

**Edexcel GCE**

# **Applied Performing Arts**

**Unit 7: Production Delivery**

Paper Reference

**6986/01**

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

*Turn over* ►

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# GCE A2 Performing Arts

## Unit 7: Production Delivery

For this unit candidates must work as part of a group between 3 and 12 to develop, rehearse and deliver a complete performance.

Candidates can be assessed as performers, members of the production team or administrators.

Using the brief below you must apply your knowledge and understanding of the performing arts industry, develop and acquire new and existing techniques, as applicable, and demonstrate them through a polished performance.

The finished production will be a polished piece of work and each member of the group will be assessed only on what they have achieved individually. The performance may use any combination of the performing arts and any range of conventions, devices or techniques.

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

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

Where there are no designers or technical support candidates the group should not spend time on complicated staging concerns but it is expected that simple lighting, costume and sound will be provided to support the demands of your Production Brief.

Each **group** must prepare a short written response to the brief on the attached pro-forma and submit this to the external moderator prior to the performance. This should confirm the group's source material and anticipated outcomes for the work in relation to the target audience and will be used to help measure the success of your production.

Each **candidate** must prepare a supporting document that explains their interpretation of the source material and details their individual involvement in the creative process. This will be marked by the centre assessor and seen by the moderator prior to the performance.

Candidates working in a design or support role must prepare and deliver, in addition to the working notebook, a short presentation, of no more than ten minutes, to the moderator that clarifies their contribution to the production.

The work must stem from the existing artistic repertoire and be performed in a context defined by the group for an appropriate audience. It may be presented at the centre's own venue or any other location as appropriate but it must accommodate the examination/moderation process.

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

## PRODUCTION BRIEF

Selecting work from the existing repertoire in the performing arts [music, dance or drama], develop your own **interpretation of the source material** to create a production that conveys a distinctive concept and effect for your target audience. As a group you must clarify your aims and objectives for the work and convey these to the assessors on the attached pro-forma.

### Preparation:

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

Candidates will need to focus on:

- the target audience and venue where the performance will take place
- what they hope to achieve through the production
- the practical constraints such as budget, skills range, venue and technical facilities
- negotiation and agreement of a set of aims and objectives for the production

Each group member will need to be fully involved throughout the process and undertake thorough preparation during rehearsals in a creative, accurate and supportive manner.

It is important to understand the value of:

- being present and involved at all decision-making sessions
- working hard in a focused manner
- paying attention to feedback from all sources
- advancing the work between rehearsals [possibly carrying out individual tasks]
- maintaining an effective rehearsal schedule
- being open and prepared to develop your performance
- thorough preparation and understanding of the production brief and your material/ skills

## Assessment Requirements:

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

Although working as part of a group, candidates will be assessed individually on their contribution to the live performance.

The work must include evidence of:

- 1 a performance for a live audience
- \*2 exploration of the required individual involvement and skills using the supporting evidence document
- 3 communication with other members of the ensemble and the audience.

The assessment Criteria are shown on the accompanying table [also in the specification on page 95/96] and are applied equally to all skills offered. The table is expanded in the section of the specification headed Assessment Guidance.

\*You will be assessed on the quality of your written communication.

## Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
(a) (AO1)	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) (AO2) 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) (AO3)	<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. 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>(0-6)</p>	<p>Demonstrate basic communication between members of the production team in a performance context. Skills and techniques will be applied appropriately. 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>(7-14)</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. 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>(15-22)</p>	<p>Demonstrate confident and effective communication between members of the production team in a performance context. Skills and techniques will show a committed personal style and a thorough understanding of technical, aesthetic and production factors reflecting professional practice. 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> <p>(23-30)</p>	30
<b>Total marks</b>					<b>60</b>

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

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

<b>UNIT SEVEN: PRODUCTION DELIVERY</b>			
<b>Initial Source Material:</b>		'Return to the Forbidden Planet'	
<b>Aims and objectives for the work:</b>		To extend our skills as musicians and musical theatre performers	
<b>Areas of investigation:</b>		The original text. The tempest. 1950's music. American 'B' movie stereotypes.	
<b>Style of performance:</b>		Musical theatre [in an intimate format]	
<b>Target Audience:</b>		Young adults.	
<b>Venue:</b>		Centre studio performance space.	
<b>Candidate Name</b>	<b>Role[s]</b>	<b>Area of expertise</b>	<b>New skills learned</b>
Alice O'Malley	Science Officer	We are all offering acting, singing and dance within the musical theatre form.	We have had to learn an instrument so that we play live in at least one number. Several of us have had to develop and extend our singing range Sally had to learn how to roller skate. We have also had to learn how to be athletic around the scaffold set that is on several levels.
David Kiddle	Captain Tempest		
Stephanie Brown	Navigation Officer		
Angus Betterton	Cookie		
Sean Demenski	Bosun		
Sally Peters	Ariel [robot]		
Jade Glover	Miranda		
Michelle Dyer	Mandy [Andy]		
Sam Korai	Prospero		
Stacey Varley	Dee		
Keely Bright	Cutie		

**Blank pro-forma to be completed before the examination and handed to the moderator.**

**UNIT SEVEN: PRODUCTION DELIVERY**

**Initial Source Material:**

**Areas of investigation:**

**Style of performance:**

**Target Audience:**

**Venue:**

<b>Candidate Name</b>	<b>Role[s]</b>	<b>Area of expertise</b>	<b>New skills learned</b>