

BTEC Tech Award 2022 in Performing Arts

Performing Arts

External Assessment: Responding to a Brief



Sample Marked Learner Work

January 2024

Component 3: Responding to a Brief

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You will need to refer to the BTEC Reformed Tech award Performing Arts [specification](#) alongside these sample materials.

Note:

The Pearson Set Task and the learner's work used for this sample marked learner work are taken from the June 2023 series.

You are reminded that you need to use the relevant Set Task for the series in which your learners have been entered.

Introduction

The following sample marked learner work has been prepared as guidance for centres and learners. It can be used as a helpful tool when teaching and preparing for external units.

The SMLW includes examples of real learners' work, accompanied with examiner tips and comments based on the responses of how learners performed.

Each task/activity will show the learner's response, followed by comments by the Lead Examiner. Tips may be offered where relevant.

The marking grids for each task/activity are also included for reference.

Pearson Set Task

A well-known regional arts centre is hosting a celebration event. The event will feature a series of performances to showcase work created and performed by young people. The event is funded by the local council, and it is free to take part.

The celebration event creates an important opportunity to support the creativity and artistic achievements of young people. The event aims to celebrate the positive impact young people have on their wider community.

You have been commissioned by the arts centre to take part in the celebration event. The arts centre has set the stimulus for the performance as:

‘Truths and Lies’

In response to this stimulus, you must work as part of a group of between three and seven performers and a maximum of four designers* if applicable.

You have to create a workshop performance (7 to 15 minutes) that communicates ideas and creative intentions to a specific target audience that is suitable for the celebration event. The aim of the workshop performance is to promote the event and to engage people with the performing arts.

During the task you must join in discussions and practical activities to shape and develop original material.

You should spend approximately eight hours working with your group developing ideas and rehearsing for the performance.

You will need to keep records of how you developed your ideas and skills to support your written submissions.

Performers must perform in the workshop performance.

Designers must pitch/present their ideas to the invited audience.

As a performer, you will need to perform as part of a group and work together applying skills and techniques to communicate the group’s creative intentions.

As a designer, you will present your design ideas showing how you applied skills and techniques to communicate the group’s creative intentions.

At the end, you will evaluate your workshop performance

Sample Marked Learner Work

Learner 1

Total Marks Awarded: 47

General Comments: Overall, a good response to the brief. The purpose and creative intentions are in keeping with the requirements of the brief. There is an overall appreciation of the wider context such as the commissioning body and target audience, and the work goes beyond a simple interpretation of the theme.

Activity 1 (Ideas Log)

Assessment Objective 1: Understand how to respond to a brief

The concept of our performance piece is a story about young people being stereotyped and discriminated against by the authorities, police and the media. Within our performance we have chosen to incorporate styles of acting and dance together to share the creative and artistic talents of our team. We will be using naturalistic drama to inspire and educate our target audience around the issue of discrimination. Within the dance sections of our performance we will be including a range of styles such as commercial, jazz and lyrical.

We will aim our performance at multiple target audiences, for example parents, police and the media, with the aim of showing them the positive impact young people can have in society. Our team wants to expose myths surrounding young people and remove any preconceived ideas and stereotypes. Our performance hopes to make older generations change their perception of young people and showcase the positives that teenagers can bring. As a team we will do this by showing the contrast between how the media, authorities and police present teenagers (the lies) compared to the truth.

There are many resources our team needs to effectively develop our performance. We will need a clear, concise plan of our performance including a clear and well written script to work from. The responsibility of creating and forming this plan and script is to be shared equally between all members. During our rehearsal periods we also need a large space with mirrors to allow us to effectively choreograph the dance elements of our piece. A stage will be essential for us to develop our projection and expression skills therefore preparing us for the live performance at the arts centre. Another resource we need to develop is music. As a team we needed to cut certain parts of songs to fit with our choreography and find different sound effects from platforms, such as youtube and soundcloud to give our piece an impactful element that entertains our target audience and fits the 'celebratory' element of the brief.

Our performance meets the requirements of the brief because all the development process, choreography and script writing has been done by ourselves. This not only demonstrates our creative flair and talents, but also shows our willingness to work hard and support local community projects. This further emphasises the theme of the show which aims to celebrate the talent and capabilities of young people. To further explore the brief of truth and lies we will use the dance style of hip hop to metaphorically mirror the ideas of gang culture. In contrast to the lies presented by the media our team will include an upbeat jazz dance piece to represent the truth behind young people and young role models and the positive attitudes that come with them. I understand that the piece is being performed at the local arts centre and is funded by the council. For this reason we want to invite many community members to watch as our target audience - this includes police, teachers, parents and even young people themselves. This is to show the council how we can make a difference to our local community by educating them on better ways to co-exist.

Our performance meets the requirements of the brief because all the development process, choreography and script writing has been done by ourselves. This not only demonstrates our creative flair and talents, but also shows our willingness to work hard and support local community projects. This further emphasises the theme of the show which aims to celebrate the talent and capabilities of young people. To further explore the brief of truth and lies we will use the dance style of hip hop to metaphorically mirror the ideas of gang culture. In contrast to the lies presented by the media our team will include an upbeat jazz dance piece to represent the truth behind young people and young role models and the positive attitudes that come with them. I understand that the piece is being performed at the local arts centre and is funded by the council. For this reason we want to invite many community members to watch as our target audience - this includes police, teachers, parents and even young people themselves. This is to show the council how we can make a difference to our local community by educating them on better ways to co-exist.

We have been inspired and influenced by the choreographer Kate Prince.

This is where the dancers create frozen images of moments in time and combine the moments together through dance. This is an effective strategy to help us combine the dance and acting elements of our work together and creating piece that flows nicely from one element to the next.

Within our team discussions I suggested a variety of ideas. For example I came up with many music options that would fit the brief perfectly. Another suggestion was that our team uses a combination of dance styles to show contrast between the truth and lies. An example of this would be the slow, fluid movements used in our lyrical choreography contrasting with more aggressive hip hop styles.

Within our development process the main method we used was to take a few small actions and develop these into a longer motif. For example each team member created a gesture related to knife crime, we then combined these to make a short motif and developed the motif through use of choreographic devices such as canon, levels, speed, and direction. Another process we used was to listen to the music choices we had gathered and improvised a movement sequence that felt right alongside the rhythm and mood. This worked really well as it allowed us to develop characters in our dance pieces, becoming fully involved in the piece and then we began adding scenarios to further develop the choreography.

Lead Examiner Commentary

The response is thorough and thoughtful. There is ownership of the ideas and an understanding of how the ideas meet the requirements of the brief. Whilst the ideas being explored cover serious issues, the need for the work to contribute to the celebratory nature of the event is considered. There is an ongoing sense of effective group work, and the ability to collaborate at the ideas stage. The learner articulates their groups ideas and says how they contributed. Resources are considered and there is an effective approach to planning and managing a performance project. There are links to the brief throughout the activity. The response is detailed and it is clear to follow.

Mark: 12

Tips (optional)

Take time to explore the options for how best to respond to the brief. Break down the commission brief to clearly see the different elements that a good ideas log can respond to. Consider alternatives in terms of how to best create a piece of performance that would engage the commissioning body and fully meet the requirements of the given vocational scenario.

Activity 2 (Skills Log)

Assessment Objective 2: Select and develop skills and techniques in response to a brief

My role within my performance is an actor and a dancer, however in the development and rehearsal process I will take on other roles within my group. My responsibilities include a script writer, director and choreographer. These are imperative when creating a piece that is high quality and professional enough to be showcased at a celebration even at the arts centre. My role as an actor requires me to perform dialogue and characterisation at a high quality whilst also showcasing my confidence, hardwork and determination. My role as a dancer also requires me to perform to a high standard whilst effectively telling the story and conveying the idea of the brief through the use of dance and movement, creative ideas, rhythm, musicality and timing will also be crucial. My role within my team, as both an actor and a dancer, also requires me to showcase the creative flair and artistic achievements of young people therefore, my skills will need to be developed and improved. This allows me to showcase them to the audience effectively. Also, as a performer my role requires me to communicate the ideas of truth and lies effectively whilst also fitting the other requirements of the brief. I will need to continue to develop skills such as clarity and vocal expression whilst becoming an actor, but also having impeccable focus and energy throughout the different dance pieces, using expression through my body and face to convey key messages.

Within my performance I selected a variety of different techniques and skills that would be necessary when performing my piece. I selected facial expressions as a skill to improve as it is imperative when communicating the story. When communicating their achievements through dance styles I will use a pained expression to show the violence involved with knife crime and gang culture, however, when I showcase positive achievements of young people i will use joyful and euphoric facial expressions to not only showcase their talents but to also contrast the other dance pieces (to fit the requirement of truth and lies). When taking on my

role as an actor I selected confidence, projection and posture as important skills, to showcase a high quality and professional performance.

During the opening scene when I am introducing the group and explaining the theme of the piece I will stand tall, make eye contact with the audience and use effective projection to ensure I engage the audience. Other skills and techniques both me and my team will be using is; body language to engage our audience, proxemics to create different spatial dynamics and vocal projection to ensure all of our lines are heard clearly and loudly. We have also selected a range of techniques such as canon, unison, formations and still images within our dance pieces, to appeal to the audience and add exciting elements to the performance.

Within our performance we have chosen to create a trio highlighting the violence involved with gang culture and knife crime and what tragic effects that can have. As a team we discussed what dance style would be the most effective and we decided on a hard-hitting commercial / Hip Hop dance. Within this dance we communicate the preconceived ideas that many people have surrounding teens and the lies that are created by the media and the authorities. In an attempt to communicate this to our audience I used pained facial expressions, impactful moves, low level posture, aggression and strength when dancing and a variety of body language to showcase the frustration and anger surrounding the lies created surrounding young people. As a team we also decided to showcase the element of the brief surrounding positivity and the achievements that young people have. In order to fully communicate this element and theme of our performance we created a fun, upbeat dance to the song King is Born. This section of our performance highlights the talents of young people. For example I used musicality to choreograph a rhythmic happy dance that would get the audience engaged and hopefully clapping along. I used proxemics and spatial awareness to ensure the dance had interesting formation. I also had to include flexibility when performing an acrobatic trick within my piece. We also decided to focus a section of our performance on the truth element of the brief. In order to communicate this effectively we decided to create a conversation style scene that included many shocking facts and statistics surrounding teens. I used vocal projection within this scene so all of the audience could hear my lines. I also used a shocked tone of voice when saying my lines to fully embody my character.

We decided that we needed to work on vocal projection, emotiveness and our confidence. In order to develop these skills we undertook different acting workshops and completed different breathing exercises and projection warm ups to improve our projection for our acting scenes. For our dance elements we also had to improve on skills such as our flexibility for the high kick. To improve this skill we completed corner work and repetition exercises using different actions to improve our flexibility, coordination and strength. We also needed to improve our confidence so we videoed our rehearsals and watched them back and also used mirrors within our rehearsal process to ensure we knew our cues and our spatial awareness.

As we have decided to use Kate Prince's picture postcard technique we need to develop clean lines, focus and balance in our chosen positions. Holding these for the appropriate time will allow them to stand out to the audience. To develop these skills we have continued to repeat these moments, developing movement memory and accuracy. We also checked the perspective of the audience by taking photos of these moments and analysing them. We have further used Diversity's Black Lives Matter piece and took the idea of props to represent key messages from it. In their dance they use a flag to represent race equality but we have decided on sexuality, a pride flag representing how younger people are more accepting of diversity as a positive element to our piece.

Lead Examiner Commentary

The skills log has a good level of detail, with clear examples supporting statements of intent. The development process is relevant and informed. There are secure connections between the skills and techniques being used and the requirements of the brief. Where the influence of practitioners is referenced, it is understood and practically applied. The skills log is mostly effective in switching from the exploration phase (ideas log), to the development phase, where the learner effectively outlines how the ideas were realised practically, using relevant skills and techniques. There are some clear examples of how ideas will be communicated in performance, through the use of particular skills and techniques. There is clear evidence of good working practices.

Mark: 12

Tips (optional)

Give attention to the development of skills and the 'how' they were adapted or developed. Keep a connection to the brief so the development phase refines the work in keeping with what is being asked for. Do not move away from the creative intentions, but say how skills were used, developed and/or adapted so that ideas could be achieved.

Activity 3 (Performance Workshop)

Assessment Objective 3: Apply skills and techniques in a workshop performance in response to a brief

-Video evidence High Mark Learner Practical evidence for Activity 3

Lead Examiner Commentary

The performance has been created in direct response to the brief, and shows an overall good appreciation of the wider context of the brief, as well as responding to the theme. The learner is confident and focused. The creative intentions are communicated through the mostly effective use of relevant performance skills. The work is original and the learner has ownership of the ideas being communicated in performance. The group interact effectively and communication with others in performance is competent. There is an appropriate level of sense of occasion. The work is developed sufficiently that the performers are considered to be well prepared and comfortable in performing their piece.

Mark: 14

Tips (optional)

Respond to the brief in full, not simply use the theme as a stimulus. The work should be well rehearsed and learners should be comfortable performing to an audience, but it is not necessary for full production values to be in place.

Better responses are those that have been explored and developed so themes and ideas and creative intentions are understood by the learner. The work should be likely to engage the commissioning body and be suitable for the identified target audience. Activity 4 (Evaluation Report)

Assessment Objective 4: Evaluate the development process and outcome in response to a brief

I believe that our performance was suitable for the arts centre celebration event as it included a variety of media, for example our choice of songs, dance and acting. This allowed us to keep our audience engaged and intrigued throughout our performance and ensured our key theme of truth and lies were communicated effectively. A method we used to ensure this happened was a range of dance styles including lyrical, commercial and contemporary. This allowed us to further tell our story and effectively convey our ideas and themes. For example our dance routine to the song King is born, was an upbeat commercial style and enabled us to emphasise the positive impacts teenagers can have on the wider community. We also decided our performance was going to include naturalistic drama, facts and statistics to fit the element of the brief, truth and lies. However on reflection I feel that we could have explored this further by devising more in depth acting scenes rather than focusing on statistics and direct address. Actually presenting characters and their situations may have been a more effective and dramatic way to tell our story as the audience would develop empathy and experience what our character felt. We could have done this by further using Diversity as an inspiration and model how they brought the story of George Floyd in their dance routine through physical theatre. Initially my group worked hesitantly. I believe this was due to a lack of confidence and comfortability working in front of our peers. However, we developed this quickly by completing group discussions and workshops. The challenges we faced were members of our team weren't always present or punctual during rehearsals meaning certain lines and dance sections weren't learnt fully or performed as effectively as possible. As an individual I brought plenty of ideas and materials to group discussions and rehearsals that contributed positively to the final performance, because of this all members of my team gained creative ideas and insights from me.

During a last minute rehearsal my team made a decision to change the actor opening the performance as they didn't feel confident or comfortable with their lines therefore I had to use my initiative and resilience to take on this role to benefit the overall performance. However because of this the performance lacked flow and energy from the beginning, perhaps losing some effect. This was frustrating as we wanted to capture the attention of our audience from the start and allow them to fully immerse themselves into our performance. I had impeccable levels of focus throughout and communicated our narrative effectively and professionally. All members of my team supported each other even when small things went wrong and covered up any mistakes effortlessly showing our willingness to overcome adversity and keep going to get the job done.

During our performance and dance routines we included canon sections that perfectly demonstrated our timing and accuracy skills. This allowed us to create a violent, sombre atmosphere in our pushing on routine and had an effective impact on our audience. During this dance we also communicated the ideas of teenagers and how they can be perceived

negatively by the older generation, the authorities and the police through the domino effect. As each dancer completed their movements to symbolise knife crime the audience could see the isolation and rejection felt by thousands of teenagers involved with gang culture. Along with this, each team member confidently delivered their lines further engaging the audience and fitting the naturalistic drama style we chose. We also used a combination of dancing and acting to make our performance powerful whilst also telling our narrative clearly. The songs 'Pushing On' reflects the struggles of the younger generation and 'Cant Hold Us' ended our piece on a high showing young people continue to fight for truthful opinions of them to be put into the public view.

In order to improve our performance I would've liked to include more complex dance movements in certain sections. This was held back by the skills of some team members. We used actions to tell stories rather than including technically complex dance combinations, however I do feel in ways this worked as it allowed us to focus more on the brief and requirements rather than just dancing with no intent. Within our performance we could've improved our scenes by including more lines, statistics and facts to further tell our narrative and keep the audience engaged throughout.

Lead Examiner Commentary

The learner presents an evaluation that comments on their individual contribution and the piece as a whole. It covers the early phase of exploration and development as well as the performance outcome. Examples are given to support comments and findings. In places the report takes an analytical approach, keeping close reference to the brief and the groups intentions, rather than simply describing the process again. There are effective ideas for future development. There is evidence of honest reflection and this has resulted in an overall competent evaluation.

Mark: 9

Tips (optional)

Comment on individual as well as group work. Refer back to the creative intentions for the piece, and keep this in relation to the wider context of the brief. Balance the evaluation across the different stages of the work, including the exploration and development stages as well as the performance outcome.