

**Edexcel GCE**

# **Applied Performing Arts**

## **Unit 3: Performing to a Commission**

Moderation Summer 2011

Paper Reference

**6982/01**

**You do not need any other materials.**

**The project must be completed and assessed between  
1st April and 30th June 2011.**

*Turn over* ►

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# GCE AS Performing Arts

## Unit 3: Performing to a Commission

For this unit you must work as part of a group to select one of the Commission Briefs below and create a production lasting between 30 and 60 minutes, depending on group size, performed for a live target audience.

You will need to work in groups of not less than three and not more than twelve performers with a possible design, technical and production management team of up to six members to support the production.

It is not acceptable to use unit 3 to fulfil the requirements of unit 2. The content/event for unit 2 must be defined by the centre.

It is perfectly acceptable and indeed likely that each member of the group will contribute to more than one of the following roles:

- 1 Administrator [including Front of House]
- 2 Designer
- 3 Performer
- 4 Stage manager
- 5 Technical

You will be assessed on your individual contribution to the production created by the ensemble.

Each **group** must prepare a written response to the brief on the attached proforma and submit this to the external moderator prior to the performance. This should confirm the group's anticipated outcomes for the work in response to the original commission and will be used to help measure the success of the production.

Each **candidate** must maintain a record of the development process in a working log that details their initial response to the stimulus, research, exploration/practical application and ongoing evaluation. The log must be handed in to the centre assessor to be marked prior to the moderation visit.

All **candidates** working in a design or support role must prepare and deliver, in addition to the working notebook, a short presentation [no more than ten minutes] to the moderator that clarifies your contribution to the production.

**It is essential that all performances are recorded on a standard format [preferably DVD for Windows Media Player or PC memory stick] and that all candidates are clearly identified at the beginning of the recording. The recording must be sent to the Chief Examiner within one week of the practical examination.**

**Select one of the following commission briefs and create a production for an appropriate performance space and target audience. The work may be performed at your own venue or any other location as appropriate but it must accommodate the examination/moderation process. The finished product may employ any one or more of the performing arts disciplines. The style and form of the work must be defined and appropriate to create meaning for the chosen target audience.**

**Commission 1**

Use a short story or legend as the starting point for the creation of a performance for an appropriate target audience.

**OR**

**Commission 2**

You have been given a grant by your local education authority to create a production that could be toured to local schools to promote awareness of a specific social issue relevant to your local community.

**OR**

**Commission 3**

You have been invited to take part in your local Arts Festival by creating a production based on the title 'A Life'. The work can be staged at any appropriate location in your local area including your own centre.

## Assessment Requirements:

In order to create a production that has meaning for an audience it is essential that all members of the production team work towards the same vision in an effective and cooperative manner.

Each group member will need to be fully involved throughout the process and undertake thorough preparation during rehearsals in a creative, accurate and supportive manner. Individual involvement will be recorded in the candidate's working log and presented to the centre assessor prior to the performance.

Assessment evidence will consist of a performance for the target audience identified in response to the Commission Brief together with the supporting working log.

The centre assessor and external moderator will use the criteria in the specification to assess the quality of the work as seen in the production.

Although working as part of a group, candidates will be assessed individually on their contribution. Where a group has no design or technical candidates they may provide set, lighting, sound and costume, at an appropriate level to support the performances but these aspects will not form part of the assessment.

The work must include evidence that:

- 1** Candidates have selected the relevant skills for their chosen specialism(s) in a manner that is appropriate to the demands of the Commission Brief.
- \*2** Candidates can apply these skills to a performance that reflects the demands of the brief and record this in their working log.
- 3** Candidates have the ability to communicate with the target audience determined by the group.

The Assessment Criteria are shown on the accompanying table [also in the specification on pages 41 & 42] and are applied equally to all skills offered. The table is expanded in the section of the specification headed Assessment Guidance.

\* Candidates will be assessed on the quality of their written communication.

## Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (AO1)	<p>Select skills that show some awareness of the structure, processes and products of the performing arts sector but may not be entirely appropriate to the demands of the original commission.</p> <p style="text-align: right;"><b>(0-3)</b></p>	<p>Select relevant skills that show a basic understanding of the structure, processes and products of the performing arts sector in relation to the demands of the original commission.</p> <p style="text-align: right;"><b>(4-6)</b></p>	<p>Select skills that show a secure understanding of the structure, breadth and processes of the performing arts sector and that clearly address the demands of the original commission.</p> <p style="text-align: right;"><b>(7-9)</b></p>	<p>Select skills that show a highly developed understanding of the structure, breadth and processes of the performing arts sector and that fully address the demands of the original commission in an imaginative and sophisticated treatment of the material.</p> <p style="text-align: right;"><b>(10-12)</b></p>	<b>12</b>
(b) (AO2) QWC (i-iii)	<p>Produce a log that will demonstrate a variable level of skill and technique that is not always focused on the demands of the commission.</p> <p>Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.</p> <p style="text-align: right;"><b>(0-3)</b></p>	<p>Produce a log that will demonstrate basic skills and processes to the creative development of an initial idea to final realisation.</p> <p>Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.</p> <p style="text-align: right;"><b>(4-6)</b></p>	<p>Produce a log that will demonstrate secure levels of skill and technique that are deployed in a coherent manner. Contributions will indicate a clear understanding of working with others.</p> <p>Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.</p> <p style="text-align: right;"><b>(7-9)</b></p>	<p>Produce a log that will demonstrate a complete command of appropriate skills and techniques that are sustained and integrated with complete confidence and control throughout the performance. Ensure all contributions are consistent and appropriate to produce fit-for-purpose outcomes.</p> <p>Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.</p> <p style="text-align: right;"><b>(10-12)</b></p>	<b>12</b>

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(c) (A03)	<p>Realise a performance employing skills and techniques that may not be entirely appropriate or secure.</p> <p>There may be an apparent reliance on other members of the group.</p> <p>Show awareness of others but the ability to communicate, both with performers on stage and with the audience may be limited by some lapses in technique and concentration.</p> <p>(0-8)</p>	<p>Realise a performance with some accuracy with an attempt to engage the audience. There will be some recognition of the most obvious technical and aesthetic factors.</p> <p>Support the group as a whole with some focus to communicate the concepts inherent in the performance.</p> <p>(9-16)</p>	<p>Realise a confident performance through the secure application of skills and processes that reveal an understanding of technical and aesthetic factors and an awareness of professional practice.</p> <p>Show a personal technique that reveals a significant contribution to the overall quality of the work.</p> <p>Communicate a very clear performance with secure appreciation of the concepts inherent in the piece.</p> <p>(17-26)</p>	<p>Realise a convincing and engaging performance through a sustained personal technique that demonstrates a thorough understanding of professional practice and complete control of technical and aesthetic factors.</p> <p>Work independently and with others in an appropriate and focused manner to produce fit for purpose outcomes.</p> <p>Sustain a personal technique to deliver the concepts inherent in the work in a totally convincing and engaging manner.</p> <p>(27-36)</p>	<p>36</p> <p><b>Total marks</b></p> <p>60</p>

(For description of AOs see *Appendix D.*)

Example of the pro-forma to be handed to the moderator before the practical assessment.

<b>UNIT THREE: PERFORMING TO A COMMISSION</b>		
<b>COMMISSION NUMBER: 3 'A Life'</b>		
<b>Candidate Name</b>	<b>Role</b>	<b>Skills/techniques</b>
Dimitri Kaminski	All the cast play a range of characters throughout the performance. We all act, sing and dance apart from the technicians. We also create the settings physically.	Acting
Ruby Fielding		Acting
Martin Devonshire		Acting
Sally Harding		Acting
Susan Bryant		Acting
Phillip Istead		Lighting
Isaac Ingrams		Sound
<b>Title</b>	Mr Nowhere Man	
<b>How the work addresses the commission</b>	We decided to create a piece about a homeless character found lying ill on a park bench and ignored by passers-by.	
<b>Aims and Intended Outcomes</b>	We want the audience to recognise that there are reasons why people end up in such situations and may need help. We want the piece to be very thought provoking without being 'preachy'.	
<b>Target Audience</b>	Local schools as part of the citizenship programme.	
<b>Style</b>	A piece that uses a range of performance styles including narration, physical theatre, mask work and dance.	
<b>Venue</b>	Various school performance spaces.	





<b>Title</b>	
<b>How the work addresses the commission</b>	
<b>Aims and Intended Outcomes</b>	
<b>Target Audience</b>	
<b>Style</b>	
<b>Venue</b>	

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