musical Theatre
- Unit 50: Popular Entertainment
- Unit 58: Singing Techniques and Styles
- Unit 59: Singing for Musical Theatre
- Unit 60: Site-specific Performance.

### Essential requirements

This unit requires learners to have access to an appropriate venue or medium (eg DVD) to carry out their role as a popular entertainer.

### Employer engagement and vocational contexts

This unit gives learners an opportunity to develop work that is suitable for entertainment venues, managements, agents and festivals looking for popular entertainment acts.

### Recommended reading list

ISBN-13: 978-0786421985	David M. Inman	2005	Television Variety Shows: Histories and Episode Guides to 57 Programs	McFarland & Company
ISBN-13: 978-1250018434	Peter Filichia	2013	Strippers, Showgirls, and Sharks: A Very Opinionated History of the Broadway Musicals That Did Not Win the Tony Award	St. Martin's Press

# Unit 68: Theatre Directing

Unit code: H/601/7418

QCF level: 5

Credit value: 15

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## Aim

The aim of this unit is to enable learners to understand the role of the theatre director in the realisation of performance and to explore the history of directing as well as contemporary methods and approaches.

## Unit abstract

All directors are unique. Their individual method and approach to performance is a synthesis of their theatre knowledge and influences, their understanding of stagecraft and acting techniques and their own particular bias in the huge historical and artistic theatre panoply. The purpose of this unit, therefore, is to enable learners to find their own vision, methodology and aesthetic as a theatre director. For this to happen they will study both historical and contemporary approaches to directing, how groups and ensembles work and have knowledge of stagecraft, the way actors and performers work and the demands of text. They will also learn to cast appropriately and an awareness of differing venues, audiences, funding and production contexts.

Learners will then apply this knowledge, together with their own creative vision and insight, to directing a short live performance piece within set constraints of venue, budget and scale, and evaluate the results.

## Learning outcomes

On successful completion of this unit a learner will:

1. Understand how theatre directing has developed into its contemporary form and range
2. Understand the role, skills and methods of a theatre director
3. Be able to work with an ensemble in the rehearsal and realisation of a performance
4. Be able to realise and evaluate a performance.

# Unit Content

## 1. Understand how theatre directing has developed into its contemporary form and range

Origins: foundations of directing; previous artistic context; rise of realism; practitioners eg Duke of Saxe-Meiningen, Antoine, Reinhard; twentieth century developments in directing eg Meyerhold, Brecht, Grotowski, Brook.

Context: the social, political, cultural and historical context; responses to events and constraints eg Russian Revolution, wars, disasters, political events, censorship; influence of artistic style and design eg cubism, Craig; technical innovations eg lighting, stage machinery.

Contemporary directing: accounts of current context eg post-modernism, choreographic theatre; defining new audiences; practitioners; working directors eg Tim Etchells, Robert Lepage, Simon McBurney, Katie Mitchell, Mark Rylance, Deborah Warner.

## 2. Understand the role, skills and methods of a theatre director

Role: place in creative team; design and technical briefs; liaison with producers, funders and venues; overall 'vision'.

Skills: Personal organisation; preparation and research; rehearsal management and production scheduling; management of resources; use of director's working log.

Methods: Integration of influences into work; articulation of vision; approaches to text and meaning; development of production and timing.

## 3. Be able to work with an ensemble in the rehearsal and realisation of a performance

Working with performers: understanding how people and groups work; sustaining a supportive working environment; preparing performers for physical and cognitive work on the text; having knowledge of the techniques and work of other artists.

Rehearsals: linking working methods to overall vision and needs of production; working safely with regard to needs and limitations of cast; giving over of ownership to creative team and cast.

## 4. Be able to realise and evaluate a performance

Coherence and communication: clarity, integrity, consistency and meaning of performed piece of theatre; artistic synthesis eg commitment of performers, tempo-rhythm, use of technical resources.

Working within constraints: use of venue and space; technical resources; budget; playing time; appropriate use of performers eg casting.

Reflection and evaluation: critical vocabulary; analysis of self and ensemble in both process and performance; audience response; collecting data and measuring engagement; awareness of feedback; strategies for growth; identification of skills and techniques for development.

## Learning outcomes and assessment criteria

<b>Learning outcomes</b> On successful completion of this unit a learner will:	<b>Assessment criteria for pass</b> The learner can:
LO1 Understand how theatre directing has developed into its contemporary form and range	1.1 critically evaluate significant practitioners and movements in the development of theatre directing 1.2 explain the way in which theatre directing can respond to a cultural and social context 1.3 critically assess the work of contemporary theatre directors, defining their work in detail
LO2 Understand the role, skills and methods of a theatre director	2.1 explain the role of a theatre director 2.2 evaluate the skills that a theatre director needs 2.3 justify methods used in theatre directing
LO3 Be able to work with an ensemble in the rehearsal and realisation of a performance	3.1 create and sustain a productive working relationship with performers 3.2 select and justify rehearsal methods that prepare performers for a particular performance style or text
LO4 Be able to realise and evaluate a performance	4.1 direct a production within given constraints 4.2 evaluate the effectiveness of the process and performance and produce strategies for development.



## Guidance

### Links

This unit has links with:

- Unit 1: Acting for Camera
- Unit 2: Acting for Microphone
- Unit 3: Acting for Musical Theatre
- Unit 4: Acting with Masks
- Unit 5: Alternative Approaches to Acting
- Unit 6: Applied Contemporary Performance Practice
- Unit 29: Devising Performance
- Unit 32: Historical Context in the Performing Arts
- Unit 33: Innovative Theatre Performance Work
- Unit 43: Naturalistic Acting
- Unit 60: Site-specific Performance
- Unit 69: Theatre in Education.

### Essential requirements

Learners must have access to a performance venue and studio rehearsal space with related technical support and a stock supply of costumes, set and props.

Centres should ensure that learners can see and compare the live work of different current directors, even if they are unable to see the live work of those they have nominated for study.

### Recommended reading list

ISBN 13: 9781408127650	Rob Swain	2012	Directing - a Handbook for Emerging Theatre Directors	Mutheun Drama
ISBN-13: 978-0415404396	Katie Mitchell	2008	The director's craft: A handbook for the theatre	Routledge
ISBN-13: 978-0141189222	Peter Brook	2008	The Empty Space	Penguin Classics