

NOTICE TO CENTRES

FAO: Head of Performing Arts

Date: August 2008

Subject: Amendments to specification agreed by QCA

GCE Performing Arts H146/H546

G382: Professional practice: performance (Unit 3)

Assessment Objective three has been removed and integrated within the criteria for working diaries.

Marks in the assessment criteria for G382 (Unit 3) are now as follows:

Performance 35 marks

- AO2 (selection/application of material in performance) = 15 marks
- AO3 (perform in a production) = 20 marks

Working Diaries 15 marks

- AO2 (develop skills and prepare for performance) = 9 marks
- AO3 (implement safety procedures) = 6 marks

The updated assessment criteria are attached to the appendix at the end of this notice.

G383: Professional practice: production (Unit 4)

Assessment Objective three has been removed and integrated within the criteria for design portfolio evidence.

Marks in the assessment criteria for G383 (Unit 4) are now as follows:

Production/realisation role 30 marks

- AO2 (develop skills for production role) = 15 marks
- AO3 (realise final product or undertake production role) = 15 marks

Portfolio 20 marks

- AO2 (prepare an appropriate design) = 10 marks
- AO3 (implement safety procedures) = 10 marks

The updated assessment criteria are attached to the appendix at the end of this notice.

G385: Exploring repertoire (Unit 6)

- Descriptors have been revised for AO2 and AO3 in the assessment grid
- Maximum word count for both written commentaries has been increased to **1500** words
- Time restriction: The performance time for the two pieces (historical and contemporary) has been amended. Centres are now required to provide (individually for both pieces) performances that are a **minimum of 20 minutes and a maximum of 40 minutes**.

The updated assessment criteria are attached to the appendix at the end of this notice.

Application of new Assessment Criteria

AO2.1

Applies to *both* essays and relates to the demonstration of research skills as applied to the socio-historical background context of the chosen repertoire. This means that assessors are looking for evidence that the candidate has identified and accessed a range of resources to enable an appreciation of the background to the repertoire studied. These sources should be acknowledged by footnotes or in parenthesis, in a form accepted in current academic practice. These sources may be primary or secondary in origin and may encompass academic research and contemporary sources such as critical reviews and articles, the moving image and the Internet. Assessors should credit work wherever there is clear evidence of the candidate having sourced material that has informed a demonstrable understanding of the socio-historical background to each performance genre being studied.

AO2.2

Applies to *both* essays and relates to the acquisition and demonstration of an understanding of *specific skills* relating to performance conventions and the communication of style and genre of the chosen repertoire to the audiences for which they were originally intended. This means that assessors are looking for evidence that the candidate has identified and accessed a range of resources to enable an application to performance of specific skills and conventions. Evidence may include reference to: original production notes, illustrations, reviews, stage directions, programme notes, contemporary accounts, logs and diaries, stage designs, settings, theatre records, equipment catalogues, score annotations, choreographer's notation, illustrated popular song sheets, video material and the Internet. Assessors should credit work that offers clear evidence of the candidate having sourced material that has informed a demonstrable understanding of the performance skills and production conventions common to or integral to the repertoire piece being studied AND discusses how these either were or could be adapted to communicate with a contemporary audience. Assessors should not award credit for unsubstantiated comment or the widespread, indiscriminate use of illustration. Illustration should be used sparingly and fully integrated into the argument of the essay.

AO3.1

The performance/production work in *both* extracts demonstrates an understanding and application of performance and stylistic conventions/production elements/technical method *specific* to that genre/period. The evidence should relate *directly* to that presented under AO2.2 and should effectively demonstrate a practical application of the specific stylistic conventions inherent in the repertoire studied. Assessment should focus exclusively on relevant skills appropriate to the piece studied and should not consider generic performance/production skills, which are assessed in G386/7. It is understood that there will likely be major contrasts between the historical and the contemporary extracts and this may entail significant differences in approach by candidates. Assessors should make allowance for this.

AO3.2

The performance/production work in *both* extracts demonstrates an understanding of the processes involved in communicating/adapting performance for a *contemporary* audience. The assessment should therefore be targeted at the candidates' ability to create audience relationships through the application of performance conventions/production elements/technical method. The practical demonstration will enable candidates to explore ways of communicating with an audience and, in the case of *historical* repertoire they will need to demonstrate how production/stylistic conventions, stage directions, language, music and dance from another era may be adapted to communicate with a contemporary spectator. Assessors should focus on evidence of how the candidate has applied historical research and adapted it to performance in a way that satisfies the expectations of a modern audience. It will be helpful to the assessment process if only key moments in the performance are considered in this light since it is unlikely that candidates will be able to discuss the entire extract in these terms. In the case of *contemporary* repertoire, assessors should look for evidence which demonstrates that candidates have understood and applied the intentions of the author of the work, paying attention to the *milieu* within which the extract is set and how this provides opportunities to engage with an audience and build moments of communication.

Additional guidance to centres G385 (Unit 6)

Submission of portfolios

- Centres need to ensure that they comply with the:
 - JCQ Instructions for conducting coursework/portfolios
 - OCR Administrative Guide on General Qualifications (section 5 deals with coursework and portfolios)
 - OCR Portfolio Submission Instructions for this subject
 - Any other guidance sent out by OCR in relation to coursework/portfolios.
- G385 portfolios must include a current photograph of the candidate, and for performers, also include one which must be in make-up and costume.

Essays

- The aim is to produce work which demonstrates academic rigour.
- Essays should achieve a balance between research into BOTH socio-historical context AND stylistic conventions and technical method.
- Research may include reviews read, performances seen, interviews carried out and movie and TV versions of texts compared.
- Essays should seek to structure information in the form of a balanced, logical argument.
- All essays must include a word count.
- All essays must include a bibliography and/or webography* conforming to standard academic practice.
- Research sources should be acknowledged by footnotes (or in parenthesis) in a form accepted in current academic practice.
- Essays should be in continuous prose and should aim to be free from errors of spelling and grammar.
- Essays should be discrete, one historical and one contemporary. Integrated essays are not acceptable.

**NB. It must be brought to the candidates' attention that some web sites, e.g. user contributor sites such as Wikipedia & sites supported by extensive adware, are not 100% reliable.*

Evidence annotation

- Assessors should annotate essay margins to 'point' evidence identifying specific assessment criteria (e.g. AO2.1, AO3.2.). A colour coded approach may prove useful, i.e. one colour for each AO, linking essay examples to the URS.
- URS sheets should also 'point' to evidence both in the essays and on the DVD material by chapter (see below).
- Assessors need to 'effectively lead' the moderator to the sources of evidence you have rewarded marks. The more you can lead the moderator to the evidence the more you are aiding the smooth running of the moderation process.

Recorded evidence

- Where possible this should be DVD format (requirement from Jan 2009).
- Please ensure that evidence is on a viewable DVD format that has been checked to run on a PC in Windows Media Player.
- Please 'chapter' DVD evidence wherever possible. This may be linked to URS evidence pointing.
- Do all you possibly can to obtain quality images & sound (this is all the evidence the moderator has, so think of it in terms of script 'legibility').
- At the start record CLEARLY all candidates by name, number and role (in costume where appropriate).
- Label clearly EACH piece of evidence with centre name, centre number, unit number, examination session, and identifying title.
- Protect from postal damage, (a common occurrence) i.e. plenty of padding.

APPENDIX – Changes to Assessment Criteria

G382 (UNIT 3) AMENDED ASSESSMENT CRITERIA

Your evidence needs to include:				
<ul style="list-style-type: none"> • acquisition of skills and techniques: select and prepare appropriate material for your audience – assessed through your performance (AO2) [15]; • application of skills and techniques: perform in a production – assessed through your performance (AO3) [20]; • acquisition of skills and techniques: develop skills and prepare for performance – assessed through your working diary (AO2) [9]; • application of skills and techniques: implementation of safety procedures – assessed through your working diary (AO3) [6]; 				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2 (performance)	Your material or approach is within your capabilities, with some sense emerging of control in different types of material presented and a sense of audience is demonstrable in your choice of approach or performance. <div style="text-align: right;">[0 1 2 3 4 5]</div>	Your material or approach is well suited to your capabilities in a variety of situations. It shows clear evidence of investigation of audience issues in performance. <div style="text-align: right;">[6 7 8 9 10]</div>	You show well-developed control, expressiveness and accuracy in your performance material and you show signs of developing a personal style which appeals to specified target audiences. <div style="text-align: right;">[11 12 13 14 15]</div>	
AO3 (performance)	You give a fairly convincing performance but with some lapses in concentration or focus and you demonstrate some moments of communication with the audience but your performance lacks in-depth understanding. <div style="text-align: right;">[0 1 2 3 4 5 6 7 8]</div>	Your performance demonstrates evidence that you are able to control the direction of the piece; you demonstrate clarity and confidence with coherent interpretation and a clear sense of appropriate conventions; your communication with your audience is quite effective, with sustained concentration. <div style="text-align: right;">[9 10 11 12 13 14]</div>	Your performance shows fluent integration of skills in your role, demonstrating individual expression within the context and aims of the work; you have a clear audience-focus with highly effective communication sustained throughout your performance; you show full engagement with the material showing some flair, confidence and control. <div style="text-align: right;">[15 16 17 18 19 20]</div>	/35

G382 (UNIT 3) AMENDED ASSESSMENT CRITERIA (CONTINUED)

Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
<p>AO2 (working diary)</p>	<p>Your working diary shows some sense of the planning skills and requirements of performing and the quality of your interaction with your group improves over time.</p> <p style="text-align: right;">[0 1 2 3]</p>	<p>Your working diary shows competent involvement in your group as your work improves on the basis of feedback and suggestions; you co-operate effectively with others, you have a good sense of ensemble work and you complete tasks with some attention to detail.</p> <p style="text-align: right;">[4 5 6]</p>	<p>Your working diary demonstrates a developed and applied awareness of performance approaches with evidence of growing control of material, developing a professional performance approach to using technology; you have a confident grasp of a role with effective communication with others and full application of responsibilities.</p> <p style="text-align: right;">[7 8 9]</p>	
<p>AO3 (working diary)</p>	<p>Your working practices demonstrate a sense of the more important safety procedures in physical control and when working with electrical equipment.</p> <p style="text-align: right;">[0 1 2]</p>	<p>Your working practices demonstrate that you are able to use your body effectively and also set up the work space effectively and appropriately to perform safely (wires, microphones, lights, etc.).</p> <p style="text-align: right;">[3 4]</p>	<p>Your working practices demonstrate that you have excellent awareness of how to use your body to its best effect and apply safe working practices in all aspects of the work at all times.</p> <p style="text-align: right;">[5 6]</p>	/15
Total mark awarded: /50				

G383 (UNIT 4) AMENDED ASSESSMENT CRITERIA

Your evidence needs to include:				
Portfolio • acquisition of skills and techniques: prepare an appropriate design. (AO2) [10] • application of skills and techniques: Take part in group meetings and prepare for the implementation of safety procedures – assessed through initial designs and documentation and through your production/design portfolio (AO3) [10]				
Realisation • acquisition of skills and techniques: develop skills for your production role - assessed through the realisation of your design in production or through a production role. (AO2) [15] • application of skills and techniques: realise your final design or undertake production role. (AO3) [15]				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2 (portfolio)	You produce a design, with some guidance, that supports the initial aim with a basic level of artistic-design competence and which is broadly appropriate to the needs of the performance; you show some response to research and text and assist your group in fulfilling roles, but with support and guidance. [0 1 2 3 4]	You develop your design ideas with a moderate level of competence and with a good effort in addressing the artistic requirements of the performance; you demonstrate a fairly detailed response to your research and you make this relevant to your design; you make a valuable contribution to your group by identifying other aspects of the performance and making valid judgments. [5 6 7]	You demonstrate flair and artistic abilities in your design and your realisation is both original and appropriate; you show a clear response to the initial aim and you demonstrate a thorough and meaningful response to your research; you fulfil both lead and team roles in your group to a commendable level. [8 9 10]	
AO3 (portfolio)	You take part in a meeting of your group, contributing when able and making judgments on the performance and the implementation of safety procedures. [0 1 2 3 4]	You play an active part in a meeting of your group, making use of various examples to support valid judgments on the performance and the implementation of safety procedures. [5 6 7]	You play a valuable and active part in a meeting of your group, presenting a range of performing aspects to validate judgments and make points on the performance and the implementation of safety procedures; you communicate fluently your own production role whilst discussing wider aspects of the performance and drawing others to contribute to the discussion. [8 9 10]	/20

G383 (UNIT 4) AMENDED ASSESSMENT CRITERIA (CONTINUED)

Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2 (realisation)	You produce a list of tasks required for your production role and you show that you understand this role; you are able to carry out your production role with support at key points. [0 1 2 3 4 5]	You have a clearly-defined understanding of the nature of the work and you carry out tasks effectively with an understanding of operations; you are able to work independently at times and within the context of group work. [6 7 8 9 10]	You show a comprehensive understanding of your production role and demonstrate a good level of competency and skill; you carry out your production role showing leadership, independence and good team work. [11 12 13 14 15]	
AO3 (realisation)	You produce your design demonstrating basic application of skills and techniques; <i>or</i> you carry out tasks when prompted. [0 1 2 3 4 5]	You produce your design which demonstrates creative application of skills and techniques and is effective in enhancing the performance; <i>or</i> you undertake your production role in performance with competency, demonstrating understanding of relevant procedures and the wider issues involved. [6 7 8 9 10]	You produce your design which demonstrates full confidence and flair in the application of skills and techniques and is highly effective in execution; <i>or</i> you undertake the production role with professionalism and full competency in a highly skilful operation, showing sound understanding of procedures. [11 12 13 14 15]	/30
Total mark awarded: /50				

G385 (UNIT 6) AMENDED ASSESSMENT CRITERIA

Unit 6: Exploring repertoire

What you need to do:

You need to produce:

For all candidates,

- a written commentary (maximum **1500** words on *each* piece of repertoire) that shows your research into, and understanding of, the social, historical and cultural dimensions of the **two** styles you have studied and how you have used this knowledge in your practical work;

Candidates on the Performance Pathway,

- a recorded evidence realisation (chaptered DVD) of **two** significant extracts from contrasting pieces (minimum performance exposure time 5 minutes per candidate in each performance) showing your ability to take responsibility for your own company role, (e.g. musician, dancer, actor, entertainer etc.) and your understanding of suitable approaches in response to direction.

Candidates on the Production Pathway (e.g. music technologist, carpenter, lighting engineer, sound technician, theatre designer, make-up artist, stage manager etc.),

- a recorded realisation of **two** significant extracts from contrasting performance pieces (which may be the same as used for performance candidates) **plus** supporting material (e.g. annotated score, technical drawings, designs, plots, video demonstration, photographs, technical production log, budget, *the Book* etc.)

Your evidence needs to include:

- the acquisition of skills and techniques: research into social and historical context, assessed through the written commentary (AO2) [**15**];
- the acquisition of skills and techniques: research into performance styles, stylistic conventions and technical method, assessed through the written commentary (AO2) [**10**];
- the application of skills and techniques: interpretation, adaptation and application of appropriate stylistic conventions or technical method, assessed through the practical work (AO3) [**15**];
- the application of skills and techniques: interpretation, adaptation and application of appropriate performance conventions or technical method to engage with an audience and build moments of communication, assessed through the practical work (AO3) [**10**];

G385 (UNIT 6) AMENDED ASSESSMENT CRITERIA (CONTINUED)

How you will be assessed:				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2	<p>Your written commentary shows that you have acquired some research skills/techniques useful to the understanding of the socio-historical background of the chosen works. Errors of grammar, punctuation and spelling may be noticeable and intrusive.</p> <p style="text-align: right;">[0 1 2 3 4 5 6]</p>	<p>Your written commentary identifies and develops a range of research skills/techniques, applying them effectively with insight into the socio-historical background of the chosen works. There may be occasional errors of grammar, punctuation and spelling but these are not intrusive.</p> <p style="text-align: right;">[7 8 9 10 11]</p>	<p>Your written commentary demonstrates a highly assured ability to access, interpret, shape and structure material consistently and reveals clear and effective insight into the socio-historical background of the chosen works. You demonstrate clarity, coherence and fluency. There are few, if any, errors of grammar, punctuation and spelling.</p> <p style="text-align: right;">[12 13 14 15]</p>	/25
	<p>Your written commentary demonstrates an understanding of different stylistic approaches demanded by works from the canon in performance or production method. You demonstrate some clarity and coherence with basic use of appropriate performing arts vocabulary.</p> <p style="text-align: right;">[0 1 2 3 4]</p>	<p>Your written commentary demonstrates a competent understanding of the features of the style or genre of the pieces and an ability to acquire and interpret the appropriate practical skills in terms of performance or production method. You demonstrate clarity and coherence, with appropriate use of performing arts vocabulary.</p> <p style="text-align: right;">[5 6 7]</p>	<p>Your written commentary demonstrates a confident and effective assimilation of the appropriate stylistic features required by the pieces studied and makes suggestions how these may realised or adapted for a contemporary audience with effective and confident use of appropriate performing arts vocabulary.</p> <p style="text-align: right;">[8 9 10]</p>	

G385 (UNIT 6) AMENDED ASSESSMENT CRITERIA (CONTINUED)

Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO3	<p>Your practical application of the necessary skills, appropriate stylistic conventions and technical method in performance or production is mostly secure but the more demanding aspects may prove challenging; levels of skill may be inconsistent between the realisations.</p> <p style="text-align: right;">[0 1 2 3 4 5 6]</p>	<p>Your application of the necessary practical skills in performance or production demonstrates assured handling of the stylistic conventions or technical methodologies; commitment across both realisations is broadly consistent.</p> <p style="text-align: right;">[7 8 9 10 11]</p>	<p>You demonstrate expert handling of the stylistic conventions or technical methodologies and resources necessary for both contrasting realisations.</p> <p style="text-align: right;">[12 13 14 15]</p>	/25
	<p>Your application of appropriate performance conventions or technical method engages with an audience. Moments of communication are demonstrated at key points in performance. In technical/design areas this will be supported by evidence additional to performance recordings. There may be a degree of inconsistency between realisations.</p> <p style="text-align: right;">[1 2 3 4]</p>	<p>Your application of appropriate performance conventions or technical method is secure and is applied consistently to create audience communication and engagement throughout both performances. In technical/design areas this will be supported by additional evidence that provides insight into the way audiences have been considered. Communication is broadly consistent across both performances.</p> <p style="text-align: right;">[5 6 7]</p>	<p>You demonstrate complete confidence in the application of appropriate performance conventions or technical method to secure consistent and effective communication with the audience throughout both performances. Additional supporting material for technical roles is entirely consistent with professional practice.</p> <p style="text-align: right;">[8 9 10]</p>	
Total mark awarded: /50				