

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Performing Arts (Single Award) (8781)

Pearson Edexcel Level 3 Advanced GCE in Performing Arts (Single Award) (9781)

Specification

Applied GCE

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Introduction

This suite of nine qualifications comprises General Certificates of Education in:

- Applied Art and Design
- Applied Business
- Applied ICT
- Engineering
- Health and Social Care
- Leisure Studies
- Media
- Performing Arts
- Travel and Tourism.

The qualifications are designed to give learners a broad introduction to a vocational sector.

Edexcel GCE in Performing Arts

These qualifications have been developed to provide a broad educational basis for further training, further education or for moving into appropriate employment within the performing arts sector. They have been designed to be delivered in a work-related context and to allow learners to develop an understanding of the performing arts sector.

Qualification codes

Each qualification title is allocated a National Qualifications Framework (NQF) code.

The National Qualifications Framework (NQF) code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96, and on the LARA as being eligible for 16-18 and 19+ funding, and is to be used for all qualification funding purposes. The QN is the number that will appear on the student's final certification documentation.

The QNs for the qualifications in this publication are:

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Performing Arts (Single Award): 100/4272/6

Pearson Edexcel Level 3 Advanced GCE in Performing Arts (Single Award): 100/4271/4.

Qualification overview

Structure

Advanced Subsidiary/Advanced GCE (Single Award)

All Single Award Advanced GCE qualifications in this suite comprise six equally-weighted units and contain an Advanced Subsidiary subset of three AS units. The AS is the first half of a GCE course and contributes 50 per cent of the total Advanced GCE marks. The A2, the second half of the Advanced GCE, comprises the other 50 per cent of the total Advanced GCE marks.

Advanced Subsidiary/Advanced GCE (Double Award)*

All Advanced GCE (Double Award) qualifications in this suite comprise 12 equally-weighted units and contain an Advanced Subsidiary (Double Award) subset of six AS units. The Advanced Subsidiary (Double Award) is the first half of an Advanced GCE (Double Award) course and contributes 50 per cent of the total Advanced GCE (Double Award) marks. The A2, the second half of the Advanced GCE (Double Award), comprises the other 50 per cent of the total Advanced GCE (Double Award) marks.

Advanced GCE with Advanced Subsidiary (Additional)

All Advanced GCE with Advanced Subsidiary (Additional) qualifications in this suite comprise nine equally-weighted units.

***The Pearson Edexcel Level 3 GCE in Performing Arts is not available as an Advanced Subsidiary (Double Award), an Advanced GCE (Double Award), or as an Advanced GCE with Advanced Subsidiary (Additional) qualification.**

Guided learning hours

The number of guided learning hours for the three-unit Advanced Subsidiary GCE (Single Award) qualification is 180.

The number of guided learning hours for the six-unit Advanced GCE (Single Award) qualification is 360.

Overview of units

Unit	Title	Unit code	Level	AS	GCE	Assessment mode	Assessment availability
1	Developing Skills for Performance	6980	AS	Compulsory	Compulsory	Internal	May/ June
2	Planning for a Creative Event	6981	AS	Compulsory	Compulsory	Internal	May/ June
3	Performing to a Commission	6982	AS	Compulsory	Compulsory	External	May/ June
4	Employment Opportunities in the Performing Arts	6983	A2	N/A	Compulsory	Internal	May/ June
5*	Advanced Performance Practice	6984	A2	N/A	Optional	Internal	May/ June
6*	Advanced Production Practice	6985	A2	N/A	Optional	Internal	May/ June
7	Production Delivery	6986	A2	N/A	Compulsory	External	May/ June

*Learners must do either *Unit 5: Advanced Performance Practice* or *Unit 6: Advanced Production Practice* for their Advanced GCE in Performing Arts qualification.

Rationale

This suite of nine General Certificates of Education is part of the Level 3 provision of the National Qualifications Framework (NQF).

These GCEs aim to:

- widen participation in vocationally-related learning
- allow learners to experience vocationally-related learning to see if it is suitable for them
- enable learners to make valid personal choices on completion of the qualification
- raise attainment at Level 3/Advanced level of the NQF.

The broad objectives of the GCEs are to:

- introduce learners to work-related learning
- give learners a broad introduction to a vocational sector
- give learners the technical knowledge, skills and understanding associated with the subject at this level
- equip learners with some of skills they will need in the workplace or in further education or training
- empower learners to take charge of their own learning and development
- provide a range of teaching, learning and assessment styles to motivate learners to achieve their full potential.

The Applied GCE suite of qualifications contributes to the quality and coherence of national provision, as shown by their place in the Government's Green Paper '14-19 Extending Opportunities, Raising Standards'.

The GCE in Performing Arts has been designed to provide a broad educational basis for further education or for moving into employment within the performing arts sector. This is achieved by ensuring that learners develop the general skills, knowledge and understanding needed within the sector. This qualification conforms to the General Qualification Criteria for GCEs and to the subject criteria for GCE qualifications in performing arts, which set out the knowledge, understanding, skills and schemes of assessment common to all GCE qualifications in the subject. Subject criteria help ensure consistent and comparable standards in the same subject area across awarding bodies and help further and higher education institutions and employers know what has been studied and assessed.

The AS qualification encourages learners to develop knowledge, skills and understanding of:

- techniques and approaches required in one or more performing arts areas of study
- working methods linked to industry practice
- how their own skills and aptitudes could be best employed in further study and/or work within related sectors
- breadth of sector through exploring its products and processes
- outcomes of industry practice in terms of people, products, services and contexts
- social, historical and cultural influences.

In addition, the qualification develops ways of working that encourages learners to:

- develop their skills, technique and work attitudes to a standard that allows progression to further training or work
- apply working methods used by professionals as individuals and in teams, as well as with audiences and commissioners
- independently explore, through creative and reflective experimentation, how meaning is communicated
- emphasise practical independence, self-management and improving performance over time.

Recommended prior learning

Learners who would benefit most from a GCE in Performing Arts are likely to have one or more of the following:

- a Level 2 qualification such as a GCSE in Drama and/or Music at grades A*-C
- a Level 2 Diploma in Creative Arts and Media
- four GCSE's at grade A*-C
- graded qualifications in Dance, Drama and Music.

Progression

This qualification supports progression to further education, training or employment.

The following qualifications are available for progression within the performing art sector:

- BTEC National Award in Performing Arts
- BTEC National Certificate in Performing Arts
- BTEC National Diploma in Performing Arts
- BTEC Higher National Diploma in Performing Arts.

Classification code

Every qualification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this qualification is 0015.

Centres should be aware that learners who enter for more than one Level 3 qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

Links with other qualifications

There are links between the Edexcel GCE in Performing Arts and:

- GCE in Drama and Theatre Studies
- GCE in Music
- GCE in Music Technology
- BTEC National Award in Performing Arts
- BTEC National Certificate in Performing Arts
- BTEC National Diploma in Performing Arts
- Level 3 Diploma in Creative Arts and Media.

Specification content

The guidance for learners sections are *Introduction*, *Recommended prior learning* and *What you need to learn* and, for internally assessed units only, *Assessment evidence*. The other sections give guidance for teachers.

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Approaching the units

Each of the units of the GCE in Performing Arts deals with a particular aspect of the sector. Throughout the course learners should remain aware of the importance of professional practice, the value of attending professional performance and the social, historical and cultural dimension of the work.

Practitioners

It is an advantage to understand how professional practitioners approach their work and how particular skills and techniques are applied. It will be greatly beneficial to appreciate how professional performers approach rehearsal and what actions they take to keep their skill level to a high standard. It may also be informative to appreciate the range of equipment used where technology is concerned. Of particular importance is to appreciate how practitioners with different skills interact with each other to create a successful production outcome. During the work process learners should compare their own practice with that of professionals so that they can pursue their work with vocational rigour.

Professional performance

As often as possible, learners should be encouraged to attend professional performances with a variety of contexts. Performances should be those within advanced and elaborate production values and where budgetary considerations restrict elaboration. Learners should use their experiences of the performances to make critical judgements and evaluate how skills, technology and interpretation of material have contributed to the performance. Scrutinising front of house operations and general customer service, the design and placement of posters and the use of other marketing strategies can also enlighten appreciation of administrative elements. The learners as members of the audience, should allow the experience to inform their own creative and organisational work.

Social, historical and cultural

Learners should have an understanding of how the performing arts associate themselves with social, historical and cultural aspects. Opportunities exist throughout the units to place work in this context. Not only should the creative work be developed with this awareness but also the planning for particular audiences should encompass the social, historical and cultural concepts.

Unit 1: Developing Skills for Performance

Internally assessed

Introduction

In this unit you will be aiming to discover and explore the skills in one or more of the following:

- arts administration and marketing
- dance
- design
- drama
- music
- music technology
- technical and production aspects of performance.

Your choice will depend on the career path that you wish to follow.

You will learn:

- how to assess and monitor your own skill level accurately
 - the importance of regular and meaningful practice
 - how you can evaluate your skill development
 - how the skills you learn would be used in the working practices of professionals.
-

Recommended prior learning

- GCSE Drama
 - GCSE Music
-

What you need to learn

1.1 Working in the performing arts

Your choice of specialism will affect the skills that you will need to learn. You will need to describe and understand the accepted professional and technical skills needed by people who work in your field. For example:

- how the skills you need relate to particular activities
- relevant theory
- relevant health and safety issues and practices
- the use and understanding of technical vocabulary.

It is essential that you learn how your skills are used in the performing arts sector and how they need to be adapted and applied to particular styles, genre and forms. Of particular value is to gain experience of how professionals make use of, and develop, their skills. You should understand the need to be flexible by looking at a variety of performance situations. Equally, it is of value to experience professional performance to see how skills are applied to actual performance.

1.2 Developing your own skill(s)

You will need to:

- identify your initial skill level
- identify and record the skill(s) you need to develop
- plan and prepare for your practical sessions
- work to improve your skill level
- accept and use feedback and advice on your practice.

1.3 Evaluating the skill(s) you develop

As you work through this unit, you will discover new skills and you will need to assess how useful and helpful these skills are to your own working practice. You will need to:

- identify the progress that you have made
- show how effective your practice has been in developing skill(s)
- relate your work to good professional practice.

Assessment evidence

You will need to produce evidence that describes how you have worked on the different skill(s) you have explored and how these fit into the context of the performing arts. You will need to evaluate your development.

Your work must include evidence of:

- (a) initial audit of your skills so that you can see if you have improved
- (b) a record of the skills that you have explored including details of how they may be incorporated into working practices. You will need to show that you can work safely
- (c) a record that will detail the progress of your skill development over a period of time
- (d)* an evaluation of the development and improvement of your skill(s) including examples of their relevance to working practices.

Your portfolio may be in any form, but must include material that clearly demonstrates your skill(s) development. For example:

- audio or video recording for musicians
- video recordings for dancers and drama learners
- developmental or practical work for designers and technicians
- paperwork and artefacts for administrators and marketing specialists.

You should provide some written evidence, for example your work schedule.

You will need to provide evidence of how you worked on your skill(s) throughout this unit. These may be in a variety of forms suitable to the work, eg videos, photographic, recordings, witness statements, tutor feedback.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) – (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (AO1)	Provide a very limited or no initial skills audit. Show little understanding of the skills required to explore personal development in the performing arts. Offer little or superficial identification of how skills relate to working practices in a practical context (0-4)	Provide a basic skills audit. Show a simple understanding of the skills required to explore personal development in the performing arts. Offer a simple description of how skills relate to working practices in a practical context. (5-8)	Provide a secure skills audit. Show a good understanding of the skills required to explore personal development in the performing arts. Offer a wide range of description identifying how skills relate to working practices in a practical context. (9-13)	Provide a comprehensive skills audit which is clear and honestly considered. Show an outstanding understanding of the skills required to explore personal development in the performing arts in a variety of contexts. Offer a comprehensive and realistic analysis of how skills relate to working practices (14-18)	18
(b) (AO2)	Identify a limited range of methods used to develop skills with little or no reference to health and safety issues. Reveal a lack of focus and concentration in the approach to practical work. (0-3)	Identify basic methods used to develop skills with some reference to health and safety issues. Show a clear focus in the approach to practical work. (4-7)	Identify securely the methods used to develop skills with clear reference to health and safety issues. Show a secure focus and concentration in the approach to practical work. (8-11)	Identify in detail the methods used to develop skills with close reference to health and safety issues. Show rigour and determination in the approach to practical work. (12-15)	15
(c) (AO3)	Demonstrate limited working practices with minimal reference to self-management and no sense of professionalism in developing skills. (0-3)	Demonstrate basic working practices with simple self-management and professionalism in developing skills. (4-7)	Demonstrate secure working practices with clear and relevant self-management and professionalism in developing skills. (8-11)	Demonstrate exceptional and completely consistent working practices with meticulous self-management and professionalism in developing skills. (12-15)	15

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(d) (AO4) QWC (i-iii)	<p>The evaluation will show a limited appreciation of how methods of developing skills have contributed to progress. There will be no examples of when skills relate to working practices.</p> <p>The learner uses everyday language and the response lacks clarity and organisation and is difficult to comprehend. Spelling, punctuation and the rules of grammar are used with little accuracy.</p>	<p>The evaluation will show a basic appreciation of how methods of developing skills have contributed to progress. There will be few examples of when skills relate to working practices.</p> <p>The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.</p>	<p>The evaluation will show a thorough and well-described appreciation of how methods of developing skills have contributed to progress. There will be several examples of when, and a selection of how, most of these skills relate to working practices.</p> <p>The learner uses some terms and shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.</p>	<p>The evaluation will show a comprehensive and fully-described appreciation of how methods of developing skills have contributed to progress. There will be several examples of when skills relate to working practices and they will all be explained in a variety of situations.</p> <p>The learner uses a range of appropriate terms and shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.</p>	12
Total marks				60	

(For description of AOs see Appendix B.)

Assessment guidance

Learners are expected to work continuously on developing their skills in their specialism throughout the course of the unit. However, this should be carefully controlled so that the period of work can be manageable for assessment purposes. The skills developed will also need to be placed in the context of professional practice.

It is important to recognise that this unit is about how well learners develop skills and not about how good those skills are at the end of the unit. Learners will start from different levels of skill in their chosen specialism and so could be expected to be at different levels at the end. For example, a learner who has been attending dance classes since they were five will be a different proposition to one who has never danced before. Equally, some music learners will be competent on an instrument with some knowledge of theory while others will have little experience.

The evidence submitted is intended to illustrate the learner's approach to, and understanding of, skills development and is not an assessment of the skill level achieved by the learner. Learners should demonstrate their awareness of the range of skills required within their specialism and how their chosen skill(s) relate. For example, dancers and musicians should be aware of a variety of dance and music styles and actors should be aware of the sector requirements ranging from classical acting to radio and stand up techniques. The format of the final portfolio will vary depending on the choice of specialism made by the learner.

Learners who choose music technology may provide details of the time spent in the studio that should also include their activities during each session. Arts administration and marketing learners should provide details of the sessions in which they were working to develop their skills. This may include developing computer skills (for example, the use of spreadsheets for financial records) or details of time they have spent researching different marketing techniques employed by large and small organisations. Learners will be required to evaluate their working practice. Their evaluations may require additional resources. For example, dance and drama learners may wish to have a series of recordings of their skill(s) development throughout the unit for reference when carrying out self-evaluation.

Learners may show that they understand how their skills relate to professional practice in any way that is appropriate to their specialism.

An important part of the assessment evidence for this unit is the role of an appropriately skilled observer(s) in showing how the learner has approached the work and the progress they have made in developing appropriate skills.

Mark band 1

Assessment evidence (a) requires learners to carry out an initial skills audit to give a baseline against which they can measure their progress. This may be prepared independently or in a tutorial setting. It is important that this is as comprehensive an audit as possible to enable judgements to be made at a later stage. The record will show some limited awareness of the range of skills required and will be narrow in scope. There will be only a superficial understanding of how skills apply to a practical context. Selection of relevant skills for a particular context will not be understood. Assessment at this level will demonstrate no understanding of how skills relate to working practices. There will be little understanding of how specific skills concern movement from skill to production practice, eg voice skills will not be related to a meaningful dramatic context or any requirements of performance.

Assessment evidence (b) requires a record of the skills that have been explored during the delivery of the unit. This might be in the form of diary or log showing the work that has been carried out in taught or personal sessions. This should show a highly superficial approach to the work and the necessary practice. A learner whose attendance or attitude is barely satisfactory could be expected to be at this level regardless of how good they are at their chosen specialism. The record should include the learner's work schedule in an appropriate format. The record is likely to lack rigour and fail to reveal a full appreciation of how exercises, practice material, technique development etc can impact on improvement. The approach to practical work will be irregular and lack energy and concentration.

All learners need to work safely in their chosen specialism. It may be that at this level it is not instinctive and reminders often need to be given. An understanding of how health and safety issues impact on the work will be limited.

Assessment evidence (c) requires learners to show how their skills have developed during the course of the unit. A learner in this mark band may only have developed a limited range of skills or may not have made much progress in working to develop a wider range of skills.

Assessment evidence (d) The evaluation will be limited in scope and will show only a limited understanding of the ways in which skills have developed and their future use to the learner. The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

Learners will reveal a limited appreciation of how skills are used by practitioners working in their specialism in the performing arts industries. Only a basic understanding as to how specific skills contribute to final performance will be evident. Learners also need to be aware of the ways in which they will be of benefit when they seek work. There will be no understanding of the connection between skill development work and the contribution that skills development makes to final practice. There will be no evidence that the various styles, forms and genre that a practitioner may have can contribute to professional practice.

In this mark band learners will show no understanding of these contexts. This might be due to barely any research or detail into the way that the industry is structured and the skills that are needed.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Assessment evidence (a) requires learners to carry out an initial skills audit to give a baseline against which they can measure their progress. This may be prepared independently or in a tutorial setting. It is important that this is as comprehensive an audit as possible to enable judgements to be made at a later stage. The record will show some awareness of the range of skills required demonstrating an awareness of the concept of skills development but with little concept of the details of the process. There will be some understanding of how skills apply to a practical context but few examples of that context will be offered. Selection of relevant skills for a particular context will not be fully understood. Assessment at level will recognise that the learner has an understanding of how skills relate to working practices but in a very generalised fashion. There will be little understanding of how specific skills concern movement from skill to production practice, eg voice skills may not be related to a particular character or play or sound operation connected to the requirements of performance.

Assessment evidence (b) requires a record of the skills that have been explored during the delivery of the unit. This might be in the form of diary or log showing the work that has been carried out in taught or personal sessions. This should show a satisfactory approach to the work and the necessary practice but there is a lack of rigour and focus. A learner whose attendance or attitude is not wholly satisfactory could be expected to be at this level regardless of how good they are at their chosen specialism. The record should include the learner's work schedule in an appropriate format. The record is likely to reveal some appreciation of how exercises, practice material, technique development etc can impact on improvement. The approach to practical work will be acceptable but lack sufficient energy and concentration.

All learners need to work safely in their chosen specialism. It may be that at this level it is not instinctive and occasional reminders need to be given. An understanding of how health and safety issues impact on the work will be limited.

Assessment evidence (c) requires learners to show how their skills have developed during the course of the unit. A learner in this mark band may have developed some skills and made some progress in working to develop a wider range of skills but these will be narrow and lack understanding of how large the range of skills might be in a professional context.

Assessment evidence (d) The evaluation will be adequate but reveals a limited understanding of the ways in which skills have developed and their future use to the learner. The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

Learners will reveal some appreciation of how skills are used by practitioners working in their specialism in the performing arts industries. Only a basic understanding as to how specific skills contribute to final performance will be evident. Learners also need to be aware of the ways in which they will be of benefit when they seek work. There will be limited understanding of the connection between skill development work and the contribution that skills development makes to final practice. There will be only a narrow view of the various styles, forms and genre that a practitioner may have available to them in their practice.

In this mark band learners will show a basic understanding of these contexts. This might be due to a limited amount of research and/or a lack of detail in the way that the industry is structured and the skills that are needed.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

To move into this band it is important that learners have shown some enthusiasm for their specialism and a desire to improve their necessary skills.

Assessment evidence (a) as stated above, forms a baseline from which to measure development and will contribute little to the actual assessment. The record will show awareness of the range of skills required and will be full and well developed. An understanding of how the skills relate to practice will be evident and the selection of relevant skills for a particular context will be understood. There will be an appreciation of how particular skills need to be developed in particular contexts in order to satisfy a particular style or form where relevant. However, learners in this band will not have an appreciation of the full range of potential practice of the particular specialism.

Assessment evidence (b) should include evidence of exploration of a wider range of skills although there may still be some skills that have not been explored. The record of the practice sessions should show full engagement on the part of the learner, although intermittent advice will have been necessary. It should be clear that learners are committed to the process and understand its importance and relevance. Attendance and time keeping need to be good. The work schedule should be appropriate and show that there is an understanding of the commitment and rigour required to make good progress. Any exercises, practice material and technique development should be fully understood in terms of their relevance to a practical context. The record will show a full understanding of how development has occurred over a period of time and how specific exercises, practice material and technique developments impact on performance in a practical setting.

Learners should be working safely with little need for reminders to be given. The relevance of health and safety issues will be understood in the context of practical work.

Assessment evidence (c) requires learners to show the development of a range of appropriate skills. There should be tangible evidence of progress regardless of the learner's initial skill level. The learner should show distinct control and mastery of these skills.

Assessment evidence (d) The evaluation should give a good picture of the skills that the learner has developed. There will be an understanding of the ways in which the skills have developed, how this could continue, and their use in the future. The learner uses some terms and shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

Learners will show a detailed understanding of the ways in which specialists in the performing arts industries might use the skills that they have explored. This will include some good research, which is acknowledged in a basic format, from a number of sources and will start to include detail about the ways in which the industry is structured and the skills that are needed.

Learners have a clear understanding of how the skills will benefit them in their search for work.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Assessment evidence (a), as stated previously, forms a baseline from which to measure development and will contribute little to the actual assessment. The record will show full awareness of the range of skills required and will be comprehensive and fully developed. An understanding of how the skills relate to practice will be completely apparent and the selection of relevant skills for a particular context will be deeply understood. There will be complete understanding of how particular skills need to be developed in a variety of contexts in order to satisfy particular styles or forms.

Assessment evidence (b) should include evidence of the exploration of a comprehensive and varied range of skills. The record of the learner's working practice should show evidence of self-management and professionalism with little external prompting. The learner will need to provide evidence of a clear and enthusiastic engagement with any practice sessions. Exercises, practice material and technique development will be approached with enthusiasm, rigour and energy that will have been applied throughout the process. An appreciation of these qualities, in order to succeed fully, will be evident. Attendance, time keeping and discipline will need to be of the highest level.

Learners should instinctively work safely at this level with only very occasional minor prompts being needed. There will be a full understanding of the relation of health and safety issues to practise.

Assessment evidence (c) requires the learner to show the development of a wide range of skills. There should be clear evidence of excellent progress regardless of the learner's initial skill level. The learner should be showing assurance in the control and mastery of these skills.

Assessment evidence (d) The evaluation should give an excellent picture of the skills that the learner has developed. There should be some justification for the use of the skills within the learner's employment opportunities. The evaluation should be realistic about the successful incorporation of these skills. The learner uses a range of appropriate terms and shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

The learner will exhibit a thorough understanding of how a wide variety of skills are used across a range of contexts by specialists in the performing arts industries. There will be thorough research, clearly acknowledged, from a range of sources and there will be significant detail about the ways in which the industry is structured and the skills that are needed in their chosen specialism.

Learners will show that they are focused on their chosen specialism and knows how different skills are appropriate to their future development and career.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Working in the performing arts

It is important that learners are aware of how the skills they are developing would be used in professional practice. One way that this might be achieved is by learners looking at case studies of people working in their specialism. Teachers should use links with local organisations, for example a theatre or concert hall if available. If possible, learners should have the opportunity to meet with practitioners in their specialism.

Exploring and developing your own skills

In between the normal teaching sessions delivered by skilled practitioners, learners are expected to practise their skill(s) alone or with their contemporaries. One-to-one learning may be appropriate for learners and this should be used if suitable. The health and safety issues related to each specialism should be covered. Learners will need to understand and use the technical vocabulary of their specialism and it is recommended that this be used from the beginning of the teaching sessions to encourage learners' familiarity with the language of their specialism.

It is important to ensure that learners are keeping a regular record of their progress in exploring and developing skills. There is a need to either provide regular opportunities for the group to do this or to check regularly that learners are doing this on an individual basis.

Arts administration and marketing

Learners will need to develop their organisation and communication skills. They will also need to have experience of using appropriate computer software. Case studies of different organisations would benefit learners in this specialism. Learners should have contact with people who are currently working in arts administration and marketing. These may be freelancers or people assigned to a specific company.

Dance

Learners' skill levels need to be recorded at the beginning of the course so that they and the teacher have a point of reference. The skills audit will also reveal the skills deficit that will determine the development programme. Learners will need to have technique classes with professional practitioners. Although there are a large number of dance techniques, it is advised that learners should focus a large amount of time on one form so that their skills may be effectively developed. Learners should have experience of additional dance techniques. These may be delivered in the format of workshops. A mixture of western and non-western dance traditions is recommended.

Learners might focus on body alignment, appropriate use of weight, co-ordination and accuracy of movement, among others. Learners will also need knowledge of the health and safety aspects of dance including the importance of warming up and cooling down and wearing correct clothing. Learners should also be aware of the importance of communication with their audience and expression in addition to the technicalities of their chosen genre.

Design

Learners should be aware of the range of potential materials that might be used for design purposes. Set designers might look at the materials that are traditionally used in building settings: costume designers might be aware of the wide range of fabrics and other useful materials available when conventional clothing is not the only requirement, eg armour, animal characters etc. Both set and costume designers should adopt a historical awareness so that they know where and how they may research. Set and costume designers should develop their skills through a particular focus, probably a play that will stretch their skill base. Set designers should be aware of material costs and technical challenges, eg the requirements of set changes, stage shape (proscenium, thrust, in the round, traverse etc) sight lines, as appropriate, and health and safety. Costume designers should consider material costs as well as actor comfort and satisfaction.

Technical designers of sound or light should become familiar with a range of equipment. Sound designers should explore different sound sources, including pre-recorded sound and the creation of original effects. Lighting designers should be able to rig and focus at least two kinds of lanterns and operate a multi-channel control desk. Both sound and lighting designers should be able to create relevant documentation, such as rig plans, speaker positions and cue sheets.

Drama

This needs to be developed initially through regular classes focusing on movement, voice and improvisational skills.

Movement skills might focus on co-ordination, control, spatial awareness, gesture, expression, characterisation and the use of props. Vocal skills may include breathing techniques, clarity, tonal range and projection. Learners should also study the anatomy related to movement and vocal skills. Health and safety practices would include warm-up exercises, relaxation techniques and posture.

Interpretative techniques should be developed in accordance with stylistic demands, particularly when dealing with texts. For example, learners should appreciate the different approaches when dealing with naturalism, surrealism, physical theatre etc as appropriate.

Music

This area could be delivered through a selection of all of the following: individual tuition on instruments/voice, small group work or large ensembles (bands/orchestras/choirs). Working in groups is encouraged so that learners may develop ensemble skills, for example, following a conductor or directing an ensemble. It is recommended that learners study and listen to music from both the western classical tradition, popular and non-western music. Master classes and workshops run by professional practitioners would be valuable. If possible, learners should have the opportunity to communicate with professional practitioners. Learners should also attend concerts.

Learners should develop their own technical ability. This might involve the development of rhythmic skills, use of expression, phrasing and dynamic skills. Technical knowledge of the workings of learners' instruments is encouraged, as this will develop their skills of intonation and tuning where appropriate. Scales and technical studies could also be used as appropriate.

Learners may wish to explore music through the medium of composition. This should be encouraged by supplying exercises and perhaps offering opportunities for learners to perform each other's work where appropriate.

Learners should be aware of the health and safety aspects that relate to their instrument, for example posture, breathing techniques and safe practice to avoid repetitive strain injury.

Music technology

This will be delivered through teacher demonstration followed by learners carrying out tasks themselves. The initial stages of the course may be delivered in a lecture style but teachers are encouraged to move away from this form of delivery as soon as appropriate. If possible, learners should have the opportunity to visit professional studios and talk to professional practitioners.

Learners could develop technical skills in sequencing, including the use of sampling, MIDI and quantisation. Learners could develop skills of multi-track recording including effects and processes leading to a final mix. If appropriate they should also have the opportunity to develop their live performance techniques, for example DJ skills.

All learners will need to be aware of the health and safety issues in music technology including the safe use of electronic equipment.

Technical and production skills

Much of the content for this area should be covered by demonstrations and practical work, although initial classes may require lecture-style delivery. Learners should have the opportunity to visit theatres and concert halls to meet practitioners and to see how their skills would relate in a professional context.

Learners could develop technical skills and knowledge of lighting, sound, stage equipment and scenery, stage management and organisational skills needed for putting on a performance. The health and safety practices required in this field should be noted, including the use of safety equipment and correct use and storage of electrical equipment.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

- Ashley L – *Essential Guide to Dance* (Hodder Education, 2008)
ISBN 0340968389
- Benedetti J – *Stanislavski and the Actor* (Methuen Drama, 2008)
ISBN 1408106868
- Berry C – *The Actor and His Text* (Scribner, 1988)
ISBN 0684189372
- Bennett R – *Fortissimo* (Cambridge University Press, 1996)
ISBN 0521569230
- Callow S – *Being an Actor* (Vintage, 2004) ISBN 0099471957
- Cohan R – *The Dance Workshop, New Edition* (Dance Books, 1996)
ISBN 185273051X
- Cole B – *The Composer's Handbook* (Schott, 1996) ISBN 0946535809
- Fredman R and Reade I – *Essential Guide to Making Theatre* (Hodder Education, 1996) ISBN 0340655143
- Giordano G – *Jazz Dance Class* (Princeton Book Company, 1992)
ISBN 0871271826
- Mitter S – *Systems of Rehearsal* (Routledge, 1992) ISBN 0415067847
- Paynter J – *Sound and Structure* (Cambridge University Press, 1992)
ISBN 0521356768
- Selmon S – *Let's Lindy* (Dance Books, 1994) ISBN 1852730390
- Sher A – *Year of the King: An Actor's Diary and Sketchbook, 20th Anniversary Edition* (Limelight Editions, 2006) ISBN 0879103353
- Shurr G – *Modern Dance: Techniques and Teaching* (Princeton Book Company, 1981) ISBN 0871271095
- Stanislavski C – *An Actor's Handbook* (Routledge, 2004) ISBN 087830181X
- Young D – *Rock and Roll Dancing* (Capri Publications, 1983)
ISBN 0950847003
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Unit 2: Planning for a Creative Event

Internally assessed

Introduction

When working in the creative industries you will need to communicate and interpret creative ideas. This unit will allow you to communicate a creative idea and to understand how to plan to make the event happen. You should apply your planning to an actual event in order to understand the importance of the planning process and how it relates to the success of the event. You will develop your skills in:

- research
- planning
- developing
- evaluation.

You need to learn how to identify the key factors that will inform the planning process. This unit will help you to recognise the key areas of the industry: production, performance and administration and the importance of considering them when planning for an event. This is necessary if you are to realise your creative idea.

Recommended prior learning

Unit 1: Developing Skills for Performance

What you need to learn

2.1 How to communicate a creative idea

You need to learn to communicate a creative idea to others, and to recognise the factors that should be considered as part of the planning process. These factors may include:

- target audience
- budget
- performing art form (eg dance, drama, music, musical theatre, recording)
- venue (eg professional, amateur, theatre, concert hall, studio, production house, receiving house, etc)
- contingency plans.

You will need to undertake initial research as a result of looking at these factors. You may need to look into:

- style and genre requirements
- health and safety requirements
- audience needs
- venue requirements
- production costs.

2.2 How to produce an action plan

To put on an event you must understand what has to be done. You must learn to:

- identify individual and team roles and responsibilities
- put together an action plan
- recognise the key factors for planning and to shape them into an achievable action plan, with clear deadlines
- divide the creative idea between production, performance and administration teams as appropriate
- choose the allocation of individual roles and develop your awareness of how these roles relate to the three areas of production, performance and administration
- recognise appropriate input from the three areas to the whole event and include them in your action plan.

You should develop your planning skills by producing relevant planning tools to support the event, for example, rehearsal schedules. You will need to work with available resources.

You will also need to show understanding of why your production proposals are relevant to the planned performance. You should consider and research:

- the social implications of the performance to the audience
- the background to the performance in terms of the historic influences on the performance material
- the cultural conventions that underpin your production planning.

2.3 How to apply your planning and assess its effectiveness

You will apply your planning to an actual event. After the event you will need to learn how to assess the planning process. You should be able to recognise strengths and weaknesses in your planning and give examples of how they affected your event.

- You will need to learn how to report on the event, so that future planning can be informed by your findings.
 - You should suggest how your planning could be modified. You must learn to refer back to the initial creative idea in your reporting.
 - You should assess the success of the event against your initial planning.
 - You should analyse the style and genre of the production bearing in mind the cultural traditions in which your production is set. (It may be the case that your planning involved an introduction of more than one cultural tradition).
-

Assessment evidence

Assessment evidence will typically consist of a report including an action plan and an outline of initial ideas and research. Your initial ideas should be individually understood but developed as a result of group work. Your action plan should take into account the areas of production, performance and administration. Your report should be a structured account of the planning process.

Your work must include evidence of:

- (a) a report on the planning process
- (b) an individual action plan that recognises the areas of production, performance and administration.
- (c)* an evaluation that documents the effectiveness of your planning.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) – (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (A01)	<p>Demonstrate very little understanding of the planning process. The report will fail to focus on key factors and the structure may lack coherence.</p> <p>(0-4)</p>	<p>Demonstrate a basic understanding of the planning process and some key factors will be identified. Have selected an appropriate initial creative idea and the report structure will be clear.</p> <p>(5-8)</p>	<p>Demonstrate a secure understanding of the planning process and all relevant key factors will be identified. Fully understand the initial creative idea and the report will be coherently structured.</p> <p>(9-13)</p>	<p>Demonstrate a complete understanding of the planning process and all factors will be considered, and channelled into a concise and comprehensive report. Fully understand the initial creative idea and link the planning considerations to the process.</p> <p>(14-18)</p>	18
(b) (A02)	<p>Produce an action plan that relies heavily on the work of the group as a whole and omit key elements.</p> <p>There will be limited reference made to the areas of production, performance and administration. The action plan shows limited planning.</p> <p>(0-6)</p>	<p>Produce a basic action plan with realistic deadlines and there will be some attempt to recognise key areas of performance, production and administration.</p> <p>Appropriate references are made to the areas of production, performance and administration. The action plan is fit for purpose but lacks complete coherence.</p> <p>(7-14)</p>	<p>Produce a secure action plan with realistic deadlines. There will be a clear overview of the planning process, linking performance, production and administration.</p> <p>Appropriate references are made to the areas of production, performance and administration. The action plan is fit for purpose and describes a logical approach to planning.</p> <p>(15-22)</p>	<p>Produce a detailed and comprehensive action plan with realistic deadlines. There will be full understanding of the planning process. There will be reference to areas of performance, production and administration throughout the action plan and demonstrate a sophisticated understanding of the event and how to realise it through effective planning.</p> <p>The action plan takes a detailed overview of the planning process with appropriate reference to production, performance and administration. The action plan is thorough and clearly presented.</p> <p>(23-30)</p>	30

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(c) (A04) QWC (i-iii)	<p>An evaluation that identifies individual involvement in the planning process for the event. There will be a list of some strengths and weaknesses in relation to the planning process. The evaluation will relate some evidence of the planning process to the event with limited reference to the initial creative idea.</p> <p>The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.</p> <p>(0-3)</p>	<p>An evaluation that describes individual involvement, and the group role, in the planning process for the event. There will be a range of examples in relation to the strengths and weaknesses of the planning process. The evaluation will show some links to the planning of the event with reference to the initial creative idea but this will be inconsistent.</p> <p>The learner 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>(4-6)</p>	<p>An evaluation that explains individual involvement, and the group role, in the planning process for the event. There will be clear examples in relation to the strengths and weaknesses of the planning process. The evaluation will show clear links to the planning of the event with reference to the initial creative idea.</p> <p>The learner 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>(7-9)</p>	<p>An evaluation that verifies and explains your full involvement in the planning process for the event. The strengths and weaknesses of the planning process will be fully assessed. Some modifications will be suggested. The evaluation will assess how effective the planning was in realising the creative idea.</p> <p>The learner 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>(10-12)</p>	12
Total marks					60

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

Assessment guidance

Mark band 1

Assessment evidence (AO1 AO2 and AO4) requires learners to have a clear outline of the event but it will lack detail.

Assessment evidence (a) will show limited creativity and lack awareness. Some key factors may be considered in the planning process but there will be a lack of full understanding of the goals of the project. No consideration is given to technical demands and they will be regarded in a superficial manner. Organisational skills will be superficial and a lack of full understanding of administrative demands will not be apparent. Notions of suitable application of style and form of the planned performance will be limited. Strengths and weaknesses will be listed rather than analysed.

Assessment evidence (b) will be an action plan but in places it may be unrealistic with the learner showing limited response to the creative needs of the event. Creative ideas will be haphazard and not related to the artistic potential in the planning. Deadlines will not be realistic and planning takes no account for the realistic amount of time required for satisfactory completion. References to production processes will be incomplete. There will be limited concern over the organisation of the actual performance event and a lack of understanding of the administrative needs of the project. Reference to health and safety issues will be included but be less than satisfactory in their scope.

Assessment evidence (c) will be an evaluation that will be incomplete and/or superficial. There will be little reflection on the effectiveness of the planning process. Where relevant, there will be a limited reflection of the contribution made by others, and the learner will only reflect on their own participation. Connections between the initial creative idea and the planning process are unrealistic. The evaluation of the process in terms of the demands of the final result will be misunderstood. Presentation of the evaluation will be unclear and confused.

The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Assessment evidence (AO1 AO2 and AO4) requires learners to have a clear outline of the event but it may lack detail in places.

Assessment evidence (a) will show some creativity and awareness. Some key factors may be considered in the planning process but there will be some understanding of the goals of the project. Some consideration is given to technical demands but these will be regarded in a superficial manner, revealing awareness that technical factors are needed but with no concern as to what these might be. Organisational skills will be superficial and the understanding of administrative demands will not be wholly apparent. Notions of suitable application of style and form of the planned performance will be apparent but there is no significant explanation as to how these may apply. Strengths and weaknesses will be listed but analysis will be superficial.

Assessment evidence (b) will be a clear action plan but in places it may be unrealistic with the learner showing limited response to the creative needs of the event. Creative ideas will be derivative and not fully related to the artistic potential in the planning. Deadlines will not be wholly realistic and planning does not account for the realistic amount of time required for satisfactory completion. References to production processes will be evident but lack any rigour that might fulfil the demands of the project. There will be some concern over the organisation of the actual performance event and some understanding of the administrative needs of the project. Reference to health and safety issues will be included but be less than satisfactory in their scope.

Assessment evidence (c) will be an evaluation that may be linear. There will be some reflection on the effectiveness of the planning process. Where relevant, there will be some reflection of the contribution made by others, and the learner will largely reflect on their own participation but there will be some reference to the contribution of others but with little understanding of the full impact of that contribution. Connections between the initial creative idea and the planning process demonstrate some awareness of the needs of the preparation process but these lack rigour. The evaluation of the process in terms of the demands of the final result will be acknowledged but there is only superficial evidence that the contribution of the process has been full comprehended. Presentation of the evaluation will be clear but somewhat confused.

The learner 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.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Assessment evidence (AO1 AO2 AO4) requires learners to appreciate the creative idea, and have a solid understanding of the event.

Assessment evidence (a) will show clear understanding of the creative needs of the event and exhibit full awareness of the demands of the planned final performance. Key factors will be considered in the planning process and there will be a full understanding of the goals of the project. Consideration is given to technical demands that will be understood and listed in some detail. Organisational skills will be apparent as will evidence of the needs for the administrative input. Notions of the application of style and form of the planned performance will be understood in terms of their suitability to the goals of the project taking into account the audience profile, budgetary and technical limitations. Strengths and weaknesses will be well described with some evidence of understanding how weaknesses may have been eradicated or avoided.

Assessment evidence (b) will be clear and realistic with the learner showing understanding of the creative needs of the event. Creative ideas will be well developed and connected to the artistic potential in the planning. Deadlines will be realistic and necessary planning accounts for the realistic amount of time required for satisfactory completion. References to production processes will be clear and well understood with appreciation of their administrative controls and a view as to how they relate to the planned final performance. There will be clear planning for the organisation of the actual performance event, including matters to do with audience satisfaction. A full understanding of the administrative needs of the project will be evident. Satisfactory evidence of health and safety issues for both performers and audience will be included.

Assessment evidence (c) requires the evaluation to be thorough and offer a clear account of the event and reflective findings exhibit an appreciation of the successes, failures and effectiveness of the planned process. Where relevant, there will be an accurate and appreciative reflection of the contribution made by others. Connections between the initial creative idea and the planning process are fully explained. The evaluation of the process in terms of the demands of the final result will be clear, and suggestions made as to how modifications to the process may have improved both the process and the final result. Presentation of the evaluation will be clear and easily understood.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Assessment evidence (AO1 AO2 and AO4) requires learners to have an holistic overview of the event, related throughout to the creative idea. The report will be interesting and show original thought.

Assessment evidence (a) will show a clear understanding of team and individual responsibilities. A learner's involvement in the planning process will be positive and beneficial to the group. All key factors will be considered throughout the planning process with an understanding of their influence on the final result. The report will show insightful understanding of the creative needs of the event and exhibit full awareness of the demands of the planned final performance. Full consideration is given to technical requirements, appreciating the skill base and budgetary implications. Organisational skills will be advanced as will evidence of the needs for administrative input. Notions of the application of style and form of the planned performance will be understood in terms of their suitability to the goals of the project taking into account the audience profile, budgetary and technical limitations. Strengths and weaknesses will be well described with comprehensive evidence of understanding how weaknesses may have been eradicated or avoided.

Assessment evidence (b) will account for the contribution of others including reference to the required skill levels. It will be clear and realistic with the learner showing understanding of the creative needs of the event and taking into account the planned response of the target audience. Creative ideas will be highly developed with potential variables taken into account. These will be connected to the artistic potential in the planning. Deadlines will be realistic and necessary planning accounts for the realistic amount of time required for satisfactory completion. References to production processes will be clear and well understood with appreciation of their administrative controls and a view to how they relate to the planned final performance. There will be clear planning for the organisation of the actual performance event, including matters to do with audience satisfaction. A full understanding will be evident of the administrative needs of the project. A comprehensive assessment of, and planning for, health and safety issues will be included.

Assessment evidence (c) will be perceptive and accurate showing a full understanding of how planning contributes to the success of an event. Learners will be methodical in their planning offering a rationale as to how planning of the process connects with the final result. The evaluation will be thorough taking into account all aspects of the process. The evaluation will offer a clear account of the event, and reflective findings exhibit an appreciation of the successes, failures and effectiveness of the planned process. Where relevant, there will be an accurate and appreciative reflection of the contribution made by others. Connections between the initial creative idea and the planning process are fully explained. The evaluation of the process in terms of the demands of the final result will be clear and suggestions made as to how modifications to the process may have improved both the process and the final result. Presentation of the evaluation will be clear and easily understood.

The learner 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.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Planning for an event

Learners will be required to learn how to plan effectively to put on a creative event. It is suggested that learners learn to do this by planning for a real event. It would then be possible for learners to reflect on the planning process in order to understand the importance of planning in relation to the success of an event.

It is essential that learners understand all the planning requirements. These are likely to involve research, development, funding issues and marketing needs.

It is recommended that small groups of learners work to a manageable level to ensure that all members of the group can be adequately involved in the designated tasks and have a chance to make a positive contribution. The prime purpose of this unit is to engage in planning processes, but the unit may well give learners the opportunity to develop skills that they already have, as well as experiencing new skills related to the planning process.

Applying the planning process

Learners need to apply the planning process to an event in order to appreciate the varying creative needs of an event, for example to consider the art form or if a production will tour. It must be remembered that the assessment for this unit does not include the actual event but focuses on the planning process.

Learners must learn the value of team working and the responsibility of carrying out tasks for the benefit of the whole team. This may involve meeting deadlines, using initiative and supporting others in their individual tasks when necessary.

Meetings are likely to play an important part of the planning process and the organisational demands of agendas, minutes and action planning should be evidenced in an appendix. The ability to report back at a suitable later date to other members of the group is essential so that all members of the group have a full picture of progress. Initial planning may require modification owing to unforeseen factors. All members of the group should record this so that the assessment outcomes may be satisfied.

Record keeping will be a very valuable tool in the process. Individual learners should keep records of both their own contributions to the work as well as the collective actions. These can then be used when approaching the evaluation of the work.

The actual event being planned may well govern the planning process. For example, the production of a play will require a different set of demands compared with the recording of music in a studio. Both are likely to require a marketing element, but recognition of the communication with the two kinds of audience for the final product will need to be taken into account.

An inventory of requirements should be made from the outset. This might involve:

- materials for set and/or costumes
- technical equipment for light and sound
- software for music technology.

A full understanding of the venue where the performance is to take place might include:

- availability and positioning of electricity sockets
- the size of the performance space and positioning of exits and entrances
- a plan of the auditorium space
- front of house requirements.

Marketing processes will need to be addressed. These might include:

- target audience
- market research
- press release
- advertising.

Further research may be required to ascertain:

- audience requirements
 - audience expectations
 - appropriate style of performance
 - performance material.
-

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Fishel D – *The Arts Sponsorship Handbook* (Directory of Social Change, 1993) ISBN 1873860099

Maitland H and Meddick J – *The Marketing Manual for Small-Scale Performing Arts Companies and Venues* (Arts Council of Great Britain, 1990) ISBN 0728705818

Menear P and Hawkins T – *Stage Management and Theatre Administration* (Schirmer, 1991) ISBN 002871346X

Norton M – *Writing Better Fundraising Applications* (Directory of Social Change, 2010) ISBN 1903991978

Palmer S – *The Essential Guide to Stage Management, Lighting and Sound* (Hodder Education, 2000) ISBN 0340721138

Pick J and Anderton M – *Arts Administration, Second Edition* (Routledge, 1995) ISBN 041918970X

Diggle K – *Guide to Arts Marketing* (Rhinegold, 1984) ISBN 0946890013

Hannagan T J – *Marketing for the Non-profit Sector* (Macmillan, 1992) ISBN 0333525825

Kotler P and Keller K – *Marketing Management, Thirteenth Edition* (Pearson Education, 2008) ISBN 0131357972

Negus K – *Producing Pop: Culture and Conflict in the Popular Music Industry* (Hodder Education, 1993) ISBN 0340575123

Smith C – *Creative Britain* (Faber and Faber, 1998) ISBN 0571196659

Other resources

Music Industry Manual and Promoter's Handbook (Greenacre Publishing Ltd, produced annually)

The White Book – International Production Directory (Inside Communications Ltd, produced annually)

Unit 3: Performing to a Commission

Externally assessed

Introduction

This unit offers you the opportunity to contribute to the creation of a performance in response to a commission that will be set by Edexcel. The knowledge and experience that you gain from taking part in this performance will come from the development and application of skills in your chosen art form. You will apply your knowledge by working as a performer, designer or member of a production team.

Groups will be not less than three or more than 12 performers, with a design, technical, production management team of up to six members to support the performance. Performances will be between 30 and 60 minutes, depending on the size of the group, with smaller groups producing work at the lower end of the scale.

Centre assessors will carry out assessment. Decisions will be subject to moderation by Edexcel's external moderators. An external moderator will carry out all moderation during a visit. This will take place at the same time as the moderation of the internally assessed units. Centres will be informed of specific arrangements for the moderator's visit which will also be posted on the Edexcel website. All performances must be recorded on video/DVD and candidates must be clearly identified at the beginning of each performance.

The performance piece may use any or all of the following performing arts:

- dance
- drama
- music
- music technology
- musical theatre.

Work may be original, or based on existing material, but must not be a complete existing product.

In this unit you will learn how to:

- recognise the significance of initial ideas and planning in response to a commission
- prepare for a performance
- rehearse
- understand your own role and how this relates to everyone else in the team
- understand other people's functions to be able to work together as a production team
- produce and perform a piece that responds to the demands of a commission.

Edexcel will set a Commission Brief that you must fulfil. The commission will provide opportunities for you to apply the skills that you have developed in Units 1 and 2.

This unit will provide opportunities to experience the demands on performers, designers and members of a production team in relation to the Commission Brief.

External assessment

This unit is externally moderated and will be based on a Commission Brief set by Edexcel each year. This brief will be available on the Edexcel website in September in each examination year. The moderation will be available in the June examination series.

The number of raw marks available is 60.

Recommended prior learning

Unit 1: Developing Skills for Performance, Unit 2: Planning for a Creative Event.

What you need to learn

3.1 Understanding Performance pieces are frequently created from commissions for particular occasions or venues. As a creator, you will have to respond to the demands posed by a commission. This will give you opportunities, as well as limit you, in what you can achieve. In this unit, the set commission you undertake will determine the style and form of the performance.

You may produce a piece in any particular style or form, for example:

- forum theatre
- street theatre
- theatre in education
- Asian classical dance
- modern contemporary dance
- hip hop
- classical music
- jazz
- reggae
- melodrama
- thriller
- comedy
- historical
- modern contemporary dance
- music theatre

- opera
- choral work
- chamber music.

Your teacher will help you to decide how the commission will work best for you and your group and then work with you to fulfil the Commission Brief.

You will need to focus on:

- what the commission is asking you to achieve
- who your target audience will be
- what the practical constraints are
 - your budget
 - the skills of everyone involved
 - the venue
 - the technical facilities
- the deadline for completion of the project.

You will need to define what your contribution to the project will be. This will involve ensuring that you have the necessary skills to fulfil the demands of the brief as required by your performance group. You may need to offer more than one function. You are likely to contribute to one or more of the following roles:

- administrator
- designer
- performer
- stage manager
- technician.

3.2 The creative process and rehearsing

You will need to decide the nature of the creative process you intend to undertake. You could use, adapt, arrange or take extracts from existing material, such as scripts or scores or existing choreography, or you may devise something completely original. When this decision has been taken and agreed with your teacher, you will begin the creative process.

Throughout the process, you must demonstrate a response to the given commission through selecting, developing and refining appropriate material. You may need to acquire new skills and techniques, and then learn how to apply them. Each performing group will prepare a written response to the Commission Brief that will be given to the external moderator, prior to the performance. This response will be used to help measure the success of your performance in terms of the original commission and the groups stated intentions.

The creative process involves the following stages:

- exploring initial ideas with your group
- experimenting with different approaches to, and interpretations of, the selected idea
- agreeing the final outline for the piece by developing material
- working up an idea, through ongoing critical appraisal
- rehearsing your performance.

Since professional work generally involves a team, an ensemble approach usually delivers a more effective performance through a range of talents and the one expression of views and ideas.

As you work, you must keep checking that your ideas are feasible in terms of the commission, and that they are possible to achieve in practice. All aspects of the development process must be recorded in a working log that details research, exploration, practical application and ongoing evaluation.

The rehearsal process demands its own skills and you must understand the value and necessity of:

- being present at all rehearsals
- working hard and in a focused manner during every rehearsal
- paying attention to feedback
- thinking about your work between rehearsals, and getting on with tasks that will progress the production, eg attending to costume or equipment
- keeping to the rehearsal schedule
- developing your performance in response to other people's ideas
- thorough preparation and understanding.

During the creative and rehearsal period you will need to ensure that you learn and master the skills necessary for this performance in your own art form or production area. You will need to maintain and improve your technique by, for instance, attending class if you are a dancer or extending your own repertoire of skills if you are an actor or musician. There may be a need to master a completely new style of performing, for example combining more than one form together, as in musical theatre, where musicians, actors, singers and dancers work together in the same production. Actors may have to master techniques such as movement for the performance of a piece of physical theatre.

If you are a member of the design and production team, you must work towards fulfilling the needs of the commission. You may have to experiment with new ideas and techniques in order to achieve this, for example a designer having to create a set from unfamiliar materials. You will have to present your ideas to the group to ensure the ideas are realised in accordance with the Commission Brief. You should work closely with the performing ensemble, creating and responding to ideas throughout the creative process. In this way, your work will be fully integrated with that of the performers in the piece. For learners in the design team and other members of the production support you will each prepare a short presentation for the external moderator of your ideas explaining how some of them were realised. The presentation will be between 5 and 10 minutes and will be an opportunity for you to explain your response to the commission, in terms of your own specialism, and to describe your contribution to the work of the ensemble. This will help the moderator to assess your contribution to the performance.

3.3 Performance

In order to develop a piece for performance you will need to use the material chosen to create meaning for an audience. All of the members of the production team will also need to work towards the same vision for the material. The kind of material you choose will determine the nature of the meaning you can communicate to your audience.

For this performance you will need to:

- undertake thorough preparation through the rehearsal process, using creativity, accuracy and control
 - be prepared to accept constructive criticism throughout the rehearsal process
 - be properly prepared to perform. For example
 - as a dancer or actor
 - being warmed up
 - costume and props checks carried out
 - as a musician
 - being warmed up
 - checks and tuning of instruments carried out
 - as a stage manager or technical worker
 - ensuring equipment checks are done in good time
 - ensure that the working environment is safe
 - develop your awareness of your audience
 - observe health and safety practices
 - learn to work as an effective and co-operative member of a team.
-

Assessment evidence

Assessment evidence will typically consist of a performance for a live audience. Wherever possible, this should be the target audience that you have identified in response to the Commission Brief. However, a simulated situation in front of a different audience will be acceptable, although this could make your task more difficult as a performer. If you are working as part of an ensemble you will still be assessed only on what you achieve individually. Where there are no designers or members of a performance support team in your group, you will have to provide some appropriate form of lighting, costume and sound but only on a simple level to support the performance.

The group will need to agree on their response to the brief that must be written and given to the external moderator prior to the performance.

If you are in a support role you will need to prepare a short presentation so that you can tell the moderator what your contribution to the completed piece has been.

Your work must include evidence that:

- (a) you have selected the relevant skills for your performance in a way that is appropriate to the demands of the Commission Brief
- (b)* you can apply these skills to a performance that reflects the demands of the Commission Brief and record this in your working log
- (c) you have the ability to communicate with the target audience determined by the group as you developed your response to the Commission Brief.

A visiting moderator will assess this unit in live performance through an external assessment of the performance. You will be assessed on your individual contribution to the whole work performed by the ensemble.

Groups will be not less than three or more than 12 performers, with a design, technical, production management team of up to six members to support the performance. Performances will be between 30 and 60 minutes, depending on the size of the group, with smaller groups producing work at the lower end of the scale.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) – (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (AO1)	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. (0-3)	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. (4-6)	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. (7-9)	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. (10-12)	12
(b) (AO2) QWC (i-iii)	Produce a log that will demonstrate a variable level of skill and technique that is not always focused on the demands of the commission. Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. (0-3)	Produce a log that will demonstrate basic skills and processes to the creative development of an initial idea to final realisation. 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. (4-6)	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. Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. (7-9)	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. 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. (10-12)	12

	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 style="text-align: right;">(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 style="text-align: right;">(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 style="text-align: right;">(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 style="text-align: right;">(27-36)</p>	36
Total marks					60

(For description of AOs see Appendix B.)

Assessment guidance

It is important to ensure that the piece that is chosen is substantial enough to enable learners to fulfil the requirements of the assessment grid, particularly if it is expected that learners will reach the higher mark bands.

Mark band 1

Assessment evidence (a) requires the learner to select appropriate skills for the piece that is to be performed. The choice of skills show little awareness of the commission and the chosen form or genre of the response.

Assessment evidence (b) requires the learner to perform using appropriate skills and technique. The log will be at a limited level and the learner makes a superficial contribution to the group piece.

The level of skill shown by the learner will demonstrate little accuracy in the performance. In this mark range the performance or support demonstrates only pedestrian approaches to the project.

The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

Assessment evidence (c) requires the learner to achieve some level of communication and engagement with other performers and the target audience. The learner's performance will show only limited awareness of, and interaction with, other members of the ensemble. This will be due to hardly any reference to technique and concentration in performance and/or rehearsal and the learner has misunderstood the requirements of the brief.

There will be severe lapses in technique and a lack of concentration and confidence. It is possible that this is a result of the learner's failure to be part of the development and rehearsal process. Poor attendance and time keeping, lack of discipline or a refusal to co-operate with the group could all be factors.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Assessment evidence (a) requires the learner to select appropriate skills for the piece that is to be performed. The choice of skills will show some awareness of the commission and the chosen form or genre of the response. At this level awareness of the commission should be clearly evident.

Assessment evidence (b) requires the learner to perform using appropriate skills and technique. The log will be at a basic level but, nonetheless, the learner will make some contribution to the group piece and such overall success that may be present in the response.

The level of skill shown by the learner should enable a degree of accuracy, again varying with the mark awarded, in the performance. At the upper end of the mark range the performance or support should be accurate if uninspired.

The learner 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.

Assessment evidence (c) requires the learner to achieve some level of communication and engagement with other performers and the target audience. The learner's performance will show some awareness of, and interaction with, other members of the ensemble. This may be due to lapses of technique and concentration in performance and/or rehearsal but the learner has understood some of the requirements of the brief.

At this level there will be some lapses in technique and concentration and confidence are inconsistent. The learner is likely to have contributed inconsistently to the development and rehearsal process. Inconsistent attendance and time keeping, erratic discipline and co-operation with the group could all be factors.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Assessment evidence (a) requires the learner to select relevant skills and as a result give an effective response to the brief. The skills and techniques should be appropriate for the chosen form or genre.

Assessment evidence (b) requires the learner to apply their skill base to produce a performance or to carry out a support role. The log will demonstrate a secure record of the creative process that is accurate and shows some fluency.

The level of skill demonstrated by the learner should provide a solid foundation for the performance. The learner should interpret their role with clarity and confidence.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

Assessment evidence (c) requires a learner to make a good attempt to engage with other performers and the target audience. Any shortcomings will not be due to a lack of focus and application but could result from some lack of technique or basic ability. In any event the underlying concepts will be apparent and the learner's performance will make a good contribution towards communicating them.

Regardless of whether the learner has a major or minor role it should be apparent that they have made a significant contribution to the piece and to the work of the group as they have interpreted the brief.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Assessment evidence (a) requires the learner to select a wide range of skills. The skills chosen should be entirely appropriate for the genre or form of the finished piece.

It should be apparent that the learner has produced a sophisticated response to the Commission Brief in their approach to the performance. It should be clear that imagination and flair have been used in the development and rehearsal periods as result of using these skills. The skills should be brought together in a coherent manner that convinces an observer that the learner has a solid foundation on which to build a performance.

Assessment evidence (b) requires learners to apply their skills to produce a fully realised performance or support role. The log will demonstrate a high level of commitment and ability should be clearly evident through a detailed and perceptive record of the creative process.

Their professionalism and the significant contribution they have made should be clearly evident in the work that the group produces. It must be clear that the learner has undertaken a major role in the development of the response.

The learner 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.

Assessment evidence (c) requires the learner to engage fully with other performers and the audience in an appropriate style. Their concentration should be sufficient to enable them to maintain their role throughout the whole of the performance.

The learner's work will clearly demonstrate a full appreciation of the concepts that underpin the piece and they will be communicated in a clear and convincing way.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Approaching the commission

This unit is about learners acquiring and developing the skills involved in performing to a commission. Learners will undertake these activities within the realistic constraints of working to a commission. The majority of work in the performing arts industry is team based so, for this unit, it is important that learners work in teams.

Understanding the commission

The commission, set by Edexcel, will be available on the Edexcel website www.edexcel.com at the beginning of each academic year. There will be a choice of Commission Briefs.

This early availability of Commission Briefs will allow centres to plan their year's work in accordance with the demands of the brief. Whilst some centres will use the commission as a basis for the planning of their whole year's programme, others will see it as a separate unit of the course, albeit one that builds upon the skills and techniques acquired during study for the other two units.

The Commission Briefs will be designed as though for an external client. This allows for a sense of professional working practice to be engendered in the group.

You should consider with your group:

- the purpose of the performance, such as a target audience and the meaning you wish to communicate
- a performance venue or space
- the practical constraints and/or limitations for the work, such as costs, time or materials
- opportunities for learners to research a range of sources, such as existing repertoire or reviews of performances.

Learners should be encouraged to adopt a professional approach to their work by planning, recording and evaluating their progress at relevant stages. However, there are no marks awarded for written work.

The Commission Briefs set will call for a team-centred approach, and learners of all specialisms should be involved in decisions about the nature of the performance, during the planning and rehearsal stages and the performance. Learners will behave like a small performance company where everyone is familiar with, and supportive of, the whole enterprise.

The end product may be a single piece or a collection of suitable items. Centres must ensure that learners can progress through the planning and rehearsal stages to performance to allow for a progression in their skills and knowledge appropriate to their current level.

Learners will need to be aware of the range of activities that contribute to a whole production, be they performers or members of the performance support team.

The creative process and rehearsing

Learners may work together as a group, split into teams or work alone at the start of the process, however it is important that all members of the team understand the nature of the work to be undertaken. Teachers should direct the creative and rehearsal process, by setting tasks, such as the investigation of previous performances or existing repertoire. Learners may be encouraged to produce individual or group-inspired workshops as key parts of the creative process. For instance, a small ensemble may develop some performance ideas as a response to part of the brief; another group may research facts about the theme of the work, or the audience for which it is intended. These ideas can then be shared with the rest of the group as practical creative workshops that produce firm performance ideas.

The creative process will involve:

- researching independently into a given aspect of the commission, both practical and from written/recorded sources
- feedback to the group sharing performance ideas
- evaluating activities and making a plan of action for what needs to be done next
- formulating more group activities to further the creative and developmental aspects of the work
- making decisions as to the final structure of the performance
- rehearsing the final product.

All of which will be recorded in the working log.

The capturing of ideas in the workshop on video camera, or other means of electronic recording, may be useful for learning and the refining of the creative process. Learners can review their own, and other people's ideas and evaluate performances most effectively by this means.

The nature and skills base of the group will determine how much design and technical input there will be in each performance. For instance, where there are no set designers the set may be very simple, or merely a space for the performance. Where there are no musicians, there may be no music included in the performance, or it may be taken from recorded sources. The choice of Commission Brief and the kind of materials teachers decide to investigate for performance must allow all learners to progress in their learning of their own individual art form or skill area.

It may be appropriate to consider inviting external performers and experts in the field to broaden the experience of the learner group. It is important that learners be given the chance to see a range of live performances, amateur or professional, and to review and evaluate those performances.

Following clarification of the needs of the Commission Brief learners should be encouraged to:

- carry out effective exploratory work in order to further understand the commission and inspire ideas
- explore and develop creative opportunities, and be innovative and open to ideas
- reflect on the development of ideas and encourage group and self-evaluation
- make realistic plans, fully utilising the facilities open to the group
- keep to deadlines.

Where the choice of material for the performance is based on the score, text or choreography for an existing work, teachers must ensure its performance will enable the whole group to demonstrate their abilities and that it demonstrates a clear response to the brief.

Teachers may wish to edit and adapt materials to ensure the level of challenge is commensurate with the group's abilities, and to ensure that the performance meets the guidelines on length and numbers of learners to be assessed on any one occasion. External moderators need to be able to appreciate the work of each learner, and their individual contribution to the success of the whole ensemble work. Therefore, where texts or scores have parts of very different length or complexity, teachers must ensure that candidate involvement is equitable.

Decisions regarding editing and structuring the performance should be shared and discussed with the whole ensemble, even where there is an overall director. This will allow learners to gain an insight into the whole process of creating works for performance. The decision to undertake the role of 'teacher as director' is an effective way of engendering good practice in learner performing art, but must be one that teachers are willing to share.

The performance is where your learners will gain significant marks for this unit, so what they produce must be polished and provide a sense of occasion. The performances will be carried out within the context of the commission, to provide an outcome in line with the spirit of the brief.

Where there are learners who take on the roles of marketing and box office these areas will feature in the project. However, where learners wish to focus on performance, design or technical theatre these will be the assessment focus.

Performing

Each performance must allow for clear marking by the moderator. For this reason it is important that the moderator be considered the most important member of the audience. All performances should be recorded on video camera and candidates clearly identified at the beginning of each performance. The performance should take place before the target audience if possible, as in a genuine vocational setting. The venue should be realistic if it can be achieved.

For example, if the piece is devised for primary school pupils, it is better to go to their school and perform for a group drawn from that age group rather than to pretend in the studio in front of a group of year 7 learners.

There is a need to ensure that the finished piece does, in fact, reflect the requirements of the Commission Brief, as this is one of the things on which the learners will be assessed.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

- Anderson B – *Stretching* (Shelter Publications, 2000) ISBN 0936070226
- Benedetti J – *Stanislavski and the Actor* (Methuen Drama, 2008) ISBN 1408106868
- Berry C – *The Actor and his Text* (Scribner, 1988) ISBN 0684189372
- Callow S – *Being an Actor* (Vintage, 2004) ISBN 0099471957
- Cassady M – *The Book of Scenes for Acting Practice, Teacher Edition* (McGraw-Hill Contemporary, 2000) ISBN 0844251267
- Cohan R – *The Dance Workshop, New Edition* (Dance Books, 1996) ISBN 185273051X
- Cole B – *The Composer's Handbook* (Schott, 1996) ISBN 0946535809
- Fredman R and Reade I – *Essential Guide to Making Theatre* (Hodder Education, 1996) ISBN 0340655143
- Kastan D and Stallybrass P – *Staging the Renaissance* (Routledge, 1992) ISBN 0415901669
- Mitter S – *Systems of Rehearsal* (Routledge, 1992) ISBN 0415067847
- Paynter J – *Sound and Structure* (Cambridge University Press, 1992) ISBN 0521356768
- Ashley L – *Essential Guide to Dance* (Hodder Education, 2008) ISBN 0340968389
- Sher A – *Year of the King: An Actor's Diary and Sketchbook, 20th Anniversary Edition* (Limelight Editions, 2006) ISBN 0879103353
- Stanislavski C – *An Actor's Handbook* (Routledge, 2004) ISBN 087830181X
- Styan J – *Modern Drama in Theory and Practice 3* (Cambridge University Press, 1983) ISBN 0521296307
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Unit 4: Employment Opportunities in the Performing Arts

Internally assessed

Introduction

This unit will help you to understand the demands that are made on those who wish to work in the performing arts industry. You will need to understand the variety of employment opportunities that are available and how they fit into the various performing arts organisations that make up the industry.

An essential feature of this unit is that it invites you to discover employment requirements in terms of formal qualifications, training and experience needed for particular jobs. You will be required to explore employment terms and conditions relating to these jobs and what implications these have on the lifestyle associated with the jobs.

You should audit your own skill base in order to evaluate how job demands relate to your own abilities and potential.

You will

- report on employment opportunities
 - develop a portfolio of the application of your skills in one job role
 - evaluate your skills in line with progression opportunities.
-

Recommended prior learning

Unit 1: Developing Skills for Performance, Unit 2: Planning for a Creative Event

What you need to learn

4.1 Awareness of the performing arts industry

There is a great variety of different organisations that make up the performing arts industry.

You need to learn about the different jobs available in the performing arts industry. Each job requires a different set of skills, training and experience.

You will learn about the varying terms and conditions that relate to different job opportunities. Although some employment within the performing arts industry is on a full time basis, there is a great deal of part-time, casual and short-term work. As you research the different practices you should discover what the employment basis is for different job situations and how this is likely to affect lifestyle.

There are many new developments taking place in the performing arts sector, particularly in the field of technology.

You will learn about the industry and produce a report of your findings.

- 4.2 How to evaluate your skills in relation to progression opportunities**
- Your evaluation should be in relation to your portfolio, and should reflect your findings in relation to the industry as a whole. You should also:
- relate your findings back to an initial report of your strengths and weaknesses
 - provide commentary on the progression you have made throughout the unit
 - make reference to the practical application of your skills.
-

Assessment evidence

Assessment evidence must consist of a report, a portfolio and an evaluation.

These should relate to each other and show how an awareness of the industry and its employment opportunities fits your skills base.

Your work must include evidence of the following:

- (a) a report outlining employment opportunities in the performing arts industry. It must include a description of jobs in the performing arts industry selecting **one** from each of the following categories:
 - performer
 - technical support
 - administration.
- (b) a portfolio as evidence of underpinning knowledge and understanding of skills and techniques for a chosen vocational route.
- (c) a portfolio as evidence of the application of your skills in **one** job role. This should be presented in a vocationally relevant way and should demonstrate an underpinning knowledge of the skills involved.
- (d)* an evaluation that allows reflection of your skills and analysis of how they relate to the employment opportunities offered by the industry.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) – (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (A01)	A report that has incomplete or inappropriate knowledge and understanding of the structure, breadth and processes of the performing arts sector. (0-3)	A report that has some knowledge and understanding of the structure, breadth and processes of the performing arts sector. (4-7)	A report that shows a secure knowledge and understanding of the structure, breadth and processes of the performing arts sector. (8-11)	A report that shows a thorough and detailed knowledge and understanding of the structure, breadth and processes of the performing arts sector. (12-15)	15
(b) (A02)	A portfolio that shows gaps in the underpinning knowledge and understanding of skills and techniques and in the chosen vocational route. (0-3)	A portfolio that shows an acquisition of a basic underpinning knowledge and understanding of skills and techniques and of the chosen vocational route. (4-7)	A portfolio that shows acquisition of a secure underpinning knowledge and understanding of skills and techniques and of the chosen vocational route. (8-11)	A portfolio that shows an acquisition of an assured and fluent underpinning knowledge and understanding of skills and techniques and of the chosen vocational route. (12-15)	15
(c) (A03)	A portfolio that offers examples of practical work showing limited aspects of a personal style, limited use of industry-specific vocabulary and that are not presented in a way that promotes the learner. (0-3)	A portfolio that offers examples of practical work showing a developing personal style, a basic use of industry-specific vocabulary and that are presented with some promotional intention. (4-7)	A portfolio that offers examples of practical work showing a committed personal style, a sustained and thorough use of industry-specific vocabulary and that is presented with effective promotional intention. (8-11)	A portfolio that offers examples of practical work showing an accomplished and committed personal style, a fluent use of industry-specific vocabulary and that is presented with a highly effective promotional intention. (12-15)	15

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(d) (AO4) QWC (i-iii)	<p>An evaluation that has references to the content of the report and portfolio and is not placed in the context of the chosen vocational route. Make a very weak analysis of the acquisition and application of skills.</p> <p>The learner 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;">(0-3)</p>	<p>An evaluation that has basic analysis of the report and portfolio and describes the acquisition and application of skills at a basic level. Make some reference to the context of the chosen vocational route.</p> <p>The learner 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;">(4-7)</p>	<p>An evaluation that shows critical understanding and insight in the analysis of the report and portfolio and in the description of the acquisition and application of skills.</p> <p>Demonstrate that the chosen vocational route effectively underpins the evaluation.</p> <p>The learner 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;">(8-11)</p>	<p>An evaluation that shows a complete understanding and fully focused insights of the report and portfolio and in the description of acquisition and application of skills.</p> <p>Demonstrate that the chosen vocational route thoroughly underpins the evaluation.</p> <p>The learner 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;">(12-15)</p>	15
Total marks					60

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

Assessment guidance

Mark band 1

Assessment evidence (AO1 AO2, AO3 and AO4) requires a learner to have a clear understanding of the employment opportunities offered by the industry.

Assessment evidence (a) should be able to identify possible progression routes. The report will make limited connections between skills and progression routes. There will be a limited use of industry vocabulary. There will be no understanding of how each of the jobs contributes to the performing arts industry as a whole. Appreciation of training requirements will be obvious rather than researched. The value of gaining experience in particular job roles will not be fully understood. Understanding implications of contractual probabilities and potential income will be limited as will be an appreciation of the realistic lifestyle associated with particular jobs in the performing arts industry.

Assessment evidence (b) will have gaps. There will be evidence to suggest limited underpinning knowledge. Planning to gain relevant experience will be superficial and there will be a limited understanding of the impact of experience on knowledge, skill development and understanding of the structure of the industry. Industry vocabulary will rarely be used. Explanation of how skills may be applied in a vocationally relevant way will be limited. There will be superficial understanding of both the range of skills required and how different skills for the job relate to a variety of potential employment opportunities in differing circumstances.

Assessment evidence (c) will have gaps. There will be evidence to suggest limited application of skills in practical work and limited aspects of personal style. There will be limited attempts to show skills in relation to progression opportunities. There will be little understanding of the learner's present skill level and scant appreciation of how these skills may be developed. An explanation of training opportunities will be basic, offering only one sample.

Assessment evidence (d) will be descriptive rather than analytical. The evaluation may not be presented in the best format to suit the portfolio. The report will make few links with the portfolio in the evaluation. There will be a limited view regarding the connection between skill application and the necessary demands of the performing arts industry. Aspects of the portfolio will not be evaluated and/or given scant attention.

The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Assessment evidence (AO1 AO2, AO3 and AO4) requires a learner to have a clear understanding of the employment opportunities offered by the industry.

Assessment evidence (a) should be able to identify possible progression routes. The report will make some connections between skills and progression routes. There will be some use of industry vocabulary. There will be some understanding of how each of the jobs contributes to the performing arts industry as a whole. Appreciation of training requirements will lack any depth of research. The value of gaining experience in particular job roles will not be fully understood. There will be some understanding of the implications of contractual probabilities. There will be some understanding of potential income as will an appreciation of the realistic lifestyle associated with particular jobs in the performing arts industry.

Assessment evidence (b) may have gaps. There will be evidence to suggest some underpinning knowledge. Planning to gain relevant experience will be superficial and there will be some understanding of the impact of experience on knowledge, skill development and understanding of the structure of the industry. There will be some use of industry vocabulary. There will be some explanation of how skills may be applied in a vocationally relevant way. There will be some understanding of both the range of skills required and how different skills for the job relate to a variety of potential employment opportunities in differing circumstances.

Assessment evidence (c) may have gaps. There will be evidence of some application of skills through practical work, and some evidence of developing a personal style. There will be some attempt to show skills in relation to progression opportunities. There will be some understanding of the learner's present skill level and scant appreciation of how these skills may be developed. An explanation of training opportunities will be basic, offering only a small range examples.

Assessment evidence (d) will be descriptive but there will be some attempt at analysis. There will be an attempt to create a format that suits the portfolio but there will be some inconsistency. The report will make some links with the portfolio in the evaluation. There will be a some connections made between skill application and the necessary demands of the performing arts industry.

The learner 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.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Assessment evidence (AO1, AO2, AO3 and AO4) requires learners to be thorough in their understanding of the employment opportunities offered by the industry.

Assessment evidence (a) should be able to identify a range of possible progression routes. The report will be clear and well presented but may make limited connections between skills and progression routes. There will be a good, if irregular, use of industry vocabulary. There will be a good understanding of how each of the jobs contributes to the performing arts industry as a whole. Appreciation of the training requirements will be understood and will show evidence of research. The value of gaining experience in particular job roles will be adequately understood as a contributory factor in gaining employment. Implications of contractual probabilities and potential income will be understood over a portion of the industry as will be an appreciation of the realistic lifestyle associated with particular jobs in the performing arts industry.

Assessment evidence (b) will include evidence to suggest a sound grasp of underpinning knowledge. Planning to gain relevant experience will be realistic but does not show that the learner is aware of the range of experiences available. There will be a full understanding of the impact of experience on knowledge, skill development and understanding of the structure of the industry. Industry vocabulary will be used accurately if not fully. Evidence of how skills may be applied in a vocationally relevant way will show understanding and be adequately explained. There will be an understanding of both the range of skills required and how different skills for the job relate to a variety of potential employment opportunities in differing circumstances.

Assessment evidence (c) should be a comprehensive account of a learner's skills applied to practical work, with a committed personal style. Attempts to show skills in relation to progression opportunities will show evidence of how these skills may be acquired offering a few examples. There will be full understanding of the learner's present skill level and examples of how these skills may be developed. An explanation of training opportunities will be adequate, offering more than one example.

Assessment evidence (d) will show some analysis of the portfolio in depth although some aspects will be glossed over. The evaluation will be presented in the best format to suit the portfolio. The evaluation report will make links with the portfolio. There will be understanding of the connection between skill application and the necessary demands of the performing arts industry. All aspects of the portfolio will be evaluated but some will be evaluated in greater depth than others.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Assessment evidence (AO1, AO2, AO3 and AO4) requires learners to have a concentrated overview of the employment opportunities offered by the industry.

Assessment evidence (a) The report should be correct in format, and strong in content demonstrating a good level of understanding of the more complex aspects of the employment opportunities of the industry. The report should be able to identify a comprehensive range of progression routes. The report will be clear and well presented and make clear connections between skills and progression routes. There will be an excellent and accurate use of industry vocabulary. There will be an excellent understanding how each of the jobs contributes to the performing arts industry as a whole. Appreciation of the training requirements will be understood and show far reaching evidence of research. The value of gaining experience in particular job roles will be fully understood as a contributory factor in gaining employment. Implications of contractual probabilities and potential income will be understood over a significant range of the industry and there will be a deep appreciation of the lifestyle associated with particular jobs in the performing arts industry.

Assessment evidence (b) will show evidence of the learner's ability to select the most appropriate material for inclusion. There will be consistent and accurate use of industry vocabulary, and clear underpinning knowledge will be demonstrated throughout. Planning to gain relevant experience will be realistic and show that the learner is fully aware of the range of experiences available. There will be a full understanding of the impact of experience on knowledge, skill development and understanding of the structure of the industry. Evidence of how skills may be applied in a vocationally relevant way will show full understanding and be comprehensively explained. There will be a full understanding of both the range of skills required and how different skills for the job relate to a variety of potential employment opportunities in differing circumstances.

Assessment evidence (c) will show evidence of accomplished and committed personal style in practical work. It should be a comprehensive account of a learner's skills applied to practical work. There will be clear evidence to confirm a sound grasp of underpinning knowledge. Attempts to show skills in relation to progression opportunities will evidence how these skills may be acquired, offering several examples. There will be full understanding of the learner's present skill level and a variety of examples of how these skills may be developed. An explanation of training opportunities will be thoroughly researched, offering several examples.

Assessment evidence (d) will act as commentary to the portfolio, being linked in style, content and format. It will offer evidence of the ability to make connections between employment opportunities. There should be clear evidence of understanding the skill base and their associated progression routes. There will be analysis of the portfolio in depth, analysing all aspects of the portfolio in terms of proving an understanding of the relationship between skills development and experience. The evaluation will be presented in the best format to suit the portfolio. The evaluation report will make clear links with the portfolio. There will be understanding of the connection between skill application and the necessary demands of the performing arts industry. All aspects of the portfolio will be fully evaluated.

The learner 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.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Identifying and applying skills

In order for learners to progress to work in the industry they will need to be able to identify their strengths and weaknesses. They will need to gain an awareness of possible progression routes and make connections to their skills. The best way to appreciate and build on skills is through practical application.

Learners should choose employment areas that interest them and identify the likely progression routes associated with the chosen area. Research may be carried out regarding activities in training institutions. These may range across:

- dance/drama/music academies
- higher education
- on-the-job training.

The acquisition of skills may be gained through formal training or via gained experience. Learners should appreciate that both of these routes are required in order to progress and become a potential employee.

As well as acquiring skills, learners should discover what lifestyle implications there are in employment in the performing arts; whether jobs are likely to be full time, part time, casual, commissioned, seasonal etc. Issues concerned with touring and travel might also be explored and contractual arrangements and pay should also be scrutinised.

Organisations and venues

Wherever possible, learners should visit a variety of performing arts organisations and venues, for example, theatres, concert halls, arts centres and film and recording studios. Comparisons could be made between large and small organisations and the relevant staffing implications for each. Interviewing relevant staff can be invaluable in ascertaining the training, education and experience likely to be of value in any employment area.

Practitioners

Any contact with professional practitioners can be invaluable. Learners might learn that many jobs in the performing arts can be developed through a variety of means and do not always follow linear progression routes. There may also be evidence of how practitioners move across the industry and require a range of skills in order to maximise their employment potential. Particularly important is the understanding of how different job functions inter-relate, underlining the need for teamwork and mutual respect.

Understanding and reviewing skills

Learners will be best equipped to present themselves for progression opportunities if they have a relevant portfolio as evidence of practical application of skills. Learners should be comfortable with their knowledge of the industry in order to understand their vocational training needs. Their evaluation should enable learners to learn the purpose and importance of evaluation within the performing arts industry.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Dunmore S – *An Actor's Guide to Getting Work, Fourth Revised Edition* (Methuen Drama, 2004) ISBN 0713668229

Pick J and Anderton M – *Arts Administration, Second Edition* (Routledge, 1995) ISBN 041918970X

Thompson G – *Focal Guide to Safety in Live Performance* (Focal Press, 1993) ISBN 0240513193

Unit 5: Advanced Performance Practice

Internally assessed

Introduction

In this unit you can choose to specialise in a specific performance role. You may choose to specialise in:

- drama
- dance
- music
- music technology
- musical theatre.

While the content may vary depending on the specialism that you have chosen, you will gain a thorough understanding of the techniques and skills that apply to your specialism and you will be able to place them in an applied context. You will need to be involved in a performance event. It is important that you discover how to develop the skills that are appropriate for your ability but also which stretch you so that you improve your standard.

You will learn about:

- preparation for performance
- rehearsal and practice techniques
- performing to an audience
- the different contexts in which practitioners perform
- evaluation of your development
- evaluation of your performances.

Recommended prior learning

Unit 1: Developing Skills for Performance, Unit 2: Planning for a Creative Event and Unit 3: Performing to a Commission

What you need to learn

- 5.1 Developing skill** You may work in the performing arts industry. Therefore, it is important that you understand the language and techniques common to your specialism. In order to deliver a successful performance you will need to be confident in your specialist performing area. You will need to develop the following:
- control and focus in your performances
 - effective rehearsal techniques and the ability to use any feedback that you are given to improve your performance
 - safe and efficient use of any equipment that is needed for you to carry out your chosen role. This should include the care of any personal equipment
 - a detailed knowledge of the working methods and function of your chosen role.

- 5.2 Effective preparation for performers** In order to perform well, you need to be fully prepared. This preparation is both long and short term. For example, you will need to prepare for rehearsals by doing a warm-up session but you will also need to prepare long-term by planning an effective rehearsal schedule. You will also need to understand the health and safety issues in your specialism. You will need to:

- describe and demonstrate warm-up techniques for your specialism
- understand rehearsal schedules
- practise technical skills as appropriate
- plan, execute and evaluate a rehearsal schedule leading up to your performance
- attend regular rehearsal or practise sessions
- listen to and reflect on feedback from others
- appreciate the rehearsal process.

You should understand the material that you choose to work on for performance. Research should be undertaken to appreciate the aesthetic demands. This might involve:

- social context
- historical context
- cultural context
- thematic content
- style
- genre
- the playwright
- the choreographer
- the composer.

5.3 Performance skills

As soon as a performer appears on stage, they are performing. Your entry, movement, stance and exit from the stage are all-important parts of your performance, whatever your specialism. A performance is about communication with an audience. In a conventional performance this will usually be one-way although in some forms it can be two-way. Communication can be, for example:

- humorous
- thought provoking
- entertaining
- moving.

Whatever form it takes, it is important that the performer engages with the audience if the performance is to be successful.

When you perform you will need to consider:

- precision
- focus and control
- adaptability in responding to a particular audience
- energy levels.

5.4 Evaluating the process of preparation and your performances

You should gather feedback on your rehearsal and practice techniques as well as your performances. Your evaluation should consider a number of questions such as the following:

- Did I meet my objectives?
 - Did I meet my deadlines?
 - Were my rehearsals and/or practises effective and professional?
 - Were my performances successful?
 - How well did I contribute towards group productions?
 - Were the group productions successful? Why?
 - How did the production team work as a whole?
 - What went well and what went badly for me personally and for the team as a whole?
 - How can I improve?
-

Assessment evidence

Evidence for this unit will be a suitable performance designed to show how you have applied your skills. The performance should take place in front of others except in the case of music technologists. In this eventuality the work should be recorded with a particular audience in mind.

Instrumentalists and dancers might like to offer solo work but there should also be evidence of group work.

In addition to the performance for this unit you will need to provide:

- (a) evidence of research into the background of the chosen production in a working notebook that also shows the development of your skills
- (b) details of your rehearsal programme and preparation for your performance showing how this reflects professional practice
- (c) appropriate recording of your performance in a suitable format for your chosen specialism – video/DVD/CD etc
- (d)* an evaluation of your own and your group's work before, during and after the performance, including recommendations for improvement.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) – (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (AO1)	List chosen performance material with little evidence of meaningful research. List some features of performance in a superficial manner. (0-1)	Show chosen performance material based on wide, rather than focused, research. Competently describe the main features to be demonstrated in performance. (2-3)	Confirm the chosen performance material based on some focused research. Reveal a clear description of the main features to be demonstrated in performance. (4-5)	Confirm the chosen performance material revealing detailed and contextualised research. Reveal a detailed description of all the main features to be demonstrated in performance. (6)	6
(b) (AO2)	Demonstrate evidence of perfunctory and limited professional practice that shows a lack of commitment and focus in which organisational skills are not evident; time management is sporadic and mainly ineffective. Provide schedules that lack structure. (0-3)	Demonstrate competent understanding of professional practice and essential commitment through evidence of practice which is sometimes flawed; time management that is not perfect but reasonably effective. Provide schedules that are in place but of patchy quality. (4-7)	Demonstrate a secure and thorough understanding of professional practice and secure commitment through evidence of regular practice; evidence of very good time management and good organisational skills. Provide schedules that are well planned and effective and reflect good focus. (8-11)	Demonstrate a thorough and comprehensively researched understanding of professional practice and exceptional commitment through evidence of regular practice; evidence of excellent time management and organisation skills. Provide schedules that are professionally planned and executed and that reflect a high level of focus. (12-15)	15

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(c) (A03)	<p>Demonstrate a limited ability to communicate effectively with members of the production team in a performance context. Use skills and techniques in an insecure and/or inappropriate manner.</p> <p>Communicate with the audience in a limited manner and through a style that indicates a restricted range of interpretative approaches to the creative process.</p>	<p>Demonstrate competent communication between members of the production team in a performance context. Use skills and techniques that are applied appropriately but not always with a clear understanding of professional practice.</p> <p>Communicate with the audience in an effective but not entirely consistent manner but in a style that indicates a working understanding of the creative process.</p>	<p>Demonstrate secure and focused communication between members of the production team in a performance context. Use skills and techniques that are applied effectively and consistently with some understanding of professional practice.</p> <p>Communicate with the audience in an effective and maintained manner and in a style of work that indicates a secure understanding of the creative process.</p>	<p>Demonstrate confident, effective and focused communication between members of the production team in a performance context. Use skills and techniques that show a committed personal style and a thorough understanding of technical, aesthetic and production factors reflecting professional practice.</p> <p>Communicate with the audience in a totally engaging manner and in a style that indicates evidence of an innovative approach to the creative process and a high degree of flair and imagination.</p>	30
	(0-6)	(7-14)	(15-22)	(23-30)	

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(d) (AO4) QWC (i-iii)	<p>Submit an evaluation that is perfunctory, unstructured and which lacks critical analysis. Make superficial suggestions for development with little or no reference to professional practice.</p> <p>The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.</p> <p>(0-2)</p>	<p>Submit an evaluation that has some merit but is predominantly descriptive with limited analysis. Make some attempt to suggest areas for development with some references to professional practice at a basic level.</p> <p>The learner 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>(3-5)</p>	<p>Submit an evaluation that contains good critical analysis with some appropriate recommendations for development. Make relevant and appropriate references to professional practice.</p> <p>The learner 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>(6-7)</p>	<p>Submit an evaluation that is assured and confident demonstrating exceptional analytical prowess. Make insightful recommendations for development with clear and appropriate references to professional practice.</p> <p>The learner 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>(8-9)</p>	9
				Total marks	60

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

Assessment guidance

You may extend the skills that they explored as part of *Unit 1: Developing Skills for Performance* or select other skills as appropriate. You will normally work collaboratively but must ensure that the portfolio that you produce reflects your own contributions within the group context. Fifty percent of the available marks are allocated to the performance and the other fifty to the supporting documentation and evaluation. Your working diary should be developed during the process and contain details of the complete research, preparation and rehearsal process. The log does not need to be presented in an entirely written format and could include recorded practical work and candidates talking to a camera to explain what they have been engaged in. The log must be detailed and contain evidence of your rehearsal schedule and practical exploration and application of performance skills and techniques. Your evaluation should include a critical appraisal of the process and the finished product with some understanding of how skills were used and might be modified in any future performance work.

It is expected that learners will continue to receive specialist tuition in their specialism from a professional practitioner. Learners' abilities at the beginning of the unit should be assessed in order that their specialist tutor may measure improvement.

The practise log submitted by learners does not have to be wholly in a written format. Audio and video diaries are acceptable.

Mark band 1

Assessment evidence (a) requires learners to maintain a record indicating how they have developed and applied performance skills. There will be limited or inappropriate research and little understanding of its implication or use within the creative process. The selected material will not be contextualised and performance skills and intentions will be listed with only limited understanding.

Assessment evidence (b) requires learners to identify their rehearsal programme and an understanding of professional practice. There will be a limited focus at this level and the schedule will lack structure, demonstrate poor organisational skills, fail to reflect professional practice and be barely sufficient for the demands of the performance. There will be a lack of commitment and time management will either not be noted or will be sporadic.

Assessment evidence (c) requires learners to apply performance skills to communicate with both fellow performers and the audience in an effective and appropriate fashion. At this level communication with other performers will be superficial and only minimal with the audience. Demonstration of skills will lack control and appear insecure or inappropriate for the source material.

Assessment evidence (d) requires learners to evaluate both the creative process and the final performance. At this level the evaluation will be poorly structured and lack any thoughtful criticism or scrutiny. Assessment will be very infrequent throughout the process and there will be minimal recognition of how other people's work has influenced their own performance and the group's work. The learner will make little attempt to use the correct technical language or an appropriate vocabulary. There will be superficial judgements and very few, if any, suggestions for improvement to subsequent work. The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Assessment evidence (a) requires learners to maintain a record indicating how they have developed and applied performance skills. At this level there will be some research but it will not be focused and may contain irrelevant material revealing only a basic understanding of its implication or use within the creative process. The selected material will be noted and the main performance skills and intentions will be described at a simple level.

Assessment evidence (b) requires learners to identify their rehearsal programme and an understanding of professional practice. There will be a secure focus at this level and the schedule will be sound but inconsistent, demonstrate competent organisational skills, and reflect straightforward professional practice sufficient for the demands of the performance. There will be evident commitment and time management will be effective but not faultless.

Assessment evidence (c) requires learners to apply performance skills to communicate with both fellow performers and the audience in an effective and appropriate fashion. At this level communication with other performers will be competent, and with the audience effective though not entirely consistent. Demonstration of skills will be applied appropriately but not always within a clear understanding of the context of the source material.

Assessment evidence (d) requires learners to evaluate both the creative process and the final performance. At this level the evaluation will be predominantly descriptive with only partial criticism or scrutiny. They will provide sporadic assessment throughout the process and limited awareness of how other people's work has influenced their own performance and the group's work. The learner will make some attempt to use the correct technical language and appropriate vocabulary. There will be some rational judgements and a few suggestions for improving subsequent work. The learner 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.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Assessment evidence (a) requires learners to maintain a record indicating how they have developed and applied performance skills. At this level there will be focused research that reveals a secure understanding of its implication and use within the creative process. There will be a clear description of the main performance intentions and the skills that will be explored and developed.

Assessment evidence (b) requires learners to identify their rehearsal programme and an understanding of professional practice. There will be a confident focus at this level and the schedule will be thorough, demonstrate good organisational skills, and reflect good professional practice linked realistically to the demands of the performance. There will be strong commitment and time management will be very good and consistent.

Assessment evidence (c) requires learners to apply performance skills to communicate with both fellow performers and the audience in an effective and appropriate fashion. At this level communication with other performers will be secure and focused. Engagement with the audience will be effective and sustained within the determined performance style. Skills and techniques will be applied effectively and consistently within a clear understanding of the context of the source material.

Assessment evidence (d) requires learners to evaluate both the creative process and the final performance. At this level the evaluation will contain sound scrutiny and criticism. The process will be reviewed at regular intervals and there will be some recognition of how other people's work has influenced their own performance and the group's work. The learner will use the correct technical language and appropriate vocabulary. There will be rational judgements and coherent suggestions for improving subsequent work. The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Assessment evidence (a) requires learners to maintain a record indicating how they have developed and applied performance skills. At this level there will be detailed and contextualised research that reveals an articulate understanding of its implications and use within the creative process. There will be a detailed description of the performance intentions and the skills that will be explored and demonstrated.

Assessment evidence (b) requires learners to identify their rehearsal programme and an understanding of professional practice. There will be an exceptional level of understanding at this level and the schedule will be rigorous, demonstrate excellent organisational skills, and reflect a comprehensive understanding of professional practice linked realistically to the demands of the performance. Commitment will be demonstrated through methodical application and practice and time management will reveal a professional measure of implementation.

Assessment evidence (c) requires learners to apply performance skills to communicate with both fellow performers and the audience in an effective and appropriate fashion. At this level communication with other performers will be confident, focused and totally effective. There will be total engagement with the audience sustained throughout the performance in a responsive and apposite manner that reveals a high degree of flair and imagination. Skills and techniques will reveal a clearly developed personal style and an adept and innovative application of the technical, aesthetic and production elements demanded by the source material.

Assessment evidence (d) requires learners to evaluate both the creative process and the final performance. At this level the evaluation will be assured and confident demonstrating exceptional analytical prowess. They will provide detailed assessment throughout the process of how other people's work has influenced their own performance and the group's work. The learner will use the correct technical language and appropriate vocabulary throughout with appropriate references to professional practice. There will be perceptive judgements of their own performance and comprehensive suggestions for improving subsequent work. The learner 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.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

This unit should be delivered through a performance. Learners are free to exhibit their skills through any performance form that suits them.

Each specialism will require learners to develop different skills and techniques. All learners will be expected to understand the overall context of performance practice in their specialism and its attendant technical vocabulary.

A detailed plan for preparation and rehearsals is required. One possibility is to tape-record early discussions that the learners have with their peers and tutors when deciding their programme. Learners are required to attend regular rehearsals. Teachers could develop a booking system for the rehearsal space that would necessitate that learners plan their time effectively.

Learners need to be aware of the role of the audience during a performance. It is advisable for learners to stage a variety of informal performances throughout the course, perhaps in the form of lunchtime slots. In this way, learners would become accustomed to being on stage and would be able to hear from their peers and tutors what makes an effective performance, and to be able to recognise this in their own and others' work. Learners should attend as many performances as possible and evaluate them in terms of effectiveness of the communication with the audience.

If possible, recordings of performances should be provided as a means of discussion in the early stages of delivery for this unit so that learners are aware of the differences between a good and bad performance before trying to use these skills in their own work.

Performing in a group

Learners will need to rehearse in a group for their group performance. It is advised that learners choose their own groups to work with. If possible, a cross-arts group could perform together so that learners become aware of the constraints that different specialisms place upon planning. Learners should plan rehearsal times and use them to evaluate their progress. Recordings of rehearsals would also be useful as a point of reference for learners as their rehearsals progress. It is advisable that learners have as many opportunities as possible to perform with their groups in informal contexts so that they become used to the team that they are working with and can develop their skills as a team.

Dance

Learners will need to attend technical classes which will develop their principles of centring and gravity, gesture, rhythm, timing, combinations of steps, gestures, use of the body for expression (feet, arms, hands, hips, pelvis and spine), spatial control, projection and style interpretation. Learners should have the opportunity to develop their own performances if possible. Master classes with dance companies would be beneficial if possible. Learners should also attend professional performances. Learners should be encouraged to use technical vocabulary in their communication with tutors and peers.

Drama

Learners will need to attend technical classes. These could take the form of workshops or working in small groups. Learners will need to develop skills in body and spatial awareness, voice and speech, character development and physical communication. Learners should also attend professional performances and, wherever possible, associated workshops. Learners should be encouraged to use technical vocabulary in their communication with tutors and peers.

Music	Learners will need to continue with lessons on their instrument and/or voice. This may take the form of small group work or one-to-one lessons. Learners should develop their sight-reading skills and work to develop their technique by improving tone-quality and working on technical exercises. Master classes are encouraged where possible as is working in groups to evaluate and learn from others' performances. Learners will also need to have knowledge of the standard repertoire for their instrument as well as an awareness of the different genres in which their instrument has been used.
Music technology	Learners will build on the skills developed at AS in Unit 1. Learners should produce an original musical sequenced performance using appropriate sequencing software. Learners will need to understand and work with general MIDI for this task. The sequenced performance should be for at least six instruments. The performance will demonstrate skilled data entry and manipulation to produce a musical performance. Learners will need to use balance, timbre and pan as well as pay close attention to the dynamics, tempo, articulation and phrasing within their piece.
Music theatre	Learners will need to attend classes that range over the skill areas required for this genre: acting, dance and singing. They should work towards an understanding of the stylistic demands of the form. They should attend professional performances and, where possible, associated workshops. Learners should understand the range of application of the form including variety, opera, musical comedy, British and Broadway musicals.

Links

Other units	This unit links with <i>Unit 1: Developing Skills for Performance</i> . It builds on the skill explored. The preparation and rehearsal required for this unit should be informed by the work for <i>Unit 2: Planning for a Creative Event</i> .
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Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks	Borwick J – <i>Sound Recording Practice</i> (Oxford University Press, 1996) ISBN 0198166087
	Cole B – <i>The Composer's Handbook</i> (Schott, 1996) ISBN 0946535809
	Eliot M – <i>Rockonomics, New Edition</i> (Citadel Press, 1996) ISBN 0806514574
	Fredman R and Reade I – <i>Essential Guide to Making Theatre</i> (Hodder Education, 1996) ISBN 0340655143
	Kotler P and Keller K – <i>Marketing Management, Thirteenth Edition</i> (Pearson Education, 2008) ISBN 0131357972
	Parsons A – <i>The Master Tape Book</i> (APRS, 1992) ISBN 0952001802
	Paynter J – <i>Sound and Structure</i> (Cambridge University Press, 1992) ISBN 0521356768

Unit 6: Advanced Production Practice

Internally assessed

Introduction

In this unit you can choose to specialise in a specific production role or you can work across a number of roles as you would if you were working for a small company. You may choose to specialise in:

- lighting
- sound
- music technology
- set design
- costume design
- stage management
- arts administration.

For this unit you may choose to specialise in a single production field – lighting, sound, stage management, design, or arts administration. You may choose to study a range of these skills in the context of a small production company. In this case, the knowledge and skills that you acquire will be broader based and studied in less depth.

It is also possible to divide some disciplines so that you can specialise still further. For example, design could focus on costume or set if you wished.

The content will vary depending on the specialism you choose but, in any case, you will learn about developments in your area, and how to use appropriate equipment safely and creatively in a real or simulated environment. You will also need to evaluate your work.

Recommended prior learning

Unit 1: Developing Skills for Performance, Unit 2: Planning for a Creative Event

What you need to learn

6.1 Background

You will need a basic understanding of the processes involved in your chosen field and, where appropriate, the changes in technology that affect work in that specialism.

You will also need to explore the content, style and genre of the chosen product that you select.

6.2 Developing skills and techniques

Developing effective skills is an important part of this unit. The precise skills needed will vary but will include the following:

- Safe and efficient use of any equipment that you need to use.
- Effective preparation and use of the paperwork and systems used by professionals in your chosen field. These might be:
 - budget records
 - cue sheets
 - scale models
 - plots (eg costume, props etc)
 - plans
 - scale drawings
 - sketches
- A detailed knowledge of the functions of your chosen role
- Any necessary design principles such as:
 - historic accuracy
 - attention to detail
 - style.

6.3 Applying skills and techniques

You will need to be able to use the skills and techniques that you have developed to complete a project. You will need to design or prepare for a performance and show that you can work in a professional way.

Experience of the working practice of professional practitioners can inform your own activity. You might compare the range of technology available in the sector with the equipment available to you in your own work.

Your work should recognise how the resultant product of your work contributes to the success of the production. It is essential that you understand the need for teamwork. Your own ideas may require modification after discussion with others for example:

- performers
- directors
- choreographers
- music directors
- other technical support staff.

6.4 Evaluating the project

You should gather feedback on the development of your work throughout the project, not just at the end. You should consider a number of questions, such as the following.

- Did I meet my objectives?
 - Did I meet my deadlines?
 - Was my planning effective and professional?
 - Did my contribution help towards a successful production?
 - How did the production team work as a whole?
 - What went well and what went badly for you me personally and for the team as a whole?
-

Assessment evidence

Assessment evidence will typically consist of the planning, preparation and performance operations for a production in your chosen specialism, or as part of a small production company.

Your work must include evidence of:

- (a) research into the background and style of the chosen production and, where relevant, the type of resources and/or equipment that are available and appropriate
- (b) planning of your design and/or management ideas for the chosen production
- (c) the realisation of your design and/or management ideas including appropriate documentation
- (d)* an evaluation of your own and the team's performance before, during and after the performance, including recommendations for improvement.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) – (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (A01)	List chosen performance material with little evidence of meaningful research. List some features of performance in a superficial manner. (0-1)	Show chosen performance material based on wide rather than focused research. Competently describe the main features to be demonstrated in performance. (2-3)	Confirm the chosen performance material based on some focused research. Reveal a clear description of the main features to be demonstrated in performance. (4-5)	Confirm the chosen performance material revealing detailed and contextualised research. Reveal a detailed description of all the main features to be demonstrated in performance. (6)	6
(b) (A02)	Demonstrate evidence of perfunctory and limited professional practice that shows a lack of commitment and focus in which organisational skills are not evident; time management is sporadic and mainly ineffective. Provide schedules that lack structure. (0-3)	Demonstrate competent understanding of professional practice and essential commitment through evidence of practice which is sometimes flawed; time management that is not perfect but reasonably effective. Provide schedules that are in place but of patchy quality. (4-7)	Demonstrate a secure and thorough understanding of professional practice and secure commitment through evidence of regular practice; evidence of very good time management and good organisational skills. Provide schedules that are well planned and effective and that reflect good focus. (8-11)	Demonstrate a thorough and comprehensively researched understanding of professional practice and exceptional commitment through evidence of regular practice; evidence of excellent time management and organisation skills. Provide schedules that are professionally planned and executed and that reflect a high level of focus. (12-15)	15

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(c) (A03)	<p>Demonstrate a limited ability to communicate effectively with members of the production team in a performance context. Use skills and techniques in an insecure and/or inappropriate manner.</p> <p>Communicate with the audience in a limited manner and through a style that indicates a restricted range of interpretative approaches to the creative process.</p> <p style="text-align: right;">(0-6)</p>	<p>Demonstrate competent communication between members of the production team in a performance context. Use skills and techniques that are applied appropriately but not always with a clear understanding of professional practice.</p> <p>Communicate with the audience in an effective but not entirely consistent manner but in a style that indicates a working understanding of the creative process.</p> <p style="text-align: right;">(7-14)</p>	<p>Demonstrate secure and focused communication between members of the production team in a performance context. Use skills and techniques that are applied effectively and consistently with some understanding of professional practice.</p> <p>Communicate with the audience in an effective and maintained manner and in a style of work that indicates a secure understanding of the creative process.</p> <p style="text-align: right;">(15-22)</p>	<p>Demonstrate confident, effective and focused communication between members of the production team in a performance context. Use skills and techniques that show a committed personal style and a thorough understanding of technical, aesthetic and production factors reflecting professional practice.</p> <p>Communicate with the audience in a totally engaging manner and in a style that indicates evidence of an innovative approach to the creative process and a high degree of flair and imagination.</p> <p style="text-align: right;">(23-30)</p>	30

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(d) (A04) QWC i-iii	<p>Submit an evaluation that is perfunctory, unstructured and lacks critical analysis. Make superficial suggestions for development with little or no reference to professional practice.</p> <p>The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.</p> <p>(0-2)</p>	<p>Submit an evaluation that has some merit but is predominantly descriptive with limited analysis. Make some attempt to suggest areas for development with some references to professional practice at a basic level.</p> <p>The learner 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>(3-5)</p>	<p>Submit an evaluation that contains good critical analysis with some appropriate recommendations for development. Make relevant and appropriate references to professional practice.</p> <p>The learner 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>(6-7)</p>	<p>Submit an evaluation that is assured and confident demonstrating exceptional analytical prowess. Make insightful recommendations for future development with clear and appropriate references to professional practice.</p> <p>The learner 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>(8-9)</p>	9
Total marks				60	

(For description of AOs see Appendix B.)

Assessment guidance

You may extend the skills that they explored as part of *Unit 1: Developing Skills for Production* or select other skills as appropriate. You will normally work collaboratively but must ensure that the portfolio that you produce reflects your own contributions within the group context. Fifty percent of the available marks are allocated to the production and the other fifty to the supporting documentation and evaluation. Your working diary should be developed during the process and contain details of the complete research, preparation and rehearsal process. The log does not need to be presented in an entirely written format and could include recorded practical work and candidates talking to camera to explain what they have been engaged in. The log must be detailed and contain evidence of your schedule and practical exploration and application of production skills and techniques. Your evaluation should include a critical appraisal of the process and the finished product with some understanding of how skills were used and might be modified in any future production work.

Mark band 1

Assessment evidence (a) requires learners to maintain a record indicating how they have developed and applied production skills. There will be limited or inappropriate research and little understanding of its implication or use within the creative production process. The selected material will not be contextualised and production skills and intentions will be listed with only limited understanding.

Assessment evidence (b) requires learners to identify their development programme and demonstrate an understanding of professional practice. There will be a limited focus at this level and the schedule will lack structure, demonstrate poor organisational skills, fail to reflect professional practice and be barely sufficient for the demands of the production. They may only be able to cope with a limited range of simple equipment and will require considerable supervision and guidance. There will be a lack of commitment and time management will either not be noted or will be sporadic.

Assessment evidence (c) requires learners to apply production skills to communicate with the production team, performers and the audience in an effective and appropriate fashion. At this level communication with other team members will be superficial and only minimal with the audience. Application of skills will lack control and appear insecure or inappropriate for the source material.

Assessment evidence (d) requires learners to evaluate both the creative process and the final production. At this level the evaluation will be poorly structured and lack any thoughtful criticism or scrutiny. Assessment will be very infrequent throughout the process and there will be minimal recognition of team interaction. The learner will make little attempt to use the correct technical language or an appropriate vocabulary. There will be superficial judgements and very few, if any, suggestions for improvement to subsequent work. The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Assessment evidence (a) requires learners to maintain a record indicating how they have developed and applied production skills. At this level there will be some research but it will not be focused and may contain irrelevant material revealing only a basic understanding of its implication or use within the creative production process. The selected material will be noted and the main production skills and intentions will be described at a simple level.

Assessment evidence (b) requires learners to identify their development programme and demonstrate an understanding of professional practice. There will be a secure focus at this level and the schedule will be sound but inconsistent, demonstrate competent organisational skills, and reflect straightforward professional practice sufficient for the demands of the production. There will be evident commitment and time management will be effective but not faultless. Learners will be able to use essential equipment safely with occasional supervision and guidance.

Assessment evidence (c) requires learners to apply production skills to communicate with the production team, performers and the audience in an effective and appropriate fashion. At this level communication with other team members will be competent and with the audience effective though not entirely consistent. Skills will be applied appropriately but not always within a clear understanding of the context of the source material.

Assessment evidence (d) requires learners to evaluate both the creative process and the final production. At this level the evaluation will be predominantly descriptive with only partial criticism or scrutiny. They will provide sporadic assessment throughout the process and limited awareness of team interaction. The learner will make some attempt to use the correct technical language and vocabulary. There will be some rational judgements and a few suggestions for improving subsequent work. The learner 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.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

It is important to emphasise that to move into the higher mark bands the learners' work should be of improved quality rather than a greater quantity of work being presented.

Assessment evidence (a) requires learners to maintain a record indicating how they have developed and applied production skills. At this level there will be focused research that reveals a secure understanding of its implications and use within the creative production process. There will be a clear description of the main production intentions and the skills that will be explored and developed.

Assessment evidence (b) requires learners to identify their development programme and demonstrate an understanding of professional practice. There will be a confident focus at this level and the schedule will be thorough, demonstrate good organisational skills, and reflect good professional practice linked realistically to the demands of the production. There will be strong commitment and time management will be very good and consistent. With some support and guidance learners will be able to set up and operate essential equipment and create effective designs and products.

Assessment evidence (c) requires learners to apply production skills to communicate with the production team, performers and the audience in an effective and appropriate fashion. At this level communication with the production team and performers will be secure and focused. Engagement with the audience will be effective and sustained within the determined production style. Skills and techniques will be applied effectively and consistently within a clear understanding of the context of the source material. Designs will represent a justifiable and coherent interpretation of the material and will be realised in a competent and functional manner with an adequate level of technical expertise. The quality of components will be adequate for the production run.

Assessment evidence (d) requires learners to evaluate both the creative process and the final production. At this level the evaluation will contain sound scrutiny and criticism. The process will be reviewed at regular intervals and there will be some recognition of team interaction. The learner will be predominantly secure in using the correct technical language and appropriate critical vocabulary. There will be rational judgements and coherent suggestions for improving subsequent work. The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Assessment evidence (a) requires learners to maintain a record indicating how they have developed and applied production skills. At this level there will be detailed and contextualised research that reveals an articulate understanding of its implications and use within the creative production process. There will be a detailed description of the production intentions and the skills that will be explored and demonstrated.

Assessment evidence (b) requires learners to identify their development programme and demonstrate an understanding of professional practice. There will be an exceptional level of understanding at this level and the schedule will be rigorous, demonstrate excellent organisational skills, and reflect a comprehensive understanding of professional practice linked realistically to the demands of the production. Commitment will be demonstrated through methodical application and practice and time management will reveal a professional measure of implementation. Learners will be sufficiently assured and capable to set up and operate essential equipment without support to create highly effective designs and products.

Assessment evidence (c) requires learners to apply production skills to communicate with the production team, performers and the audience in an effective and appropriate fashion. At this level communication with the production team and performers will be confident, focused and totally effective. There will be total engagement with the audience sustained throughout the production in an apposite manner that reveals a high degree of flair and imagination. Skills and techniques will reveal an adept and innovative application of the technical, aesthetic and performance demands of the source material. Designs will be fully integrated and justified to communicate a sophisticated and creative concept for the production. The use and manipulation of materials, equipment and techniques will be highly developed revealing an impressive level of technical expertise. The quality of components will encompass all the demands of a full production run.

Assessment evidence (d) requires learners to evaluate both the creative process and the final production. At this level the evaluation will be assured and confident, demonstrating exceptional analytical prowess. Learners will provide detailed assessment of team interaction throughout the process. The learner will be adept at using the correct technical language and appropriate critical vocabulary throughout with appropriate references to professional practice. There will be perceptive judgements of their own production practice and comprehensive suggestions for improving subsequent work. The learner 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.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

This unit is designed to allow learners, wishing to specialise in a production role, to discover what is available to help them carry out their work. It will enable them to learn how to use it and to discover the principles of design, technical support or marketing. Learners will then need to apply their skills and techniques in a practical situation. Finally, they will evaluate their work and consider how they could improve their performance in the future. Candidates must stage a production for this unit although this does not need to be a public performance. Learners could also act as a production team for another group or course. If learners are working in the context of a small company then it might be appropriate to carry out a theatre, dance or music in education project. This unit will help to prepare the learners for *Unit 7: Production Delivery* where they will apply the skills learned in a defined context.

This performance should not be the same one that is to be externally assessed for *Unit 7: Production Delivery*. It does not have to be a public performance and if no suitable opportunity exists then this could be staged specifically to allow learners to demonstrate what they can do.

Background

You need to ensure that learners have some understanding of the context in which they will be working and the equipment that is available in their chosen field. This may not be the same as the equipment that is available to them but they should be aware of modern developments.

This might be delivered through a short research assignment, a training guide for people new to the industry or perhaps some sort of basic sales brochure extolling the virtues of a particular piece of equipment. An alternative might be a poster showing the main historical developments in the chosen field.

Developing skills and techniques

The work required for this unit will vary depending on the area chosen. Essentially the learner needs to be familiar with any equipment that may be used. A lighting specialist will need to know about the different types of lanterns that are available and how to adjust them and carry out simple maintenance. A designer will need to be aware of how to make scale drawings, and a costume designer how to make a pattern and construct a costume. Administrators will need to learn about marketing strategies for the arts and what the various elements might be. A stage manager will need to learn about the ways in which their many roles are carried out and what is expected from them in terms of paperwork.

Applying skills and techniques

This is where the skills are applied to a production. The learner will carry out the roles and functions associated with the chosen area. This will involve pre-production, the production itself, and any post-production work necessary.

It is important to choose a production that gives sufficient scope to enable the learner to fulfil the requirements of the unit. It is not, however, necessary for this to be a public performance. For a small group of learners you may want to produce a small-scale piece, which is toured, and this will give realistic experience to the production learners.

This production should not be the same as that for Unit 7.

The basic evidence requirements for each specialism are given below

Lighting

A portfolio of notes and research showing the development of ideas. The final lighting design with a grid plan and lantern schedule that shows the use of at least two different types of lantern and uses a minimum of 12 lanterns. A lighting plot or cue sheets showing at least 10 different lighting states. A justification of the final lighting design, rigging and focusing of the design and operation of the lighting plot for performance. Some consideration of lighting, angles, direction, speed, intensity and colour should be included together with details of key lighting and the employment of any 'specials'.

Sound for theatre

Notes showing ideas for the production and how the requirements might be realised. A sound design including the creation of at least five original sound effects and the source of the remaining cues (CD title and number, MIDI file from internet etc) and/or the choice and positioning of mics for a live performance. A cue sheet showing the order, length and output level of each cue or, for a live music performance, level settings for each channel. Production of the final sound 'tapes' with a minimum of 10 cues, the rigging of the equipment for a live performance and the operation of the sound for the performance.

Music technology

Learners will produce a final mix of a multi-track recording of a piece of music of their choice. The recording should use a minimum of six tracks. Learners will need to have an awareness of microphone choice and placement as well as capture of instruments. Learners will be required to describe the microphone placement and levels for each track used in the recording. The recording should demonstrate an understanding of balance and blend. Learners will mix their recording employing EQ, dynamics and effects where necessary.

Setting/props

A portfolio of notes and research showing the development of ideas. A 1:25 scale model of the final design. A 1:25 ground plan and scale drawings of any properties that the learner is designing. A justification for the final design decisions. The design as realised in the production. Supervision of the construction, painting, hiring and/or finding of scenic elements to meet the requirements of the design. Properties will require evidence of research, design, construction methods and durability. There should also be notes regarding the purpose of individual props and their aptness to character where appropriate.

Costume

A portfolio of notes and research showing the development of ideas. The final design for all the characters in the production. There must be a minimum of four designs. A costume plot indicating any changes. Making a pattern for any costumes that are to be made. A justification for the final design decisions. The costume designs are realised in production. The supervision of the construction, buying, dyeing, altering, hiring and/or finding the designed costumes. The learner should carry out the full range of tasks but not necessarily for all costumes.

Stage management

A portfolio of notes showing research into the staging of the chosen piece. Depending on the learner's precise role the production and correct use of associated paperwork – prompt copy, props lists, call sheets, character plots etc. Interpretation of designs and marking up of rehearsal room. Justification of decisions made. Carrying out designated functions during the rehearsal period. Acquiring and adapting any properties or equipment. Carrying out a stage management role during performance and producing show reports.

Administration

A portfolio of research into the marketing, box office and front-of-house requirements for the chosen piece. The learner should undertake a range of responsibilities in the preparatory stages. This is likely to include an analysis of the target audience, deciding on a marketing strategy and the production of appropriate marketing materials to implement it. There will be a need to plan and operate the box office and make all front-of-house arrangements for the performance(s). These may be carried out as part of a team. The learner must carry out one administrative function immediately prior to and during the performance.

The small-scale company context

If a learner is working in the context of a small-scale company then they will need to plan and execute a range of work at a more basic level. For example the number of lanterns and the type of rig will be smaller, the sound system simpler, the costumes less complicated and likely to be found, and the set more basic. The learner should carry out a number of these functions and, if they are not performing, act as stage manager/technician for the performance(s).

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

- Bay H – *Stage Design* (Drama Pub, 1974) ISBN 0910482462
- Crabtree S – *Scenic Art for the Theatre, Second Edition* (Focal Press, 2004) ISBN 0240804627
- Davis G and Jones R – *Sound Reinforcement Handbook, Second Revised Edition* (Hal Leonard Corporation, 1990) ISBN 0881889008
- Fitt B and Thornley J – *Lighting Technology – A Guide for the Entertainment Industry, Second Edition* (Focal Press, 2001) ISBN 0240516516
- Fraser N – *Stage Lighting Design* (Crowood Press, 1999) ISBN 1861262485
- Griffiths T R (editor) – *Stagecraft* (Knickerbocker, 1999) ISBN 1577150783
- Hoggett C – *Stage Crafts, Second Edition* (Heinemann Educational, 2000) ISBN 0325003459
- Kaye D and LeBrecht J – *Sound and Music for the Theatre* (Focal Press, 2009) ISBN 0240810112
- Menear P and Hawkins T – *Stage Management and Theatre Administration* (Schirmer, 1991) ISBN 002871346X
- Palmer S – *The Essential Guide to Stage Management, Lighting and Sound* (Hodder Education, 2000) ISBN 0340721138
- Parker W O – *Scene Design and Stage Lighting, Ninth Edition* (Wadsworth, 2008) ISBN 0495501905
- Pilbrow R – *Stage Lighting Design* (Nick Hern Books, 2008) ISBN 1854599968
- Reid F – *Stages for Tomorrow* (Focal Press, 1998) ISBN 0240515153
- Reid F – *The Stage Lighting Handbook, Sixth Edition* (Routledge, 2002) ISBN 087830147X
- Reid F – *Discovering Stage Lighting, Second Edition* (Focal Press, 1998) ISBN 0240515455
- Shelley S – *A Practical Guide to Stage Lighting* (Focal Press, 2001) ISBN 0240803531
- Thomas T – *Create Your Own Stage Sets* (Watson-Guptill Publications, 1999) ISBN 0823088553
- Thompson G – *Focal Guide to Safety in Live Performance* (Focal Press, 1993) ISBN 0240513193
- Vasey J – *Concert Sound and Lighting Systems, Third Edition* (Focal Press, 1999) ISBN 0240803647
- Vasey J – *Concert Tour Production Management* (Focal Press, 1997) ISBN 0240802357
- Walters G – *Stage Lighting Step-by-Step* (North Light Books, 2001) ISBN 1558704582
- White P – *Basic Live Sound* (Sanctuary Publishing, 2000) ISBN 1860742718

Other resources

The White Book – International Production Directory (Inside Communications Ltd, produced annually)

Introduction

This unit provides the opportunity to develop, rehearse and deliver a complete performance. You will apply your knowledge and understanding of the performing arts industry, develop and acquire new and existing techniques, and demonstrate them by taking part in a polished work, performed to an audience. Your role may be as a performer, a member of the production team or as an administrator.

Groups will be in the range of 3-12 learners, including a directing, design, technical and production management team to support the performance. No performance group will be more than 12 in number. Performances will be between 15 and 60 minutes, depending on the size of the group, with smaller groups producing work at the lower end of the scale.

Assessment will be carried out by centre assessors, decisions will be subject to moderation by Edexcel's external moderators. All moderation will be carried out during a visit by an external moderator. This will take place at the same time as the moderation of the internally assessed units. Centres will be informed of specific arrangements for the moderator's visit which will also be posted on the Edexcel website.

The performance you create will be in response to an assignment set by Edexcel.

The performance may use any or all of the performing arts: work will be an adaptation of, development from or treatment of an existing piece, or pieces, from a repertoire, text or score. Work will not be devised from scratch, but will be based on existing material, performed in a context of the group's own choosing and to an appropriate audience.

In this unit you will learn how to:

- explore an existing piece, or pieces, from a repertoire, a text or a score as a basis for the development of your own interpretation
- develop an integrated work for a performance to an audience of your choosing using a range of conventions, devices and techniques, within a clearly defined interpretation
- understand your own role and how this relates to the developing roles of everyone else in the team throughout the production process so that you demonstrate high standards in all aspects of the crafting of this work
- use rehearsal to perfect your production goals
- produce and perform in a piece that fulfils the demands of your aims and objectives, as set down by you and your group.

External assessment

This unit is externally moderated and will be based on a brief set by Edexcel each year. This brief will be available on the Edexcel website in September in each examination year. The moderation will be available in the June examination series.

The number of raw marks available is 60.

Performances must be between 15 and 60 minutes.

Recommended prior learning

Unit 1: Developing Skills for Performance, Unit 2: Planning for a Creative Event, Unit 3: Performing to a Commission, Unit 5: Advanced Performance Practice, and Unit 6: Advanced Production Practice.

What you need to learn

- 7.1 How to plan and develop your production**
- The delivery of your production will involve a team working in a closely co-ordinated way, so that your finished product successfully achieves the aims and objectives you and your team set yourselves. The planning and preparation will be determined by the decisions you take very early on in the process regarding the nature and purpose of your production. These decisions will give you opportunities, as well as limit you, in what you can achieve and will determine the style and scale of your performance. You may decide to develop a performance for a particular group of people, for a special occasion, venue or purpose.

Your teacher or tutor will help and advise you during the early stages of production planning, choosing appropriate texts, scores or existing repertoire you wish to interpret, but the development of the material in line with your group's aims and objectives will be for you to accomplish.

You will need to focus on:

- the target audience and venue where your performance will take place
- what you hope to achieve by this production (your vision of the work)
- the practical constraints, such as your budget, the skills of everyone involved, the venue, the technical facilities
- the negotiation and agreement of aims and objectives, working methods and timescale for your production.

7.2 How to craft your production

The interpretation that you determine will give you a framework as to how you can appropriately interpret the text, score or piece of existing repertoire or performance. How you go about adapting this material to fulfil your aims and how you then direct your production, will need imagination and confidence, as well as organisation within your group.

Throughout the process you must select, develop and refine your chosen text or texts, be they written or performed, so that your performance delivers your interpretation. Each learner is marked for their individual contribution within the group's performance. You will need to learn and develop skills and techniques according to the demands of your production, then apply them through your performance. Each performer must prepare a supporting document that explains your group's interpretation of the source material and details your involvement in the creative process, which will be given to the external moderator, prior to the performance. This will be used to help measure the success of your performance, in terms of the challenges that your group has set itself and your contribution. Design, directing, administrative or technical support candidates must maintain a working notebook that records the processes that were explored, this will be the basis of your presentation to the external moderator.

The process of crafting a production involves the following stages:

- appreciating the social, historical and cultural background of the initial material
- exploring the initial material, engendering ideas with your group, or your director, should one learner undertake that role
- experimenting with conventions, devices and techniques to select ideas to create a desired effect on your audience
- refining your final outline for the piece by imaginatively structuring all aspects of the production
- working up your ideas through ongoing critical appraisal
- rehearsing your performance.

Since professional productions always involve a team, an ensemble approach will deliver a more effective performance through the range of talents and expression of views and ideas.

As you work, you must check back that your ideas correspond to your interpretation, and that your performance material matches up with your original ideas. Remember that all group members need to have equal opportunity to contribute to the success of the final outcome. For instance, members of the design and technical team, if you have one, should be closely involved at all stages of the planning and rehearsal process. Their work should not be seen as something that is 'bolted on' at the end of the rehearsal process. Where one member of the group undertakes to be the single director of the piece, rather than the whole group sharing this responsibility, their task will be to ensure that their individual ideas take on and reflect those of fellow group members.

The rehearsal process demands those skills that were necessary for the successful completion of *Unit 3: Performing to a Commission*. However, this time you and your group are responsible for your own production, all the way through to performance. It is important to understand the value and necessity of:

- being present and involved at all decision-making sessions
- working hard and in a focused manner
- paying attention to feedback from other members of your group as fellow performers or directors (your director, if one of you takes that role)
- thinking about your work between rehearsals, planning and getting on with tasks that will progress the production, eg attending to props or equipment
- keeping to your production schedule
- being prepared to develop your performance in response to ideas or criticisms from your director or group
- thorough preparation and understanding of both your interpretation and your material.

During the creative and rehearsal period you will need to ensure that you learn and master the skills necessary for this production, in your own art form, production area or directing. You will need to maintain and improve your technique by, for instance, attending class if you are a dancer or musician, extending your own repertoire of skills if you are an actor. You may need to watch and study other performers in action, or whole theatrical productions to help you develop ideas for the success of your own piece. You will need to watch how members of the professional performance industry solve problems. There may be a need to master a new style of performing or combining more than one form together, as in musical theatre.

Members of the design and production team must work very closely with directors and performers towards fulfilling the needs of your interpretation. You are vital team members and your work must be fully integrated within the production, right from the start of the crafting process. For instance, a lighting designer may be responsible for creating the whole atmosphere of a scene or scenes. Sound may be your starting point for the structure and style of your performance. All team members will have to present ideas to the rest of the group and its director, where there is one nominated, to ensure all working ideas are realised in accordance with the group's objectives. You should work as a close member of the performing ensemble, creating and responding to ideas throughout the crafting process.

For learners in the design team, other members of the production support or any directing learners, you will each prepare a short presentation for the external examiner of your ideas and working practices, explaining how some of them were realised: this will be supported by relevant documentation. The presentation will be between 5 and 10 minutes and will be an opportunity for you to explain your approach to the task, in terms of your own specialism, and to describe your contribution to the work of the ensemble. The examiner will use this to measure your success in the production.

For performers, you will not have to give a presentation, but will be examined on your performance within the production.

7.3 Performance

In order to develop your production you will need to understand how an ensemble uses the material chosen to successfully create meaning to an audience. All members of the ensemble, including the design and production support team will also need to work towards the same vision for the material. The nature of the meaning you communicate to your audience will be determined by your choice, or choices, of starting points. For instance, where you have chosen to interpret a written script, or score, you will have great freedom of choice regarding the type of performance you produce. Where you are interpreting a piece of performed repertoire, another performance, you will be working from a much more fixed set of ideas, albeit ideas that can be moulded, subverted, developed and even reformed.

For this production you will need to:

- undertake thorough preparation through the rehearsal process, using creativity, imagination, subtlety and even panache
- be prepared to accept constructive criticism throughout the crafting and rehearsal processes from your group
- be properly prepared to perform by, for example, if you are a musician having instruments checked and warmed up, or if you are a performer being warmed up with any costume or equipment in place
- develop your awareness of your audience ensuring that the meaning you intend is communicated through your production skills and techniques
- observe health and safety practices
- learn to work as an effective and co-operative member of a team so that you can support the coherence and unity of your production.

The finished production will be a polished piece of work, each member of the ensemble being assessed only on what they have achieved individually. Where there are no designers or members of a performance support team, there is no need to spend time on organising complicated solutions to those areas of concern. It is expected, however, that you will provide simple lighting, costume and sound, to support the demands of your production and the professionalism associated with such an undertaking.

Assessment evidence

You will be assessed on a live performance of your work by a visiting external moderator, which should take place in front of an audience. Each learner will be assessed on their individual contribution to the performance.

Design, directing, administrative or technical support learners must maintain a working notebook of the processes that were explored, and prepare a short presentation of between 5 and 10 minutes to be presented to the external moderator, prior to the performance, to explain how their ideas were realised. This is their opportunity to explain their approach to the task and put their ideas into context.

Performance learners must have their supporting document available for the external moderator prior to the performance.

Your work must include evidence of:

- (a) a performance for a live audience
- (b)* exploration of the required skills using the supporting document/presentation
- (c) communication with other members of the ensemble and the audience.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) – (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (A01)	Show incomplete or inappropriate knowledge and understanding of how the performing arts sector responds to the creation of the performance product. (0-3)	Show basic knowledge and understanding of how the performing arts sector responds to the creation of the performance product. (4-7)	Show secure knowledge and understanding of how the performing arts sector responds to the creation of the performance product. (8-11)	Show thorough and detailed knowledge and understanding of how the performing arts sector responds to the creation of the performance product. (12-15)	15
(b) (A02) QWC (i-iii)	Demonstrate inadequate or inappropriate level of skill and technique development relevant to the demands of the production. Demonstrate working practices that may be inconsistent and a reliance on other group members. Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. (0-3)	Demonstrate a basic level of skill and technique development relevant to the demands of the production. Ensure that working practices are adhered to and group co-operation evident. 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. (4-7)	Demonstrate a secure level of skill and technique development relevant to the demands of the production. Reveal a secure and consistent application of working practices and management of group interaction. Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. (8-11)	Demonstrate assured ability in the development of skills, techniques and attitudes relevant to the demands of the production. Demonstrate a commitment to working with others effectively to optimise outcomes. 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. (12-15)	15

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(c) (A03)	<p>Demonstrate limited ability to communicate effectively with members of the production team in a performance context. Skills and techniques will be insecure and/or inappropriate.</p> <p>Communicate with the audience in a limited manner and indicate through the style of the work a restricted range of interpretative approaches to the creative process.</p>	<p>Demonstrate basic communication between members of the production team in a performance context. Skills and techniques will be applied appropriately.</p> <p>Communicate with the audience in an effective but not entirely consistent manner and indicate through the style of the work a basic understanding of the creative process.</p>	<p>Demonstrate secure communication between members of the production team in a performance context. Skills and techniques will be applied effectively and consistently with some understanding of professional practice.</p> <p>Communicate with the audience in an effective and sustained manner and indicate through the style of the work a secure understanding of the creative process.</p>	<p>Demonstrate confident and effective communication between members of the production team in a performance context.</p> <p>Skills and techniques will show a committed personal style and a thorough understanding of technical, aesthetic and production factors reflecting professional practice.</p> <p>Communicate with the audience in a totally engaging manner and demonstrate an innovative approach to the creative process and a high degree of flair and imagination.</p>	30
	(0-6)	(7-14)	(15-22)	(23-30)	60
	Total marks				60

(For description of AOs see Appendix B.)

Assessment guidance

Mark band 1

Assessment evidence (a) requires learners to show an understanding of how to interpret existing material and create a production. At this level performers will show a weak understanding of the performance material and how it relates to the objectives for the work. A few connections to the work will be evident but these will lack commitment and confidence. Technical and support learners will reveal a limited awareness of the stylistic demands of the work.

Assessment evidence (b) requires learners to demonstrate the exploration of skills and techniques through a working log of the creative process. At this level performers will reveal skills and techniques explored inappropriately and without making a contribution to the ensemble or the success of the piece. Performers at this level will reveal a reliance on others and there will be some sense that they are insecure with their role. Technical and support learners will show very limited involvement in the production and their contributions will not complement the stylistic demands of the work.

The learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

Assessment evidence (c) requires learners to communicate with others on stage and engage the audience through their performance. At this level performers will reveal limited concentration and accuracy and basic elements such as delivery and pace will be poorly controlled. The application and effectiveness of vocal and physical techniques will not be in sympathy with the style of the work. There will be little awareness of others in the performance and the ability to communicate on stage is hindered by lapses in technique and concentration. There will be limited communication with the audience and a perceptible lack of energy. Technical and support contributions will not reinforce the needs of performers or the production.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Assessment evidence (a) requires learners to show an understanding of how to interpret existing material and create a production. At this level performers will show some understanding of the performance material and what was intended. Selected skills and techniques will mostly agree with the style of the work. Clear connections to the work will be evident and demonstrated with some confidence. Technical and support candidates will reveal some awareness of the stylistic demands of the work.

Assessment evidence (b) requires learners to demonstrate exploration of skills and techniques through a working log of the creative process. At this level performers will reveal skills and techniques developed appropriately making some contribution to the ensemble and the success of the piece. Performers at this level will reveal the ability to work supportively within an ensemble and within a clearly defined role. Technical and support candidates will show some involvement in the production and some aspects of their contributions will complement the demands of the work.

The learner 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.

Assessment evidence (c) requires learners to communicate with others on stage and engage the audience through their performance. At this level performers will reveal some concentration and accuracy and basic elements such as delivery and pace will be appropriately controlled with only minor lapses. The application and effectiveness of vocal and physical techniques will be in sympathy with the style of the work but may not be consistently applied throughout the performance. There is an awareness of others in the performance and the ability to communicate on stage is revealed through a basic level of concentration and technique. Communication with the audience will be apparent and indicate some understanding of the intended style and form of the work but may not be entirely consistent. Technical and support contributions will match the intended style and form of the work but may not fully support the requirements of performers and production.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Assessment evidence (a) requires learners to show an understanding of how to interpret existing material and create a production. At this level performers will show a secure understanding of the performance material and how it relates to the intentions for the work. Selected skills and techniques will match the style of the work. Secure connections to the work will be evident and demonstrated with assurance. Technical and support candidates will reveal a secure awareness of the stylistic demands of the work.

Assessment evidence (b) requires learners to demonstrate the exploration of skills and techniques through a working log of the creative process. At this level performers will reveal skills and techniques securely explored to fully contribute to the ensemble and the success of the piece. Performers at this level will reveal the ability to communicate effectively with others on stage and work supportively within an ensemble in a clearly defined role taking initiatives when necessary. Technical and support candidates will show a secure involvement in the production and most aspects of their contribution will complement the demands of the work.

The learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

Assessment evidence (c) requires learners to communicate with others on stage and engage the audience through their performance. Performers will reveal secure levels of concentration and accuracy and basic elements such as delivery and pace will be controlled and sustained. There is a complete awareness of others in the performance and the ability to communicate on stage is revealed through a reliable level of concentration and secure techniques. The application and effectiveness of vocal and physical techniques will match the style of the work and will be consistently applied throughout the performance. Communication with the audience will be effective and sustained indicating a clear understanding of the intended style and form of the work. Technical and support contributions will match the intended style and form of the work and mostly support the requirements of performers and production.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Assessment evidence (a) requires learners to show an understanding of how to interpret existing material and create a production. At this level performers will show an excellent understanding of the performance material with a complete appreciation of how it relates to the intentions for the work. Selected skills and techniques will entirely complement the style of the work. Absolute connections to the work will be evident and demonstrated with complete assurance. Technical and support candidates will reveal a complete awareness of the stylistic demands of the work.

Assessment evidence (b) requires learners to demonstrate the exploration of skills and techniques through a working log of the creative process. At this level performers will reveal skills and techniques explored thoroughly fully contributing to the ensemble and the success of the piece. Performers at this level will reveal the ability to communicate completely with others on stage and work supportively within an ensemble in a clearly defined role taking initiatives to optimise outcomes and maintain the effectiveness of the work. Technical and support candidates will show a complete involvement in the production and all aspects of their contribution will fully complement the demands of the work.

The learner 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.

Assessment evidence (c) requires learners to communicate with others on stage and engage the audience through their performance. At this level performers will reveal exceptional levels of concentration and accuracy and basic elements such as delivery and pace will be completely controlled and sustained. There will be a full mastery of vocal and physical techniques that will fully complement the style of the work and will be consistently applied throughout the performance. There will be complete awareness of others in the performance and the ability to communicate on stage will be revealed through total concentration and flexibility. Communication with the audience will be totally engaging, indicating a complete understanding of the intended style and form of the work. Technical and support contributions will be entirely appropriate for the intended style and form of the work and totally support the requirements of performers and production.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Learners will be given an assignment brief set by Edexcel. Using this brief, learners must organise themselves into a production team to select an existing work and decide upon an interpretation of the material that will be developed into a final polished performance and will be the subject of the final assessment.

This unit will provide opportunities to experience the demands on directors, performers, designers and members of the production team within a broadly vocational context. The opportunities and/or constraints imposed by the many competing factors that emerge during the development and rehearsal processes will form a backdrop to the work.

Groups will be in the range of 3-12 learners, including a directing, design, technical and production management team to support the performance. No performance group will be more than 12 in number. Performances will be between 15 and 60 minutes, depending on the size of the group, with smaller groups producing work at the lower end of the scale.

After the interpretation has been defined there may be times during the preparation and rehearsal process when modifications are necessary. It is recommended that videos or recordings be made so learners can make judgements on the progress of their work.

Defining the intentions for the work

This unit is about learners demonstrating their knowledge and understanding of the performing arts industry through the delivery of a production. Through the processes involved in the mounting of such a work, learners will acquire and develop skills and techniques relevant to the needs of production. Much of the work in the performing arts industry is team based so, for this unit, it is important that learners work in teams.

The production plan will be developed by the learners. The nature of the final performance will depend entirely on the characteristics of the individual centre, its size, staffing and learner body. The production plan should be designed as though for an external client, to allow for a 'sense' of professional working practices to be engendered in the group. The plan should provide:

- the purpose of the production, the groups interpretation
- target audience
- the title of the production
- specification of the venue or space
- acknowledgement of any practical constraints and/or limitations for the production, such as cost, time or materials
- evidence of learner research and development of source material, such as text, score, existing repertoire and performance
- an insight into the chosen source material and what has inspired the group's interpretation.

Learners must adopt a professional approach to their work by planning, recording and evaluating their progress at relevant stages.

The unit will call for a team centred approach, and learners of all specialisms should be involved throughout the working process; the planning, crafting and rehearsal stages and the performance. Learners will conduct their activities like a small performance company where everyone is familiar with, and supportive of, the whole enterprise. Whilst some learners may opt to be nominated as director of individual group productions, this is not a necessary feature of the work. Where no learner has opted for direction, the group as a whole will undertake the direction of their production.

The choice of text(s), score, repertoire or performance, as a basis for adaptation and treatment by learners, should be learner led and collaborative. It is very important that learners feel inspired by their material, and treat it as a starting point for vigorous practical research that may lead to unexpected and innovative outcomes.

The end product may be a complete work or a suite of small-scale works. Centres must ensure that all learners can progress through the planning, crafting and rehearsal stages to performance. This allows for a progression in their skills and knowledge, appropriate to both their own ability and that required at advanced level.

Crafting the production

At the start of the crafting process, learners will select their production group. Learners may begin work as a whole class, split into their production groups or work alone, however it is important that all members of the group understand the nature of the work to be undertaken. Teachers will not direct the creative process but may advise learners in their setting of tasks, such as the investigation of previous performances or existing repertoire. Learners may produce individual or group inspired workshops as key parts of the creative process, in order to engender ideas for working up into performance. For instance, part of a performing group may develop some ideas as a response to a particular section or theme of a performance or text; other members of the same group may research the audience the production is intended for. These ideas can be shared with the rest of the group as practical creative workshops that produce firm performance ideas.

Learners may work within their own discipline or range into others, expanding their skills and techniques.

Following the setting and writing of the Production Plan the crafting process might involve:

- **researching** independently into an aspect of the material, thematic, structural, content, context
- **feedback** to the group/sharing ideas for interpretation
- **evaluating** activities and making a plan for how the interpretation might proceed
- **formulating** group activities to extend the creative and crafting process to develop the production
- **making decisions** as to the final structure of the performance and ensuring all components of the production are in place
- **rehearsing** the final product with all technical and design aspects functioning.

The capturing of ideas in the workshop on video camera, or by other means of electronic recording, will be invaluable to the learning and refining of the crafting process. Learners can review and be reviewed, evaluate performances and develop effectively by these means.

The nature of each performing group will determine how much design and technical input there will be in each production. For instance, where there are no set designers the set may be very simple; where there are no musicians, there may be no music in the production, or it may be taken from recorded sources as appropriate. Learners must be encouraged to develop their Performance Plan and the material they choose to investigate and interpret for their production to provide for progression in their learning of their individual art-form or skill area.

It may be appropriate to invite in outside companies, performers and experts in the field to broaden the experience of the learners. Learners should be given the chance to see a range of productions, amateur or professional, to review and evaluate their successes and failures.

Following decisions as to the needs of each Production Plan, learners should be encouraged to:

- carry out far-reaching exploratory work to develop the Production Plan and inspire ideas
- explore and develop creative opportunities both individually and as an ensemble
- be innovative and open to ideas
- reflect on the development of ideas and encourage group and self-evaluation
- make realistic plans for the production, fully utilising and exploring the facilities open to the group
- keep to deadlines.

The choices made about materials for adaptation, be they text, score or other work must be within the bounds of the ability range of the whole group, to allow for fulfilment of all three assessment objectives. For instance, where a musical ensemble chooses to adapt a score that is far too technically difficult for one of its members, the group must be made aware of the consequences.

Learners can edit and adapt materials, both as individuals and together, to ensure the level of challenge is commensurate with the group, and to allow the performance to adhere to the guidelines on length and numbers of learners to be assessed on any one occasion. External moderators must be given the opportunity to appreciate the work of each learner unhindered, as an individual contribution to the success of the production. Groups must be made aware that where texts or scores have parts of very different length or complexity, casting decisions should be taken carefully.

Decisions regarding editing, adapting, structuring and casting should be shared and discussed by the whole ensemble, even where one learner is the designated director. This will allow learners to gain valuable insights into the whole process of creating and performing works for productions.

The production

This stage of the work is where your learners will gain significant marks for this unit, so the production must be polished, integrated and provide a sense of occasion. The production will be carried out within the context of the group's interpretation, to provide an outcome in line with the spirit of the group's aims and objectives. The moderator and teacher will mark the performances individually, then the moderator will share their marking decisions with the teacher, in order to standardise the examination.

Where there is a production team focusing on the aspects of marketing, box office and production management, these areas will be a feature of the production. However, where learners wish to focus on performance, design, technical theatre or directing, these will be the assessment focus. The external moderator will receive the presentations and look at the working notebooks of the non-performance learners before the start of each performance, in order to measure the success of each one against their stated objectives. Each learner will be assessed on their own success in fulfilling the assessment criteria, not on the broad success of the whole production.

Each work must allow for clear marking by the moderator. For this reason it is important that the moderator be considered the most important member of the audience. All performances must be recorded on video camera. There should be an audience, as there would be in a vocational setting.

When the moderator has been reassured that the teacher's marking is in line with their own, the teacher will complete the marking of any remaining groups. There will be no feedback or evaluation of learners' performance at this time.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Buzan T – *Use Your Head*, (BBC Active, 2006) ISBN 1406610194

Frith S – *Performing Rites, New Edition* (Oxford University Press, 1998)
ISBN 0192880608

Other resources

Barbour S – *British Performing Arts Yearbook* (Rhinegold Publishing, updated every year)

Assessment information

Assessment Objectives (AO) and weightings

There are four Assessment Objectives for GCEs in Performing Arts. They detail the knowledge, skills and understanding that learners are required to demonstrate.

For this qualification, the weightings for each Assessment Objective are given below.

Assessment Objectives		Weighting		
		AS	A2	Advanced GCE
AO1	Knowledge and understanding of the performing arts industry. Learners demonstrate understanding of the processes and products of the performing arts industry.	27%	20%	$23\frac{1}{3}\%$
AO2	Acquisition of skills and techniques. Learners acquire skill(s) and technique(s) in specialist area(s).	32%	25%	$28\frac{1}{3}\%$
AO3	Application of skills and techniques. Learners realise work by applying skills and techniques in work-related contexts.	28%	42%	35%
AO4	Analysis and evaluation. Learners analyse and evaluate their own and others' practice and ideas.	13%	13%	$13\frac{1}{3}\%$

Relationship of Assessment Objectives to units

Unit	AO1	AO2	AO3	AO4
1	30%	25%	25%	20%
2	30%	50%	0%	20%
3	20%	20%	60%	0%
4	25%	25%	25%	25%
5*	10%	25%	50%	15%
6*	10%	25%	50%	15%
7	25%	25%	50%	0%

*Learners must do **either** *Unit 5: Advanced Performance Practice* or *Unit 6: Advanced Production Practice* for their Advanced GCE in Performing Arts qualification.

External assessment

The two externally assessed units, *AS Unit 3: Performing to a Commission* and *A2 Unit 7: Production Delivery* will be assessed between April and June of the year of the course through a performance given in front of a visiting external moderator. The performance will emanate from a Commission Brief set by Edexcel. The Commission Brief will be available at the beginning of the course on the Edexcel website www.edexcel.com.

There are no specific time constraints on the work other than the deadline of completing the performance by the external moderator's visit.

Internal assessment

Internally assessed units will be assessed by the production of a portfolio. All AS units are compulsory. The A2 internally assessed *Unit 4: Employment Opportunities in the Performing Arts* is compulsory. Either *Unit 5: Advanced Performance Practice* or *Unit 6: Advanced Production Practice* must be submitted for internal assessment.

Supervision of learners and authentication of work submitted

Learners must submit a portfolio of work for each internally assessed unit. Teachers are expected to guide and advise learners on the production of their portfolios. Teachers should monitor progress to ensure that the work is appropriate for the requirements of the specification. The GCSE, GCE, and GNVQ Code of Practice requires that assessors record full details of the nature of any assistance given to individual learners beyond that of the teaching group as a whole, but within the parameters laid down in this specification. The level of assistance should be taken into account when assessing learners' work; this is indicated in the 'Delivering this unit' section that accompanies each internally assessed unit in this specification. In addition, sufficient work must take place under direct supervision to allow the teacher marking the work to authenticate each learner's work with confidence.

If learners' practical skills are being assessed it is important that witness statements/checklists are completed by assessors to authenticate learner work and provide evidence that learners have achieved the level of performance required in the assessment criteria grid.

Applying the mark bands

Portfolios will be marked by the centre, and externally moderated by Edexcel. Each of the internally assessed units has an assessment criteria grid, divided into four broad mark bands, showing how to award marks in relation to the task and the Assessment Objectives. The assessment criteria grids indicate the required assessment outcomes as well as the quality of the outcomes needed for achievement in each of the mark bands. In general terms, progression across the bands is characterised as follows.

- The assessment criteria grid shows the allocation of marks by assessment criterion and by mark band. This grid should be used to determine marks for learner achievement in each unit. Learners can achieve marks in different bands for each assessment objective. The total mark achieved will depend on the extent to which the learner has met the assessment criteria overall.
- Within each assessment criterion, it is a general principle that shortcomings in some aspects of the assessment requirements may be balanced by better performance in others. However, it is also important to note that for full marks in any particular assessment criterion, all the requirements should have been met.
- Marks should be awarded according to the criteria for each strand set out in the assessment criteria grid, and assessors should apply their professional judgement where relevant. The *Assessment Guidance* section in each unit gives specific details of how marks should be allocated.
- There should be no reluctance to use the full mark range and, if warranted, assessors should award maximum marks. Learners' responses should be considered positively. A mark of 0 should be awarded only where the learner's work does not meet any of the required criteria

- All learners are entitled to initial guidance in planning their work, but the level of assistance required should be taken into account when their work is assessed. In the assessment criteria grids, reference is made to learners working with ‘some support and guidance’, with ‘limited guidance’ and ‘independently’. When marking the work, assessors should follow the guidelines below.
 - ‘*Some support and guidance*’: the learner has to be guided and advised throughout to ensure that progress is made. The learner relies on the support of the teacher, who has to assist in most aspects of the work. This level of support restricts the learner’s mark to band 1, irrespective of the quality of the outcomes
 - ‘*Limited guidance*’: the teacher supports the learner in the choice of topic for investigation. From then on, the teacher reacts to questions from the learner and suggests a range of ideas that the learner acts upon. The learner frequently checks matters of detail. The teacher needs to assist in some aspects of the work. This level of support restricts the learner’s mark to bands 1 or 2, irrespective of the quality of the outcomes
 - ‘*Independently*’: the teacher supports the learner in the choice of topic for the investigation or task. From there on, the teacher occasionally helps the learner, and only when asked, but monitors progress throughout. This level of support gives access to all three mark bands.
- For internal record-keeping purposes, centres may wish to make a copy of the assessment criteria grid for each learner and use it to record the mark for that unit. The GCSE, GCE, GNVQ Code of Practice requires assessors to show clearly how credit has been assigned.

Differentiation across AS and A2 units

Differentiation across AS and A2 units is characterised in general terms by:

- increasing depth and breath of understanding
- increasing application of knowledge and understanding and skills
- increasing analysis, synthesis and evaluation
- increasing independence.

There is also differentiation through the content of the units. AS unit content forms the foundation of knowledge and understanding which underpins the higher-level concepts found in the A2 units.

Synoptic assessment

Synoptic assessment occurs at A2 in *Unit 5: Advanced Performance Practice* or option *Unit 6: Advanced Production Practice*. It is designed to link together concepts, skills, knowledge and understanding across the entire course. The synoptic unit is internally assessed as a project where learners will be required to become part of a production team, contributing to a performance event. The portfolio requirement for this unit will reflect their individual contribution to the work.

Standardisation and moderation

Where marking for a unit has been carried out by more than one assessor in a centre, there must be a process of internal standardisation to ensure that there is consistent application of the criteria laid down in the assessment criteria grids.

Marks awarded by the centre will be subject to external moderation by Edexcel. This is to ensure consistency with national standards. A sample of learner portfolios will be examined, and marks will be adjusted where they are found to vary from the national standard. If the moderation process reveals an inconsistent application of the assessment criteria by centre assessors. Edexcel reserves the right to return the sample work in order for internal standardisation to be carried out.

Language of assessment

Assessment for this qualification will be available in English only. Assessment materials will be published in English only and all written and spoken work submitted for examination and moderation must be produced in English.

Statutory requirements

All assessment of this qualification will be carried out in accordance with the GCSE, GCE and GNVQ Code of Practice, published annually by the regulatory authorities.

Grading information

Mark bands

The assessments are designed to allow learners to demonstrate positive achievement and to have a positive experience in completing each assessment.

In line with the above, the criteria for assessing each assignment have been written so that a learner working at the lower end of the GCE ability range should be capable of meeting approximately 80 per cent of the band 1 criteria. This equates to approximately 40 per cent of the total credit available for the assignment.

Grading, aggregation and equivalence

The overall grade for:

- Advanced Subsidiary (Single Award) qualifications will be graded on a five-grade scale from A to E where A is the highest grade.
- Advanced GCE (Single Award) qualifications will be graded on a six-grade scale from A* to E where A* is the highest grade.

The mark bands used for internal assessment do not relate to pre-determined grade boundaries. Following each examination and moderation series, Edexcel will set the grade boundaries for internally and externally assessed units at an awarding meeting.

The raw mark boundaries will be converted to uniform marks on a scale of 0-100. The final grade for the qualification will be determined by aggregating the uniform marks for the units. The table below gives details of the uniform mark scales (UMS) used for the units and for the qualifications.

In Advanced, to gain Grade A* candidates must gain Grade A on the qualification overall and at least 90% of the maximum uniform mark on the aggregate of the three A2 units.

Unit results

The minimum uniform marks required for each grade:

Unit grade	A	B	C	D	E
Maximum uniform mark = 100	80	70	60	50	40

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0-39.

Qualification results

Advanced Subsidiary (Single Award)

The minimum uniform marks required for each grade:

Qualification grade	A	B	C	D	E
Maximum uniform mark = 300	240	210	180	150	120

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0-119.

Advanced GCE (Single Award)

The minimum uniform marks required for each grade:

Qualification grade	A	B	C	D	E
Maximum uniform mark = 600	480	420	360	300	240

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0-239.

Performance descriptions

Performance descriptions are given in *Appendix B*.

Additional information

Learner entry

Details of how to enter learners for this qualification can be found in Edexcel's *Information Manual* produced each year, a copy is sent to all Examinations Officers. The information can also be found on our website (www.edexcel.com).

Resitting of units

There is no restriction on the number of times a unit may be attempted before claiming certification for the qualification. The best available result for each unit will count towards the final grade.

Results of units will be held in Edexcel's unit bank for as many years as this qualification remains available. Once the Advanced Subsidiary or Advanced GCE qualification has been certificated, all unit results are deemed to be used up at that level. These results cannot be used again towards a further award of the same qualification at the same level, but unit results used for an Advanced Subsidiary remain available for use in an Advanced GCE qualification.

Access arrangements and special requirements

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level is designed to ensure equal access to qualifications for all students (in compliance with the Equality Act 2010) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Joint Council for Qualifications (JCQ) website (www.jcq.org.uk) for their policy on access arrangements, reasonable adjustments and special considerations.

Please see our website (www.edexcel.com) for:

- the forms to submit for requests for access arrangements and special considerations
- dates for submissions of the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements
Edexcel
One90 High Holborn
London WC1V 7BH

Equality Act 2010

Please see our website (www.edexcel.com) for information on the Equality Act 2010.

Quality of Written Communication (QWC)

Learners will be assessed on their ability to:

- i) ensure that text is legible and that spelling, grammar and punctuation are accurate so that meaning is clear
- ii) select and use a form of writing appropriate to the purpose and to complex subject matter
- iii) organise information clearly and coherently, using specialist vocabulary when appropriate.

Stretch and challenge

Learners can be stretched and challenged in all units through the use of different assessment strategies, for example:

- using a variety of stems in questions – for example analyse, evaluate, discuss, compare
- ensuring connectivity between sections of questions
- a requirement for extended writing
- use of a wider range of question types to address different skills – for example open-ended questions, case studies etc.

Malpractice and plagiarism

For up-to-date advice on teacher involvement, malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: www.jcq.org.uk.

For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations and Assessments: Policies and Procedures* document, available on the JCQ website.

Learner recruitment

Edexcel's access policy concerning recruitment to our qualifications is that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all learners.

The wider curriculum

Spiritual, moral, ethical, social, cultural (SMESC) and other wider links

This qualification gives opportunities for developing an understanding of spiritual, moral, ethical, social and cultural issues, together with an awareness of environmental issues, health and safety considerations, and European initiatives consistent with relevant international agreements appropriate for the performing arts sector. *Appendix A: Wider curriculum* maps the opportunities available.

Resources and support

Edexcel publications

You can order further copies of the Specification, Sample Assessment Materials (SAMs) and Teacher's Guide documents from:

Edexcel Publications
Adamsway
Mansfield
Nottinghamshire NG18 4FN

Telephone: 01623 467467
Fax: 01623 450481
Email: publication.orders@edexcel.com
Website: www.edexcel.com

Endorsed resources

Edexcel also endorses some additional materials written to support this qualification. Any resources bearing the Edexcel logo have been through a quality assurance process to ensure complete and accurate support for the specification. For up-to-date information about endorsed resources, please visit www.edexcel.com/endorsed.

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Edexcel support services

ResultsPlus - ResultsPlus is an application launched by Edexcel to help subject teachers, senior management teams, and students by providing detailed analysis of examination performance. Reports that compare performance between subjects, classes, your centre and similar centres can be generated in 'one-click'. Skills maps that show performance according to the specification topic being tested are available for some subjects. For further information about which subjects will be analysed through ResultsPlus, and for information on how to access and use the service, please visit www.edexcel.com/resultsplus

Ask the Expert - to make it easier for our teachers to ask us subject specific questions we have provided the **Ask the Expert** Service. This easy-to-use web query form will allow you to ask any question about the delivery or teaching of Edexcel qualifications. You'll get a personal response, from one of our administrative or teaching experts, sent to the email address you provide. You can access this service at www.edexcel.com/ask

Support for Students

Learning flourishes when students take an active interest in their education; when they have all the information they need to make the right decisions about their futures. With the help of feedback from students and their teachers, we've developed a website for students that will help them:

- understand subject specifications
- access past papers and mark schemes
- learn about other students' experiences at university, on their travels and entering the workplace

We're committed to regularly updating and improving our online services for students. The most valuable service we can provide is helping schools and colleges unlock the potential of their learners. www.edexcel.com/students

Appendices

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Appendix A: Wider curriculum

Signposting

Issue	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7
Spiritual			✓				✓
Moral		✓	✓		✓	✓	✓
Ethical		✓			✓	✓	✓
Social		✓	✓		✓	✓	✓
Cultural		✓	✓		✓	✓	✓
Citizenship		✓	✓		✓	✓	✓
Environment		✓	✓		✓	✓	✓
European initiatives	✓		✓		✓	✓	✓
Health and safety	✓	✓	✓	✓	✓	✓	✓

Development suggestions

Issue	AS/A2 units	Opportunities for development
Spiritual	3 7	<ul style="list-style-type: none"> Spiritual issues may be addressed in the subject and thematic material used to satisfy the demands of the commission briefs, eg the proposed target audiences may be related to religious groups.
Moral	2 3 5/6 7	<ul style="list-style-type: none"> Moral issues might be included in thematic material. Use of Boal's <i>Theatre of the Oppressed</i> might be employed in this context.
Ethical	2 5/6 7	<ul style="list-style-type: none"> An ethical dimension may be approached in thematic material. Where the subject matter relates to issues such as social duty, eg a production of <i>Antigone</i>. Ethical issues such as abortion or animal rights may be explored.
Social	2 3 5/6 7	<ul style="list-style-type: none"> Consideration of the suitability of style and content of performance material for particular target audiences.
Cultural	2 3 5/6 7	<ul style="list-style-type: none"> Cultural elements may occur where the thematic material deals with issues such as racism or refugee status.
Citizenship	2 3 5/6 7	<ul style="list-style-type: none"> Performance subject material might deal with issues such as rights and responsibilities, the effect of the media or global institutions such as the UN, UNESCO or UNICEF.

Issue	AS/A2 units	Opportunities for development
Environment	2 3 5/6 7	<ul style="list-style-type: none"> Use of the environment as the basis of thematic material might cover urban expansion, GM crops or motorway development.
European initiatives	1 3 5/6 7	<ul style="list-style-type: none"> The inclusion of European practitioners: writers, composers, choreographers or artistic schools.
Health and safety	1 2 3 4 5/6 7	<ul style="list-style-type: none"> All performance practice must embrace health and safety concerns for performers, support staff and the audience.

Appendix B: Performance descriptions

- The performance descriptions for GCE Performing Arts aim to describe learning outcomes and levels of attainment likely to be shown by a representative candidate performing at the A/B and E/U boundaries for the AS and A2. The performance descriptions illustrate the expectations at these boundaries for the AS and A2 as a whole; they have not been written at specification or unit level.
- Each performance description is aligned to one Assessment Objective. An alphabetical system has been used to denote each element of a performance description. There is no hierarchy of elements.
- Performance descriptions are designed to assist examiners in exercising their professional judgement at awarding meetings where the grade A/B and E/U boundaries will be set by examiners using professional judgement. This judgement will reflect the quality of the candidates' work, informed by the available technical and statistical evidence. Performance descriptions will be reviewed continually and updated where necessary.
- Teachers may find performance descriptions useful in understanding candidates' performance across qualifications as a whole but should use the marking criteria identified in the specification when assessing candidates' work.

	Assessment Objective 1 <i>Knowledge and understanding of the performing arts industry</i>	Assessment Objective 2 <i>Acquisition of skills and techniques</i>	Assessment Objective 3 <i>Application of skills and techniques</i>	Assessment Objective 4 <i>Analysis and evaluation</i>
AS A/B boundary performance descriptions	<p>Learners</p> <ul style="list-style-type: none"> Show a broad understanding of the structure, breadth and processes of the performing arts sector Analyse the key influences on the performing arts industry. 	<p>Learners</p> <ul style="list-style-type: none"> Develop confident use of a wide range of skills, techniques and attitudes relevant to the performing arts disciplines(s) covered Display an integrated use of skills and techniques with confidence and control Show a thorough understanding of personal self management and working with others Recognise and respond to own strengths and weaknesses Develop a personal style. 	<p>Learners</p> <ul style="list-style-type: none"> Apply a wide range of skills and processes confidently to the creative development of an initial idea through rehearsal to final realisation Sustain a personal technique in rehearsal and performance Carry out effective and innovative research to inform outcomes Show an awareness of technical/aesthetic requirements Work alone or with others appropriately to produce fit for purpose outcomes Show a thorough understanding of professional practice. 	<p>Learners</p> <ul style="list-style-type: none"> In evaluating performance products and practices, show ability to select and apply relevant information and form well-reasoned opinions Use appropriate technical language and critical vocabulary with confidence Apply critical insight to the evaluation of own work.

	Assessment Objective 1 <i>Knowledge and understanding of the performing arts industry</i>	Assessment Objective 2 <i>Acquisition of skills and techniques</i>	Assessment Objective 3 <i>Application of skills and techniques</i>	Assessment Objective 4 <i>Analysis and evaluation</i>
AS E/U boundary performance descriptions	<p>Learners</p> <ul style="list-style-type: none"> Show basic understanding of the structure, processes and products of the performing arts sector Recognise the main influences on the performing arts industry. 	<p>Learners</p> <ul style="list-style-type: none"> Develop a skills and technique base relevant to the performing arts disciplines(s) covered Explore obvious approaches with some awareness of work-related practice Begin to recognise own strengths and weaknesses Show some aspects of a personal style. 	<p>Learners</p> <ul style="list-style-type: none"> Apply basic skills and processes to the creative development of an initial idea through rehearsal to final realisation Show some ability to reflect on professional practice Identify appropriate information with guidance and support Recognise obvious technical and aesthetic factors. 	<p>Learners</p> <ul style="list-style-type: none"> Identify and apply limited information to form appropriate opinions on own and others' work and practice Use basic technical language and critical vocabulary Express views on own work which focus on obvious features and influences Show limited understanding of managing their own practice with guidance.
A2 A/B boundary performance descriptions	<p>Learners</p> <ul style="list-style-type: none"> Show a thorough and detailed understanding of the structure, scope and processes of the performing arts sector Show insight and a thorough consideration of the influences on the performing arts industry. 	<p>Learners</p> <ul style="list-style-type: none"> Show assured technical ability in the development of skills, techniques and attitudes relevant to the performing arts disciplines(s) covered Integrate technical and interpretative skills and techniques, showing assuredness and control Demonstrate a commitment to personal self-management and to working with others effectively to optimise outcomes Confirm their personal style. 	<p>Learners</p> <ul style="list-style-type: none"> Combine skills and innovation to the creative process clearly demonstrating awareness of professional practice Sustain a committed personal style in rehearsal and performance Show a thorough understanding of technical and aesthetic factors and production requirements Carry out thorough and considered research to inform outcomes. 	<p>Learners</p> <ul style="list-style-type: none"> In evaluating their own work, make informed and articulate judgements, displaying confidence in using technical language and critical vocabulary Show critical understanding and insight in evaluating the quality of their own work and practice Present a thoughtful analysis of influences on own work.

	Assessment Objective 1 <i>Knowledge and understanding of the performing arts industry</i>	Assessment Objective 2 <i>Acquisition of skills and techniques</i>	Assessment Objective 3 <i>Application of skills and techniques</i>	Assessment Objective 4 <i>Analysis and evaluation</i>
A2 E/U boundary performance descriptions	<p>Learners</p> <ul style="list-style-type: none"> • Show understanding of the key aspects of structure, scope and processes of the performing arts sector • Describe a range of influences on the performing arts industry. 	<p>Learners</p> <ul style="list-style-type: none"> • Develop a range of skills, techniques and attitudes relevant to the performing arts disciplines(s) covered • Recognise and communicate own strengths and weaknesses • Explore a range of approaches recognising and applying work-related practice • Work with others to produce effective outcomes. 	<p>Learners</p> <ul style="list-style-type: none"> • Apply technical skills and a restricted range of interpretative approaches to the creative process • Work both individually and in teams appropriately and take account of feedback on own work • Research appropriate information with guidance and support • Show an awareness of obvious technical and aesthetic factors. 	<p>Learners</p> <ul style="list-style-type: none"> • Make relevant judgements on their own and others' work • Use appropriate technical language and critical vocabulary • Apply a basic critical understanding and insight in evaluating the quality of their own work and practice • Understand aspects of some personal self-management with guidance.

