

GCE

Sample Assessment Materials

Edexcel Advanced Subsidiary GCE in Performing Arts
(Single Award: 8781)

Edexcel Advanced GCE in Performing Arts
(Single Award: 9781)

First assessment June 2010

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Edexcel GCE

Performing Arts

Unit 3: Performing to a Commission

Sample Assessment Material

Paper Reference

6982/01

You do not need any other materials.

The project must be completed and assessed between 1st April and 30th June of the relevant examination series.

Pass this booklet immediately to the teacher responsible for the subject.
This paper must be given to the teacher-assessor as soon as it is received in the centre. There are no time restrictions or set hours for the creation of the performances.

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GCE AS Performing Arts

Unit 3: Performing to a Commission

For this unit you must work as part of a group to select one of the Commission Briefs below and create a performance lasting between 30 and 60 minutes [depending on group size] that is prepared for a live target audience appropriate to the brief.

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

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

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

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

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

Where a group has no design or technical candidates the centre may provide set, lighting, sound and costume, at an appropriate level to support the performances but these aspects will not form part of the assessment.

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

If you are working in a design or support role you must prepare and deliver a short presentation of no more than ten minutes to the centre assessor and the moderator that clarifies your contribution to the performance.

Select one of the following commission briefs and create a performance for an appropriate venue and target audience. The work may be performed at your own venue or any other location but it must facilitate the examination/moderation process.

Commission 1

Select a published poem or short story and use the content as a starting point for the creation of a performance for an appropriate target audience.

OR

Commission 2

You have been asked by the History Department of a local school to create a performance that illustrates a specific event or period of history and 'brings it to life' for an appropriate audience. It is anticipated that the performance will be staged at your own venue for an invited audience or toured to local school(s).

OR

Commission 3

You have been asked by your local Arts Committee to contribute to their Arts Festival by creating a production based on the title 'Alien Spaces'. The work can be staged at any appropriate location in your local area.

Assessment Requirements:

In order to create a performance that has meaning for an audience it is essential that all members of the team work towards the same aims and intended outcomes in an effective and co-operative manner.

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

Assessment evidence will typically consist of a performance for a live audience - essentially the target audience identified in response to the Commission Brief.

Your assessor [from the centre] and moderator [from EDEXCEL] will use the established criteria to assess the quality of your work as evident in the performance. Clearly practical work, design and technical contributions will be apparent in the performance but when a candidate has managed aspects of administration the assessors will rely on the individual's presentation and supporting evidence in any appropriate form.

Although working as part of a group candidates will be assessed individually on their contribution.

Your work must include evidence that:

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

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

| | Mark band 1 | Mark band 2 | Mark band 3 | Mark band 4 | Mark awarded |
|--------------|---|--|--|---|--------------|
| (c) (AO3) | <p>Realise a performance employing skills and techniques that may not be entirely appropriate or secure.</p> <p>There may be an apparent reliance on other members of the group.</p> <p>Show awareness of others but the ability to communicate, both with performers on stage and with the audience may be limited by some lapses in technique and concentration.</p> <p>(0-8)</p> | <p>Realise a performance with some accuracy with an attempt to engage the audience. There will be some recognition of the most obvious technical and aesthetic factors.</p> <p>Support the group as a whole with some focus to communicate the concepts inherent in the performance.</p> <p>(9-16)</p> | <p>Realise a confident performance through the secure application of skills and processes that reveal an understanding of technical and aesthetic factors and an awareness of professional practice.</p> <p>Show a personal technique that reveals a significant contribution to the overall quality of the work.</p> <p>Communicate a very clear performance with secure appreciation of the concepts inherent in the piece.</p> <p>(17-26)</p> | <p>Realise a convincing and engaging performance through a sustained personal technique that demonstrates a thorough understanding of professional practice and complete control of technical and aesthetic factors.</p> <p>Work independently and with others in an appropriate and focused manner to produce fit for purpose outcomes.</p> <p>Sustain a personal technique to deliver the concepts inherent in the work in a totally convincing and engaging manner.</p> <p>(27-36)</p> | 36 |
| | | | | Total marks | 60 |

(For description of AOs see the specification, *Appendix D.*)

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

| UNIT THREE: PERFORMING TO A COMMISSION | | |
|---|---|--------------------------|
| COMMISSION NUMBER: 1 | | |
| Candidate Name | Role | Skills/techniques |
| Kim Brewer | Mother | Acting |
| Barry Deacon | Jazzman | Musician and Acting |
| Azar Chowdray | Lighting | Design and Control |
| Crissy Ngano | Local Politician | Acting and Dancing |
| Patel Anwar | Father | Acting |
| Jake McPherson | Child | Acting and Dancing |
| Cherie Manolo | Child | Acting and Dancing |
| Andrew Mason | Child | Acting and Dancing |
| Title | 'Pay the Piper' | |
| How the work addresses the commission | We decided to use the story of the Pied Piper of Hamelin and show how the refusal to reward honest work can have disastrous consequences. | |
| Aims and Intended Outcomes | To make the audience aware that it is dangerous to try to avoid paying your debts. | |
| Target Audience | Year 7 | |
| Style | A piece that uses a range of performance styles including, narration, physical theatre, mask work and dance. The overall nature of the work is symbolic and at times surreal. | |
| Venue | The school [college] performance space. | |

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

| | | |
|---|-------------|--------------------------|
| UNIT THREE: PERFORMING TO A COMMISSION | | |
| COMMISSION NUMBER: 1 | | |
| Candidate Name | Role | Skills/techniques |
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| | | |
| Title | | |
| How the work addresses the commission | | |
| Aims and Intended Outcomes | | |
| Target Audience | | |
| Style | | |
| Venue | | |

Edexcel GCE

Performing Arts

Unit 7: Production Delivery

Sample Assessment Material

Paper Reference

6986/01

You do not need any other materials.

The project must be completed and assessed between 1st April and 30th June of the relevant examination series.

Pass this booklet immediately to the teacher responsible for the subject.
This paper must be given to the teacher-assessor as soon as it is received in the centre. There are no time restrictions or set hours for the creation of the performances.

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GCE A2 Performing Arts

Unit 7: Production Delivery

For this unit you must work as part of a group to develop, rehearse and deliver a complete production. Using the brief below you must apply your knowledge and understanding of the performing arts industry, develop and acquire new and existing techniques and demonstrate them through the production. Your role may be as a performer, a member of the production team or as an administrator.

The finished production will be a polished piece of work but each member of the group will be assessed individually. The production 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 written response to the brief on the attached pro-forma and hand this to the external moderator prior to the performance. This should confirm your group's source material and anticipated outcomes in relation to the target audience and will be used to help measure the success of your production.

If you are working in a design or support role you must prepare and deliver a short presentation (no more than ten minutes) to the teacher assessor and moderator that clarifies your 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 performed at your own venue or any other location as appropriate but it must facilitate the examination/moderation process.

PRODUCTION BRIEF

Taking inspiration from the existing repertoire in the performing arts (music, dance or drama), explore the source material to create a production that illuminates it from a different perspective and develop new meanings for your target audience.

Preparation:

In order to create a production that has meaning for an audience it is essential that all members of the team work towards the same aims and intended outcomes in an effective and co-operative manner.

You will need to focus on:

- the target audience and the venue where your performance will take place
- what you 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
- planning and maintaining an effective rehearsal schedule
- being prepared to develop your performance
- thorough preparation and understanding of the source material and your contribution

Assessment Requirements:

Your assessor (from the centre) and moderator (from EDEXCEL) will use the established criteria to assess the quality of your work as it was evident in the production. Clearly performance work, design and technical contributions will be apparent in the production but when a candidate has managed aspects of administration the assessors will rely on the individual's presentation and supporting evidence in any appropriate form.

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

Your work must include evidence of:

- 1 a performance for a live audience
- *2 exploration of the required skills using the supporting document/presentation
- 3 communication with other members of the ensemble and the audience

*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) | 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. (0-6) | 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. (7-14) | 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. (15-22) | 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. (23-30) | 30 |
| | | | | Total marks | 60 |

(For description of AOs see the specification, Appendix D.)

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

| UNIT SEVEN: PRODUCTION DELIVERY | | | |
|--|--------------------|---|---|
| Initial Source Material: | | 'The Nutcracker' | |
| Aims and objectives for the work: | | To create a version of the story that is accessible to young audiences through the style of dance that is used. | |
| Areas of investigation: | | Research into the original story and Matthew Bourne's version of the piece. Exploration of the work of DV8 Dance Company, Richard Alston Dance Company and Jonzi D Productions. | |
| Style of performance: | | A combination of physical and street dance/hip hop. | |
| Target Audience: | | Teenagers as the dance style is very youth focused. | |
| Venue: | | Local schools. | |
| Candidate Name | Role(s) | Area of expertise | New skills learned |
| Katy Armitage | Snow + Sweet + Toy | Dance | Extension of contemporary dance techniques into physical theatre. Incorporation of hip hop and street dance into our choreography. The process of choreography for a larger group. |
| Nina Weston | Clara | Dance | |
| Carey Olna | Snow + Sweet + Toy | Dance | |
| Shiobhan Maltby | Toymaker | Dance | |
| Susan Davies | Snow + Sweet + Toy | Dance | |
| Simon Akers | Fritz + King | Dance | |
| Gregory Symonds | Prince | Dance | |
| Chantelle Smith | Snow + Sweet + Toy | Dance | |
| Abdul Chotai | Lighting | Design and control | Use of the lighting memory facility. |

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

| UNIT SEVEN: PRODUCTION DELIVERY | | | |
|--|------------------|--|--|
| Initial Source Material: | | 'The Imaginary Invalid' | |
| Aims and objectives for the work: | | To create a modern version of the play that is comical and shows how an acute hypochondriac drives his family and work mates to take extreme measures to retain their own sanity and cure him of his affliction. | |
| Areas of investigation: | | Research into the origins and development of farce including the work of Dario Fo and Joe Orton. | |
| Style of performance: | | Modern farce/ black comedy. | |
| Target Audience: | | Essentially adult as some of the central character's complaints focus on adult problems. | |
| Venue: | | College theatre. | |
| Candidate Name | Role(s) | Area of expertise | New skills learned |
| Alison Demitri | Mother | Acting | Delivery of farce through workshops on elements of Commedia DelArte characterisation, comic timing and grotesque characterisation. |
| Ben Wilton | Father | Acting | |
| Saheed Singh | Doctor | Acting | |
| Sharon Andrews | Work colleague | Acting | |
| Peter Dishman | Company director | Acting | |
| Wendy Deacon | Sister | Acting | |
| Brian Fedorovitch | Brother in law | Acting | |
| Melissa Dwight | Lighting | Design and control | Use of the lighting memory facility. |
| Ambrose Sullivan | Set | Design and construction | Use of back projected images |
| Alice Ferrara | Properties | Design and construction | Use of a plastic vacuum former to create over-sized properties. |

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

| UNIT SEVEN: PRODUCTION DELIVERY | | | |
|--|-----------------|---|---|
| Initial Source Material: | | 'Sgt. Pepper's Lonely Hearts Club Band' | |
| Aims and objectives for the work: | | To create a jazz version of selected pieces from the album. | |
| Areas of investigation: | | Research into the development of Jazz. Exploration of different versions of the work already created. Commentary and analysis of the lyrics and meaning of the album to decide a focus for our selection. | |
| Style of performance: | | Modern Jazz. | |
| Target Audience: | | Public audience. Supporters of the Jazz Club together with family, friends and peers. | |
| Venue: | | Local Arts Centre (As part of the Jazz Evening) | |
| Candidate Name | Role(s) | Area of expertise | New skills learned |
| Martin Nichols | Tenor Saxophone | Musician | Improvisation techniques and patterns used in jazz. The synchronisation of solos into a group piece. The linking of several works into a unified performance piece. |
| Felix Alexander | Percussion | Musician | |
| David Saltman | Guitar | Musician | |
| Christian Walker | Bass | Musician | |
| Sareena Lombe | Piano/keyboard | Musician | |
| Sacha Rodriguez | Alto Saxophone | Musician | |
| Melissa Krychec | Clarinet | Musician | |
| Sudeep Singh | Cornet | Musician | |
| Ambrose Sullivan | Set | Musician | |
| Alice Ferrara | Properties | Musician | |

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

UNIT SEVEN: PRODUCTION DELIVERY

Initial Source Material:

Aims and objectives for the work:

Areas of investigation:

Style of performance:

Target Audience:

Venue:

| Candidate Name | Role(s) | Area of expertise | New skills learned |
|-----------------------|----------------|--------------------------|---------------------------|
|-----------------------|----------------|--------------------------|---------------------------|

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

UNIT SEVEN: PRODUCTION DELIVERY

| | | | |
|--|----------------|--------------------------|---------------------------|
| Initial Source Material: | | | |
| Aims and objectives for the work: | | | |
| Areas of investigation: | | | |
| Style of performance: | | | |
| Target Audience: | | | |
| Venue: | | | |
| Candidate Name | Role(s) | Area of expertise | New skills learned |
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Music pro-forma to be handed to the moderator before the practical assessment.

UNIT SEVEN: PRODUCTION DELIVERY

Initial Source Material:

Aims and objectives for the work:

Areas of investigation:

Style of performance:

Target Audience:

Venue:

| Candidate Name | Role(s) | Area of expertise | New skills learned |
|-----------------------|----------------|--------------------------|---------------------------|
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