



Bryntirion Comprehensive School

BTEC Level 3 Performing Arts

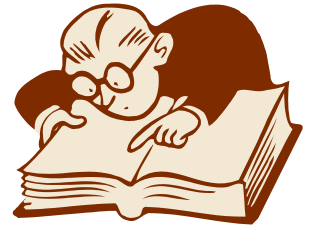
Student Handbook

Merlin Crescent Bridgend, Mid Glamorgan, CF31 4QR, 01656 641100



What are Vocational Qualifications?

Vocational qualifications are nationally recognised qualifications. They are different from traditional GCSE and A Levels because they are linked to a particular area of work.



What makes Vocational Qualifications different?

- Students develop skills, knowledge and understanding in the vocational area they are studying.
- Each vocational course is made up of a number of units, allowing students to build up their qualification in stages.
- Students are assessed through coursework.
- Students produce evidence for their key skills qualification through their vocational course.
- Students take responsibility for their own learning by planning their work, doing research and regularly reviewing their progress.



Why do we offer BTEC courses?

- They prepare students for the world of work and provide a good starting point for other qualifications such as NVQs that can be studied in the workplace.
- Employers value the qualities that vocational students bring to the workplace e.g. organisation, time management, communication and research skills.
- Universities value the independent study skills that vocational students bring to their courses.
- The courses are flexible so that they meet the needs of a wide range of students. They are available at different levels in a variety of formats. They can be taken alongside other qualifications such as traditional GCSEs, A levels.
- They give students the opportunity to try a range of activities such as designing products, organising events, investigating how professionals work and working in teams.





What will happen in lessons?

The lessons will vary according to the subject and level but all students should experience most of these activities:

- Discussion - one to one or in groups
- Research - group or individual using a variety of methods
- Evaluating outcomes- manually or using ICT
- Presentations/critiques - in groups or individually
- Practical work
- Display work
- Visits to organisations/museums
- Work with established artists



Which styles of teaching will be used?

Different styles of teaching will be required throughout the course. This will depend on the unit being taught, the stage of delivery and the type of assessment required for that unit.

- **Teacher input**

At the start of a unit there will be a lot of teacher input; question and answer sessions, discussions, note taking and handouts. This may all happen at the beginning of a unit or at different points throughout the unit. It is important to note any information you are given, as it may be required at a later stage in the unit.

- **Student investigation**

Once the assignment has been explained and the tasks have been set, you will have to work on your own and develop design ideas, creating a final outcome to meet the requirements of the task. **The work you produce must be your own; you can use visuals from magazines or the internet, however you must use these as a starting point and develop your own ideas and inspirations. You will not be allowed to copy the work of other students.** You will have to check regularly with your teacher to make sure that your work is correct and to discuss any ideas that you want to develop.

- **Group work**

For some tasks you may have to work in a group, either to find information or to produce evidence. This is quite acceptable providing that all students



take an equal share of the work and that individual contributions are identified.

- **Practical Work.**

Making something such as a display in Retail or a piece of art in Art and Design

- **Learning by experience**

Learning by experience and is usually done in the workplace (e.g. work experience or work placement) or by setting up work situations in the classroom (e.g. a role play of a business interview). Whether real or pretend, a lot can be learned from this type of situation and it is important to make the most of it by preparing thoroughly beforehand and recording any information you find. Inviting visitors into school from the vocational area is another good way of linking your work with what really happens in the workplace.

Developing skills

During your course you will be taught many skills:

- communication skills
- research skills using a variety of methods
- I.C.T. skills using a variety of programs
- practical skills using different techniques and equipment
- presentation skills using a variety of formats
- organisational skills

You will be expected to practise these skills and apply them where appropriate throughout the course.





What will be expected of you?

You will be expected to do all of the following as part of your day-to-day work

- Read and research
- Keep a record of the information you find and the sources
- Plan your work in a logical order and keep a record of your progress
- Talk to your teachers about your ideas and how to achieve the best results
- Produce drafts and final copies of your work
- Produce good quality work with high standards of grammar and spelling
- Present your work in a suitable format according to the purpose and the audience
- Evaluate your work and make suggestions for improvement
- Meet deadlines
- Keep a record of the work you have completed, including the grades and points you have been awarded



Who will be involved with each course?

Subject teachers (assessors)

They are responsible for planning lessons, preparing resources, assessing work and making sure that the units are completed on time.

Lead internal verifier (IV)

This is the teacher in charge of the course. Mr C. Hawkes is in charge of the courses you will be following. She will make sure that the units are being taught correctly and that sufficient resources are available. She will check (IV) the assessment of all teachers on the course and work with the external verifier.





Quality Nominee

This is Mr G. Mahoney and she oversees all of the vocational courses to make sure that standards are being met. This will be done by:

- Visiting lessons
- Looking at students' work
- Collecting information on student achievement
- Surveying teacher/student views

External Verifier

This person has knowledge of the subject and the course and may visit to sample the work from a unit.

Exam Officer

The examinations officer is Mrs J Evans and she is responsible for registering students for the course and for claiming qualifications.





Qualification Structure

The Pearson BTEC Level 3 Diploma in Performing Arts is 120 credits and has 720 guided learning hours. It consists of **three** mandatory units **plus** optional units that provide for a combined total of 120 credits (where at least 90 credits must be at level 3 or above).

Unit	Mandatory units	Credit	Level
1	Performance Workshop	10	3
3	Performing Arts Business	10	3
7	Performing to an Audience	10	3
Unit	Optional units		
5	Rehearsing for Performance	20	3
9	Devising Plays	10	3
13	Contemporary Theatre Performance	10	3
14	Musical Theatre Performance	10	3
18	Auditions for Actors	10	3
21	Drama Improvisation	10	3
28	Storytelling as Performance	10	3
30	Singing Skills for Actors and Dancers	10	3

The Pearson BTEC Level 3 Subsidiary Diploma in Performing Arts is 60 credits and has 360 guided learning hours. It consists of **one** mandatory unit **plus** optional units that provide for a combined total of 60 credits (where at least 45 credits must be at level 3 or above).

Unit	Mandatory units	Credit	Level
7	Performing to an Audience	10	3
Unit	Optional units		
13	Contemporary Theatre Performance	10	3
14	Musical Theatre Performance	10	3
18	Auditions for Actors	10	3
21	Drama Improvisation	10	3
30	Singing Skills for Actors and Dancers	10	3





Unit Details

Unit 1 Performance Workshop

Aims and purpose

This unit allows learners to explore the process of making performance and to experiment with and try out performance ideas in practical workshop situations.

Unit introduction

The unit emphasises how the performing arts interrelate, and encourages learners to work across the disciplines of dance, drama and music, although one form is acceptable. It gives learners an exciting opportunity to explore and integrate the skills they are developing to create performance material.

Workshop processes will include the developing of ideas through research and practical exploration, shaping and rehearsing of material, and performing the work to an audience. Learners will also evaluate the material created for performance and consider its effectiveness.

It is suggested that learners will work on two workshop performance; one devised from scratch, using stimuli which may come from one or a range of sources, and the other using scripted or other prepared material as the starting point for the development and rehearsal process. Work should ideally involve the integration of dance, drama and/or music although work that uses only one discipline is acceptable.

Work for this unit will be created and evaluated within a vocational context. To this end, learners must be aware that they are essentially creating a product for an audience, and need to evaluate its potential accordingly. The skills and techniques developed in this unit, together with an understanding of the generation of work for a target audience, will provide learners with a valuable foundation for progression to higher education and/or careers within the performing arts industry.

Learners should take part in at least two workshop performances. One performance must be of a pre-existing work, for example script, score or choreographic instruction; the other a piece of original work.

Learning outcomes

On completion of this unit a learner should:

- 1 Be able to interpret ideas for performance material
- 2 Be able to apply ideas creatively
- 3 Be able to take part in workshop performances
- 4 Understand the workshop process in light of performance.





Unit 3 Performing Arts Business

Aim and purpose

In this unit learners will gain an understanding of how a range of performing arts organisations are managed structurally and financially; they will identify potential employment opportunities within these areas of the performing arts industry.

Unit introduction

Learners will discover a variety of employment opportunities available in the performing arts sector. They will gain an increased awareness of a range of jobs and roles which they may not otherwise have considered, such as those concerned with organising, servicing and managing the performing arts. Learners will also look at the training required and the most likely career pathways for selected areas of work as well as considering the freelance and more flexible routes.

Good financial management and structure is the key to success for any business. No industry can function in a commercial world without reference to sound business practice. Financial implications are constantly behind creative planning. Learners will prepare a production budget gaining knowledge of the various costs and considerations involved from ticket prices to royalties to hire costs. They will look at the various means by which productions and performances may be funded in the public and private sectors. Learners will also become aware of a variety of commercial companies and agencies which support the industry.

Learning outcomes

On completion of this unit a learner should:

- 1 Understand employment opportunities and requirements in the performing arts sector
- 2 Know different types of organisations in the performing arts sector
- 3 Be able to manage financial controls for a performing arts event.





Unit 5 Rehearsing for Performance

Aim and purpose

The purpose of this unit is to enable learners to gain experience of rehearsal methodologies, processes and techniques, and to encourage them to apply these when rehearsing towards a public performance.

Unit introduction

For this unit, learners will be designated a performance role or roles within a performing arts company, planning and rehearsing material towards public performance. Assessment of the unit includes performance skills and techniques developed and applied during the rehearsal process. Centres may wish to combine this unit with the *Performing to an Audience* unit in order to assess performance skills realised in a final production.

This unit should be set within a context that reflects the working environment and conditions of a professional company rehearsing towards public performance. The rehearsal process is an exciting time, allowing performers to develop, manage and ultimately achieve ownership of the roles and material they are helping to create. This unit will allow learners to realise and build on performance and workshop techniques they have developed in other units and areas of experience. Learners are encouraged to experiment with their own creative ideas, as well as the ideas of others; to learn how to negotiate and adapt within an ensemble company and to use the rehearsal process as an opportunity to take risks in the exploration of material.

It is important that, as performers, learners are also able to develop independent research skills, and can selectively apply their findings in rehearsal to enrich their exploratory work, and help them develop a meaningful role on stage.

Within the context of rehearsing towards a public performance, learners will be expected to exercise and cultivate a professional attitude in a range of areas including time management, personal responsibility (eg health and safety, and conducting solo work away from rehearsals), and collaboration and negotiation with other members of the company. Learners will be expected to review and evaluate the rehearsal process regularly, monitoring their own progress and contributions as a member of a working ensemble, and helping to ensure that the rehearsal process leads towards the highest possible standard of public performance.





Learning outcomes

On completion of this unit a learner should:

- 1 Be able to contribute to the rehearsal process
- 2 Be able to select and apply appropriate rehearsal and performance skills
- 3 Be able to progress rehearsal and performance skills/techniques in response to feedback and evaluation.





Unit 7 Performing to an Audience

Aim and purpose

The aim of this unit is to give learners experience of performing a role as part of an ensemble presenting rehearsed work to a live audience in an appropriate vocational setting.

Unit introduction

This unit focuses on the realisation of rehearsed performance work to a live audience. It can therefore be seen as the 'icing on the cake', the culmination of prior training, skills development and rehearsal work applied in the relevant performance discipline.

Centres are encouraged to reflect professional vocational practice as much as possible in delivering this unit, affording learners as realistic as possible an experience of live performance. Prior to the delivery of this unit consideration should therefore be given to auditioning and interviews, to a concrete and exhaustive rehearsal and preparation schedule, and to preparing an appropriate and well-resourced platform for the performance.

The learner will focus their individual strengths in a performance role within the context of a full-scale theatrical performance. The term 'theatrical' is used here to mean any live performance event offered to an audience, in an appropriate venue or space licensed for the purpose. Learners will gain a realistic experience of carrying out a defined performance role or roles, and of transferring and applying relevant performance skills. The work will be offered to a live audience, whose experience and judgement of the performance should reflect those of a paying customer.

Learners will bring to this unit the specialist skills they have already acquired, and will use the unit as a vehicle for delivering a vocationally realistic performance. This unit reflects the fact that every live performance has a unique and changing set of creative problems and challenges. The experience gained through this unit will enable learners to meet similar challenges in the future, whether seeking work in the profession, or progressing to further study in higher education.

Learning outcomes

On completion of this unit a learner should:

- 1 Be able to undertake a performance role for a live audience
- 2 Be able to interpret performance material for an audience
- 3 Be able to perform a role, communicating meaning to an audience
- 4 Be able to work with discipline within an ensemble.





Unit 9 Devising Plays

Aim and purpose

Learners will be creating pieces of performance and writing from practical drama workshop activities. Learners will develop skills and techniques for generating performance material.

Unit introduction

The prime focus of the theatre practitioner's interest in performance material is often the scripted play. It is, of course, the case that the author of a script has devised a play. The process of devising plays requires a demanding and subtle set of skills. The playwright often experiences a lonely and fraught period while the content of the play slowly reveals itself on the pages of a script.

This unit requires learners to engage with the devising process in a group context, thus allowing the group to choose their own subject or theme for the play. The process of creating the play will become the responsibility of the group who will need to share the necessary tasks that will result in a unique and original performance piece. The chosen content of the play will govern the attendant research required to ensure that the content is viable and fit for purpose. The form and structure of the play will be fashioned to the content by the group who can decide on the most appropriate forms for their purposes. The creation of an original play possesses its own satisfaction and is most useful to the professional theatre company when they have been commissioned for a particular purpose, perhaps in response to an education project or as a contribution to a themed arts festival. Equally, the learner can gain an insight into the thinking that has created a scripted play where the content, form and structure are received as a given but have emerged from careful considerations of the subject of the play. Learners will consider how best this might be presented when accounting for a specific audience and a particular set of staging conditions.

Learners should devise a play lasting between 15-30 minutes.

Learning outcomes

On completion of this unit a learner should:

- 1 Know how to use stimulus material
- 2 Know how to develop and shape ideas
- 3 Be able to rehearse for a devised performance
- 4 Be able to perform devised drama.





Unit 13 Contemporary Theatre Performance

Aim and purpose

This unit looks at the movements in dramatic writing from 1930 to the present with specific interest in how they may be interpreted and performed. The application of modern acting techniques such as those developed by Stanislavski and Brecht allows learners to experiment with performance style.

Unit introduction

The art of the playwright has been in existence for at least 2500 years. During that time there has been a steady development in the style and content of work written for the theatre. New forms come into existence, sometimes as innovations, sometimes returning to a forgotten form that is thereafter given a new treatment.

The work of the masters of the nineteenth century, such as Ibsen, Strindberg and Chekhov, has inspired a sea change in the theatre. Not only has their influence been obvious throughout the twentieth and twentyfirst centuries but a number of writers have moved the art on and created a robust and vigorous series of movements that have become established in the world theatre scene. From the works of Bertolt Brecht to John Osborne, Caryl Churchill to Mark Ravenhill and beyond can be found a rich and varied range of examples of contemporary theatre.

Learners will be given the opportunity to study contemporary theatre scripts and then apply their acting skills from a fully creative and imaginative standpoint. Consequently, most of this unit has a practical focus while still paying attention to relevant research into the chosen performance material. This research will be the basis of practical work conducted in the workshop and in rehearsals leading to the performance of two contemporary texts. Attention will be paid to character interpretation within a relevant acting style. Learners might also challenge the received conventional style of any chosen work by experimenting with a text in a variety of styles.

For the purposes of this unit a contemporary text will be deemed to be any play written since 1930.

Learners must work on at least two contrasting texts. The performances may be an extract from the texts, lasting a minimum of 10 minutes each.

Learning outcomes

On completion of this unit a learner should:

- 1 Be able to research contemporary texts
- 2 Be able to interpret and realise contemporary texts
- 3 Be able to rehearse contemporary texts for performance
- 4 Be able to perform contemporary texts.





Unit 14 Musical Theatre Performance

Aim and purpose

The aim of this unit is to enable learners to take part in a performance of musical theatre. Learners will rehearse a role (or roles) which require them to use acting, singing and dancing skills in a musical theatre performance.

Unit introduction

Musical theatre is an exciting and popular art form that combines singing, dancing and movement. It takes many forms, including large-scale Broadway and West End musicals, pantomime, opera, operetta and plays with significant music and movement content. There is a vast repertoire of material available and learners will have the opportunity to interpret and perform in musical theatre work selected to suit their interests and abilities. Musical theatre combines the skills of acting, dancing and singing and this unit is about exploring the interaction between these three performance skills and applying them appropriately to meet the performance requirements of particular pieces. Staging a musical number demands a high level of concentration, stamina and the ability to coordinate a range of performing skills. Performers in musical theatre need to be multi skilled. As well as being able to act, they are required to take part in dance routines and have the ability to sing. Learners will rehearse and perform a role within a musical theatre performance in order to gain the experience of combining acting, singing and dancing abilities and skills. This unit provides a particular context in which skills acquired in specialist acting, singing and dancing areas of the qualification can be applied and developed. Musical theatre is a significant area of employment within the live and recorded performance branch of the industry, with opportunities for chorus and ensemble work as well as leading roles. It requires actors who can sing and dance; dancers who can act and sing; singers who can act and dance and performers who may have all three skills in more or less equal measure.

Learning outcomes

On completion of this unit a learner should:

- 1 Understand a role or roles in a musical theatre work
- 2 Be able to apply the appropriate performance skills
- 3 Be able to rehearse for a role in a musical
- 4 Be able to perform a role in a musical.





Unit 18 Auditions for Actors

Aim and purpose

This unit equips learners with the planning skills and key acting techniques to deliver effective audition performances for employment in live theatre and filmed media.

Unit introduction

In order to gain work, actors are usually required to audition. The audition should be a piece of perfection, thought about, rehearsed and honed with at least as much attention as would be given to any full-length play.

It is essential that audition pieces be chosen carefully. Learners must develop awareness of their own acting strengths and weaknesses, and of their own personal behaviour within an interview situation. They should also discover the extent of their versatility as a performer in a range of areas, including: character portrayal; voice; speech; movement; emotional range; ease with different text styles; and interaction with audition audiences.

Any audition performance should be designed to appeal to a specific audience. Typically, within theatre, this will be the director of the play to be cast; in film/television, the production director and casting director (and possibly producer); and within drama schools, a course director or other teaching staff member. Judgement of audition performance is broadly concerned less with entertainment, than with the actor's suitability for casting as a specific character within a particular style or genre of performance. The needs of drama school auditioners in particular mean that they must be assured that prospective learners show an appropriately professional attitude, and display courage, imagination, spontaneity and commitment.

Audition pieces may be drawn from a variety of material. In theatre and for drama school auditions the 'norm' is a speech from a full-length play, using a monologue lifted or adapted from the original context. Here, learners need to be aware of the whole-play context of the piece, in particular character details. Screen auditions typically require the actor to read from a given script, with little time to prepare. Here there may be a non-actor eg casting director, 'filling in' lines spoken by another character in a duologue.

While the audition is usually something delivered as a solo act, learners can work together to offer each other positive criticism.

Assessment will take place in at least three audition pieces, two of which must be contrasting.





Learning outcomes

On completion of this unit a learner should:

- 1 Know how to select suitable audition material
- 2 Be able to relate vocal and physical performance technique to character and style
- 3 Be able to use vocal and physical technique in performance.





Unit 21 Drama Improvisation

Aim and purpose

This unit invites learners to work on dramatic situations without the initial support of a written text. It allows the free exploration of ideas that can be developed into dramatic form to performance level.

Unit introduction

Being able to improvise will be enormously helpful for anyone wanting to be a performer; however, it is an essential skill for any actor. Not all actors like having to improvise scenes and ideas in their work, but those who can, with speed, wit and ingenuity, find it a hugely important tool in their box of skills. In short, it makes those who are good at it much more employable than those who are not.

Improvisation is great fun to do as well as being one of the best means of finding your way through a scene or into the head of a character. It is the starting point for devised theatre since it allows writers and directors to use their actors' skills to create and develop themes and ideas for plays; it can give drama a definite sense of truth. It is also used widely for role playing in educational and professional training contexts, such as where sensitive issues need to be tackled by coming at them through an imaginary scenario, when learners need to understand what it would be like 'if..'. Improvisation is also vital for storytellers of all kinds, both those who do it for a living and those who just want to entertain their friends by adding a bit of colour to a tale.

This unit will allow learners to explore fully how improvisation can work for an actor, what the techniques are, how to develop from a starting point and how not to come to a grinding halt through embarrassment or lack of ideas. There is an array of methods an actor can use to get over this and the more actors can employ them easily and to good end, the better the drama.

Learners will be assessed in at least two contrasting improvisations, each lasting a minimum of three minutes, at least one as part of a group.

Learning outcomes

On completion of this unit a learner should:

- 1 Be able to use the skills of improvisation
- 2 Be able to use and develop improvisation
- 3 Be able to perform in improvised drama.





Unit 28 - Storytelling as Performance

Aim and purpose

This unit is designed to develop learners' skills of storytelling as a performance art in its own right.

Unit introduction

Storytelling is probably one of the oldest performance activities known to any civilisation. Much of ordinary human discourse involves the telling of stories. A response to very ordinary conversations results in the recounting of a story. Throughout history stories have been told in many ways: through music and drama, through dance and literature. This unit is designed to introduce learners to storytelling as a performance art in its own right. The art of the storyteller can certainly be enhanced and supplemented by other means and this unit does not seek to ignore those elements. It does seek, however, to see the art of storytelling as a unique form.

The subject matter of a story can be many and varied. There is no restriction as to what a story might treat.

The story can be serious or frivolous, modern or ancient, long or short, moral or decadent, instructive and entertaining. It can be based on real events or be totally fictitious. Each story will become a small jewel of meaning for and of itself. While stories can be scripted, they are often delivered in a manner that requires a certain amount of invention in the telling - at each telling a slightly different emphasis, or perhaps a fresh use of language.

While there are professional storytellers, the techniques and skills required can also serve to boost the armoury of the actor. Understanding the structure of the story can assist in the understanding of a whole play.

The audience for a story can be of any age and it can be performed in any setting, both formal and informal.

Often the storyteller works as a solo artist, but a story could also be delivered by small groups of tellers, where the art of story is a bridge with the complete drama.

Learning outcomes

On completion of this unit a learner should:

- 1 Be able to research source material for a story
- 2 Be able to create stories
- 3 Be able to use storytelling techniques
- 4 Be able to tell stories to selected audiences.





Unit 30 Singing Skills for Actors and Dancers

Aim and purpose

The aim of this unit is to enable learners whose primary performance discipline is acting or dance to develop their singing skills. Learners will be introduced to a range of different styles of singing and will rehearse and sing a number of different songs.

Unit introduction

Singing is an important addition to the arsenal of skills required by actors and dancers. Many roles require actors and dancers to sing as part of their performance work. Whilst actors and dancers may not consider themselves to be musicians, it is possible for them to develop their musicality. Greater awareness of rhythm, pitch and dynamics can serve to improve the actor and dancer's repertoire of performance skills in their own discipline as well as contributing to the development of singing skills.

This unit recognises that 'non-musicians' generally learn songs by ear rather than from a musical score.

This requires them to have well-honed aural skills, so the accurate repetition of musical phrases will be an important activity that will develop and extend learners' aural memory as well as developing an awareness of accurate intonation. Developing a good vocal technique is also vital to avoid problems with overuse and misuse of the voice. It is also fundamental in developing the voice in terms of intonation and production and improving the performer's confidence. Regular technique classes and practice are an important element in the teaching and learning of this unit.

The opportunities for singing are many and varied and learners will be encouraged to participate in ensemble singing as well as solo performances. Equally the range of musical material available is extensive and learners are encouraged to work in a number of different styles. Characterisation in song delivery is an essential skill for the actor/dancer, who should be encouraged to tackle song lyrics in a similar fashion to the way monologues/ duologues are approached.

The development of confidence is vital. Learners will share their work with their peers in workshop performances of solo and ensemble pieces, which will take place on a regular basis.

Learning outcomes

On completion of this unit a learner should:

- 1 Be able to develop and maintain vocal technique
- 2 Be able to learn and repeat musical phrases
- 3 Be able to rehearse sung musical material
- 4 Be able to perform sung musical material using characterisation.





Appeals Policy/Procedures

It is an over-riding principle that all candidates are entitled to the right to fair, valid and reliable assessment and that decisions on assessment should be provided with clear and constructive feedback. Bryntirion Comprehensive School will always seek to uphold this principle. If a candidate feels they have not been treated fairly or there is evidence of staff malpractice with respect to his or her work they should first discuss the matter with the Subject Co-ordinator. If a satisfactory outcome cannot be obtained then the candidate may use the formal appeals procedure.

Appeal to Pearson

Once Bryntirion Comprehensive School's own procedures have been exhausted and the candidate feels that the matter has not been satisfactorily address then an appeal can be made to the BTEC Quality Standards Manager.

Complaints Procedure

A complaint from a candidate involves any dispute other than one regarding assessment (which is dealt with by the Appeals Procedure). Again, any such complaint cannot be referred to Pearson unless and until the internal processes of Bryntirion Comprehensive School have been exhausted. The only exception to this is in the case of Bryntirion Comprehensive School's processes having become overly protracted.





Appeals Procedure

Introduction

Candidates should have access to fair and reliable assessment in which he plays a full part. If this 'access' is to be meaningful the candidate must have the right to appeal against assessment decisions which are unclear or seem unfair. The Appeals Procedure must provide an appropriate audit trail of the process and be clearly logged with concise detailed information at each stage. If a candidate is dissatisfied with an assessment decision then they must have a right of appeal.

Stage 1

The candidate should raise the issue with the assessor during/at the end of an assessment session or within 7 days of the assessment.

The assessor must reconsider the reasons underpinning the decision and provide clear feedback. If the assessor is upholding the original assessment decision, then the candidate must be provided with full information describing what is required to demonstrate their achievement.

This should be provided in writing, and relate specifically to the standards relevant to the assessment decision.

If the candidate remains unhappy with the decision, the candidate then completes an Appeals Form, which will be forwarded to the Internal Moderator/(s).

Stage 2

The Internal Moderator/(s) reviews all evidence and assessment records in order to consider the appeal. A decision should be made within 5 working days and the candidate and assessor must be informed orally and in writing using the appropriate section of the Appeals Form.

If the candidate is dissatisfied with the decision the appeal proceeds to stage 3.

Stage 3

The third and final stage involves the right of appeal to the Assessment Appeals Panel. The Internal Moderator/(s) should pass all records to the senior manager and /or Head of Sixth Form.





The senior manager and/or Head of Sixth Form will convene an Appeals Panel consisting of, for example,

- The senior manager and/or Head of Sixth Form.
- a different assessor
- an independent assessor/Internal Moderator/(s)

Both the candidate and assessor will be invited to make their case to the Panel. The Panel will reach its decisions within 10 working days. Results of the appeals panel will be final.

Details of the appeal will be made available to the External Moderator

If the centre's appeals procedure has been exhausted and the candidate is still dissatisfied, he/she can make a final appeal to the BTEC Quality Standards Manager.





Complaints Procedure

Introduction

Bryntirion Comprehensive operates a specific complaints procedure relating to issues not covered by the appeals procedure.

Any individuals involved in the provision of Edexcel qualifications (not just candidates) may have broader issues they wish to raise.

Disputes, other than those of assessment (which are to be dealt with through the appeals procedure) may involve issues such as alleged discrimination, non-professional practice or personality difficulties, e.g. between assessor and candidate.

Where complaints remain unsettled at a local level, the complainant can raise the issue with Edexcel through the BTEC Quality Standards.

Stage 1 - Informal Procedure

The Candidate raises a complaint with/against a member of staff
Where possible this should be resolved informally between the individuals concerned.

Where resolution is not possible the candidate may choose to go to Stage 2 or where the candidate feels it is appropriate to move straight to Stage 2 they have that opportunity.

Stage 2 - Formal Procedure

The candidate makes a complaint against a member of staff or action or policy of the organisation.

The candidate makes a complaint in writing to the Head teacher.

The Head Teacher or their nominee will respond acknowledging the complaint within 5 working days.

The Head Teacher or their nominee will investigate the complaint and will seek to resolve the complaint within 30 working days.

The Head Teacher's decision is final.



Assessment Malpractice Policy/Procedures

Purpose:

- ✚ That Bryntirion Comprehensive School has policies and procedures in place to deal with malpractice.
- ✚ To ensure that issues are dealt with in an open, fair and effective manner.
- ✚ That Bryntirion Comprehensive School provides appropriate deterrents and sanctions to minimise the risk of malpractice.
- ✚ To impose appropriate penalties and/or sanctions on learners or staff where incidents (or attempted incidents) of malpractice are proven.

Definitions:

Learner malpractice: any action by the learner which has the potential to undermine the integrity and validity of the assessment of the learner's work (plagiarism, collusion, cheating, etc).

Assessor malpractice: any deliberate action by an assessor which has the potential to undermine the integrity of BTEC qualifications.

Plagiarism: taking and using another's thoughts, writings, inventions, etc as one's own.

Minor acts of learner malpractice: handled by the assessor by, for example, refusal to accept work for marking and learner being made aware of malpractice policy. Learner resubmits work in question.

Major acts of learner malpractice: extensive copying/plagiarism, second or subsequent offence, inappropriate for the assessor to deal with. To be referred to the Programme Leader and subsequently the Quality Nominee.

Responsibilities

Centre: should seek proactive ways to promote a positive culture that encourages learners to take individual responsibility for their learning and respect the work of others.





Assessor: responsible for designing assessment opportunities which limit the opportunity for malpractice and for checking the validity of the learner's work.

Internal Verifier/Lead Internal Verifier: responsible for malpractice checks when internally verifying work.

Quality Nominee: required to inform Edexcel of any acts of malpractice.

Heads of Centre or their nominees: responsible for any investigation into allegations of malpractice.

Procedures

Addressing learner malpractice:

- Promote positive and honest study practices.
- Learners should declare that work is their own: check the validity of their work.
- Use learner induction and handbook to inform about malpractice and outcomes.
- Ensure learners use appropriate citations and referencing for research sources.
- Assessment procedures should help reduce and identify malpractice.

Addressing staff malpractice:

- Staff BTEC induction and updating should include BTEC requirements.
- Use robust internal verification and audited record keeping.
- Audit learner records, assessment tracking records and certification claims.

Dealing with malpractice:

- Inform the individual of the issues and of the possible consequences.
- Inform the individual of the process and appeals rights.
- Give the individual the opportunity to respond.
- Investigate in a fair and equitable manner.





- Inform Pearson of any malpractice or attempted acts of malpractice, which have compromised assessment. Pearson will advise on further action required.
- Penalties should be appropriate to the nature of the malpractice under review.
- Gross misconduct should refer to learner and staff disciplinary procedures.

To protect the integrity of Bryntirion Comprehensive School and BTEC qualifications, the school will:

- Seek to avoid potential malpractice by using the induction period and relevant documentation to inform learners of the school's policy on malpractice and the penalties for attempted and actual incidents of malpractice.
- Show learners the appropriate formats to record cited texts and other materials or information sources.
- Ask learners to declare that their work is their own.
- Ask learners to provide evidence that they have interpreted and synthesised appropriate information and acknowledged any sources used.
- Conduct an investigation into the nature of the malpractice allegation. Such an investigation will be supported by the Senior Leadership Team and all personnel linked to the allegation. It will proceed through the following stages:
 - Make the individual fully aware at the earliest opportunity of the nature of the alleged malpractice and of the possible consequences should malpractice be proven.
 - Give the individual the opportunity to respond to the allegations made.
 - Inform the individual of the avenues for appealing against any judgement made.
 - Document all stages of any investigation.

