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Examiners' Report/
Lead Examiner Feedback
Summer 2018

BTEC Level 3 Nationals in Performing
Arts

Unit 5: Individual Performance
Commission (31559H)



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What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade, Distinction, Merit and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark should be for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each test, because then it would not take into account that a test might be slightly easier or more difficult than any other.

Grade boundaries for this, and all other papers, are on the website via this link:

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Unit 5: Individual Performance Commission (31559H)

| Grade | Unclassified | N | Level 3 | | |
|---------------|--------------|----|---------|----|----|
| | | | P | M | D |
| Boundary Mark | 0 | 12 | 23 | 34 | 45 |

Introduction

Unit 5: Individual Performance Commission is a mandatory externally assessed unit on the following qualification sizes of the BTEC Nationals in Performing Arts, the Diploma and the Extended Diploma. June 2018 was the first opportunity for assessment in this unit.

The Unit 5 task paper is set once every year. It is published in March prior to external assessment in the summer series, the submission deadline for learner work is mid May.

The unit requires learners to respond to a set task. The set task changes every series and it is essential that learners respond to the specific set task set in the year and series of their assessment.

Once the set task is released it is expected that learners, working independently, spend up to 10 hours on applied research in order to inform their written proposal and performance. Learners should spend up to a further 30 hours on the development and rehearsal of the performance. Following the performance learners should spend up to 1 hour in preparation for writing up their evaluation.

The unit requires learners to understand how and why a work is commissioned, as well as the purpose of that work. There is a need to undertake research and practical exploration and a requirement to create a written proposal explaining how creative ideas meet the specific requirements of the commission brief, the theme of the paper and a chosen stimulus. As a result of this process, learners must then shape and organise their ideas in order to create an individual performance in which they demonstrate the application of their performance skills and techniques. Learners are then required to reflect on the effectiveness of the development process and ultimate success of the performance work in terms of how well it meets the requirements of the commission brief, theme and stimulus.

The three activities for this paper comprise:

- **A written proposal** formulating ideas that demonstrate their understanding of the specific requirements of the commission brief, the given theme and chosen stimulus.
- **An individual performance** demonstrating understanding of developing performance content and the application of performance skills to communicate creative intentions to an invited audience, again in relation to the commission brief, theme and chosen stimulus. The individual **performance needs to be between 5 to 8 minutes in total.**
- **A written evaluation** in which learners evaluate the effectiveness of the development process, justifying the decisions and choices they have made and explaining how research has influenced these decisions. The evaluation also needs to consider how effectively the performance work has responded to the commission brief, theme and chosen stimulus.

The set task is marked out of 60. The individual performance is assessed out of 36 marks. The written proposal is assessed out of 9 marks and the written evaluation out of 15 marks.

This year, the paper had an overarching theme of *Hopes and Dreams* and further, there was a requirement to select one of two stimuli, in this case a Banksy image or a Dr. Seuss quote.

Introduction to the Overall Performance of the Unit

In this first year of assessment for this unit examiners experienced a very wide range of performing arts work covering the full range of marks available. It is clear that on balance, most centres, teachers and learners understood the requirements of the unit very well.

The best work seen was in response to **all** the requirements of the set task. Learners who, in all aspects of their work, fully considered the theme, one of the stimuli and the requirement of the commissioning organisation for individual performances to encourage cross-curricular links, the integration of curriculum topics and to offer a creative approach to learning that provided an enjoyable and memorable for children and their teachers produced the strongest responses and the best work.

There was genuine enthusiasm in evidence with regard to the two stimuli offered.

Learners seemed to identify with the Banksy work and saw its relevance in relation to the *Hopes and Dreams* theme. The Dr. Seuss quote was also popular, as learners remembered his work from their own childhoods and accordingly, had a wealth of materials and memories to draw upon - again underscored by the *Hopes and Dreams* theme. It was interesting to see that a small number of learners looked at the image framing the Dr. Seuss quote and used the picture of adults and children holding hands as their stimulus and not just the words themselves.

Performance disciplines chosen were dominated by acting and dance, with musical theatre also well represented. There was some notable puppetry and shadow puppetry offered, especially where learners had researched and targeted a younger Key Stage 1 audience.

Learners frequently referred to their own primary school experiences, thus demonstrating their engagement with the target audiences needs and likely topics of interest for the respective year groups.

Commission Brief

Learners seemed to understand the nature and role of UK Primary Arts, 'UKPA', the fictional commissioning body, and seemed comfortable with its mission to inspire teachers and engage children to learn through the arts. Learners were asked to produce work for an established project which contributed to the wider school curriculum, bringing learning to life through individual performances.

Learners were specifically required to produce an individual performance which provided an enjoyable and memorable experience for children and their teachers whilst also encouraging cross-curricular links, the integration of curriculum topics and providing a creative approach to learning.

Many learners understood the notion of 'cross-curricular' learning and they often

established strong links, supported by relevant research, between the performing arts and other national curriculum subject areas, in their written proposals for the work they were intending to produce.

The majority of learners showed an understanding of developing performance content that addressed the commission brief, theme and chosen stimulus for Activity 2 – Individual performance.

Written evaluations represented the range of marks available and in the best work learners fully justified the choices they made and how research influenced their decisions as they evaluated how work was developed. The best work also provided a comprehensive and insightful evaluation of the effectiveness of their performance work in relation to all the requirements of the commission brief.

Set Task

Activity 1: Written Proposal

AO1: Formulate ideas that demonstrate an understanding of a commission brief

The written proposal assesses learner's ability to present their creative ideas for their individual performance, in response to the specific requirements of the commission brief, the stimulus and the theme. The ideas that learners present should be informed by research and their creative intentions fully justified. Learners also need to consider the activities that need to be carried out in order to produce their individual performance and the resources they are going to need.

Learner's written proposals offered descriptive, explanatory and considered content across the three respective mark bands.

Creative intentions in the best responses were fully justified in relation to all the requirements of the commission brief; weaker responses tended to make fewer references to research, the primary curriculum and cross-curricular links and, as a result, often tended towards the descriptive and explanatory.

Some learners elected to write their proposal in an 'application letter' format as opposed to a formal proposal, which was a perfectly acceptable format.

The need for research was understood by many learners and most written proposal work was at least partially informed by research.

There was often an imbalance between research carried out related to the stimulus, e.g. detailed material regarding the Banksy image and its links to the underground art movement and Syrian refugees, however, the research into the primary curriculum lacked complementary depth. Research into the stimulus itself unless relevant to the learners intended response was often of little relevance to their intended individual performance work.

Some learners found it easier to balance their Dr. Seuss research with research into the primary curriculum, perhaps because they perceived a more direct correlation between this stimulus and the primary school curriculum.

Overall most learners succeeded in expressing their understanding of cross-curricular learning, and formulated ideas accordingly.

The best written proposals offered focussed links to only one or, at the most, two areas of the primary curriculum and identified the target key stage or age group. In these responses the requirements of the commissioning body to encourage cross-curricular links and provide a creative approach to learning was clearly evident. These responses also considered the chosen stimulus and the *Hopes and Dreams* theme in tangent with the area of the curriculum the learner was intending to 'bring to life' in their performance. In these responses learners often made appropriate reference to future cross-curricular activities for teachers, following their individual performances. These proposals offered a

considered and balanced rationale and full justification for the learner's creative intentions. In addition the activities to be carried out and the resources to be used were *considered, logical and justified*.

Less successful written proposals offered only generic cross-curricular links often with no particular curriculum area(s) identified. These proposals tended to largely focus on a response to the theme *Hopes and Dreams* with some reference to the chosen stimulus and often a fairly cursory link to an aspect of the primary curriculum.

"I chose the Banksy stimulus of a small girl reaching for a balloon that is depicted on a dirty brick wall, but the young girl cannot reach the balloon. I propose the idea that in my performance I become this little girl in the picture. I will be reaching for the balloon which is a metaphor for the idea of 'Hopes and Dreams'. I will demonstrate this through the use of set which would reflect the stimulus, as I will cover a display board with 'brick' wallpaper and attach a balloon...which is too high to reach. To get to the balloon and address my Hopes and Dreams to become a Biologist, my character must understand the messages on notes I have put on the wall."

Almost all learners understood the requirement to use only a minimum amount of technical resources and to work towards producing a performance for a small indoor performance area. In general, learners presented cogent reasons for their resource choices and most learners were able to outline the activities they needed to carry out in preparation for their final performance.

"According to 'The Student Coalition for Action in Literacy Education' a child's attention span can be calculated by taking their chronological age and adding one. Therefore, the minimum attention span for my target audience is 6 minutes. My piece needs to be between 5-8 minutes, so, from this, I concluded that my piece must be exciting to keep engagement and focus. This is why I have chosen to include multiple, mediums of theatre (spoken word, dance) and methods of teaching (aural, visual, physical). As I develop the work I will keep referring back to my research to ensure that I am fulfilling all my intentions."

Taking into consideration that the piece will be performed inside a small indoor area, with minimal technical resources and will travel to different places around the UK, I will use meaningful choreography and accompaniment, props and simplistic tech resources to aid my performance rather than complicated lighting etc. This is also better because my target audience will concentrate on the performance rather than being distracted by extensive sets. I hope to inspire my target audience to work hard and follow their hopes and dreams therefore improving their mentality and motivation to succeed at school. It will be enjoyable and memorable."

The extracts below are some good examples of learner work, where learners have justified their creative ideas, cited research and addressed the requirements of the commission brief, the theme and the chosen stimulus.

"Research I have done consists of looking into what children are learning at school. After researching the national curriculum for science in primary schools, I thought that 'photosynthesis' was the most interesting and decided that I could very easily adapt it into

something that would inform, educate and entertain young children through the use of performing arts.”

“Having considered the brief set by the UKPA to create a performance for primary school children and their teachers using the theme ‘Hopes and Dreams’, I have decided to do a piece about Florence Nightingale. I believe Florence Nightingale followed her hopes and dreams by exceeding expectations of women at the time. She rejected a life of domestic chores and marrying into a wealthy family to become a pioneer in modern nursing. Through research I found she is an inspiration, whose greatest achievement was to “transform nursing into a respectable profession for women, and in 1860, she established the first professional training school for nurses, the Nightingale Training School at St Thomas’ Hospital” (Florence-Nightingale.co.uk). My piece will be multi-skilled, amalgamating and intertwining text and dance to tell the story of Nightingale’s life visually and aurally for Primary school children (specifically Key Stage 1) and their teachers.

The Key Stage 1 curriculum for History states that children of this age should learn about “the lives of significant individuals in the past who have contributed to national and international achievements. Some should be used to compare aspects of life in different periods [for example, Elizabeth I and Queen Victoria, Christopher Columbus and Neil Armstrong, William Caxton and Tim Berners-Lee, Pieter Bruegel the Elder and LS Lowry, Rosa Parks and Emily Davison, Mary Seacole and/or Florence Nightingale and Edith Cavell]”. Therefore, I believe that Florence Nightingale is a key and valuable person to teach them about, particularly due to the current effects of austerity of the NHS, integrating cross curriculum work by considering citizenship. Students should “research, discuss and debate topical issues, problems and events.” – The National curriculum for citizenship.

Through improvisation tasks and choreography, I will integrate different mediums of performance. I will devise a monologue illustrating Florence Nightingale’s life and legacy that I will develop through Stanislavski’s techniques such as throughline, and objectives As well as spoken text, I will incorporate dance to show Nightingale’s story. When choreographing I will use devices such as universal writing, ball of energy and improvisation to create dynamic movement that will hold the audience’s attention.

I have taken inspiration from the first stimuli: Banksy’s graffiti art. This shows a girl reaching for a heart shaped balloon. In my piece, this will represent reaching and following your hopes and dreams and links to the theme of the piece (hopes and dreams) as it is ‘close to the heart’. I will represent Banksy’s stimulus physically through dance, using extensions and reaches to create a visual relationship with the painting.....

When developing my monologue, I will consider the target audience. I have and will continue to research the cognitive development of Primary school children. This has informed me of the most successful methods of teaching this age group. The dance will link to the students and teachers as I believe that dance has its own universal language that can be interpreted and appreciated by all. UKPA’s mission is to “inspire teachers and engage children to learn through the arts”. I hope to achieve this by using relevant choreography and an informative and engaging monologue!

Some learners also included relevant additional research into performance styles, ways of working or practitioners for example:

"I have researched into particular practitioners that I think might prove useful – Steven Berkoff's techniques of exaggeration, accents and physicality would greatly impact my work, as he was always popular with his audiences and managed to make them laugh when he wanted them to...his use of mime and sound effects gained a particularly positive audience reaction...I think they would be popular with younger audiences. I have also researched Joe Pasquale...who children find funny because of his high-pitched voice and use of physicality. I could very easily apply similar methods to my own performance."

Activity 2: Individual Performance

AO2: Apply an understanding of developing performance content in response to a commission brief

AO3: Apply performance skills to communicate creative intentions in relation to a commission brief

In their individual performance learners must apply their performance skills in order to communicate their creative intentions and to demonstrate their technical application of performance skills. The content of the work learners are performing should be fully refined, meet all the requirements of the commission brief and both interpret and embody the theme and chosen stimulus.

Examiners were impressed by the variety and range of the work learners developed. There were some very impressive performances in all performance disciplines and in a range of styles within each discipline. No one-performance style or performance discipline was more interesting or successful than another. The effectiveness of the individual performance depended upon how closely the performance discipline, performance style or range of styles responded to the requirement to integrate curriculum topics, encourage cross-curricular links and provide a creative approach to learning in response to the theme and the chosen stimulus.

Some learners had opted for a Theatre in Education approach to the individual performance, which was sometimes appropriate. However, a proportion of learners crossed the boundary between the solo 'performance' work required by the commission brief and opted for a more interactive workshop style of delivery or even a lesson. This in turn, compromised the requirement to apply understanding of developing performance content in response to a commission brief and often impacted upon the learner's ability to apply performance skills and techniques.

Where learners had opted to offer an individual performance comprising storytelling, this also often did not offer the opportunity to realise performance skills effectively or imaginatively and was often only 'adequate' at best. This was especially true when the learner read from a book or document and remained seated throughout, or for most of, the performance.

There were also some absolutely outstanding individual performances, which an

organisation such as UK Primary Arts would have been privileged to commission and place directly into their programme of solo performance works.

The content of the best individual performance work was sophisticated and fully refined. In this work learners creative intentions were imaginatively realised and performance skills were assured, and fluent, showing outstanding control and consistency. Another feature was that they were always meticulously researched, the research was relevant and ensured the individual performance met all the requirements of the commission brief. A quality of the performance was that the research was integrated seamlessly into the final piece. These performances demonstrated highly proficient skills and techniques and were always engaging and memorable.

One very memorable performance was based on *The Lorax* by Dr. Seuss. The learner was an explorer going through the jungle and whilst doing this she was teaching the children about the environment. The learners dance and gymnastics skills were assured and fluent and her scripting of the content into rhyme was imaginative and creative. Overall this was a highly imaginative and skillful performance which met all the requirements of the commission brief, stimulus and theme.

Activity 3: Written Evaluation

AO4: Evaluate the effectiveness of own work

In the written evaluation learners need to evaluate:

- how they developed their performance work, justifying the decisions and choices they made and explaining how research influenced these decisions
- the effectiveness of the work they produced in relation to the specific requirements of the commission brief.

The written evaluation generated the full range of responses with regard to learners evaluating the effectiveness of their own work. The quality of written work and use of specialist terminology ranged from the 'limited' and 'adequate' to the 'effective' and 'authoritative' with better responses offering comprehensive content related to the development and research carried out and justification of choices and decisions made.

Less successful written evaluations occasionally offered an explanation of the development processes and contained references to basic research activities.

Several learners outlined the content of their individual performances without evaluating *how* they had developed their performance work. These same learners also tended to evaluate their individual performances rather than evaluate *how* effectively their individual performances met the specific requirements of the commission brief.

The most successful work provided comprehensive and insightful evaluation of *how* the work was developed and *how* effectively it met the requirements of the commission brief. This work tended to fully illustrate the journey from the written proposal, through to the individual performance and fulsomely referenced the specific requirements of the commission brief, the theme the chosen stimulus and the research undertaken throughout.

The following example provides a comprehensive evaluation of how work was developed justifying the decisions and choices the learner made and how research influenced decisions:

“My piece told the story of Ancient Greek myth Pandora’s Box completely through classical ballet and mime. The reason I decided to tell a story was due to finding research that proved that telling stories to children can make huge a difference in their understanding of cultural and gender roles. I also chose to narrate the story by using recorded spoken word, along with mime and ballet to make it easier for the audience to follow the story. Further research showed that watching dance is more beneficial in developing how individuals deal with language. Therefore this is why my piece is dance based as it not only educates the children but it also develops their language skills. The dance elements also play to my strengths as performer.

I successfully incorporated the theme of Hopes and Dreams through the Dragonfly, which in the story is a metaphor for hope. This is a non-obvious and creative way to bring across the UKPA’s main theme. It was really effective and clear to the audience that the dragonfly represented hope as I made sure to feature it in the recorded voice over. The two worked well and made it clear for children. I chose to tell the fictional story of Pandora’s Box as it makes my piece dreamlike and reverts to the UKPA’s theme in a unique way.

I used the Banksy image of a girl reaching for a balloon (Stimuli 1) as inspiration for the physicality of my piece. The balloon represented the young girls hopes which is why she is reaching for them. In my story I decided to swap balloon for dragonfly and at the end of piece I copied the girls position, mimicking her holding the balloon up. This was an obvious but effective way to use a stimulus that fitted very well. I used choreographic techniques such as Forsythe’s Cube to create innovative movement material through a classical line whilst exploring shape and space around me. I used gesture and mime to engage the children and aid children’s understanding the story. I incorporated a lot of classical movement as this can be appreciated by teachers which also fits the brief to inspire teachers and engage children in equal measure.

As part of my research of the Key Stage 2 History curriculum, I found that children should learn “the legacy of Greek or Roman culture (art, architecture or literature)”. By portraying the story of Pandora’s Box I will literally be bringing Greek literature to children eyes in a theatrical and exciting way. I also added recordings that feature names of Greek Gods to further educate children and match the UKPA’s brief of bringing school curriculum to the classroom in a creative way.

In further research I discovered the core study for PSHE includes “living within the wider world” and the challenges that come along with this. I successfully portrayed that children overcome challenges at end of piece by adding a positive message saying “Hope is always there to depend on and reach for” as it ends the piece nicely.

The story isn’t a generic, typically nice “fairytale” which makes it different to what the children are used to. Through dance and facial expressions I used movements that indicated a struggle when Pandora unleashed pain into the world. In comparison I used lighter movements, jumps and happier facial expressions to clearly show the characters happiness when the dragonfly was released.

Within the creating process I used my time very effectively. I gave myself set tasks for separate hours and constantly referred back to the commission brief. I sourced my own music by listening to pieces of classical ballet music and choosing pieces that fit the storyline and movement. I developed the choreography and rehearsed in order to demonstrate my high level of dancing skills. I also worked on using my acting skills to portray a clear character and to help narrate the story."

Another example demonstrating 'insightful' evaluation that illustrated understanding of the requirements of the commission brief offered by one learner was:

"I carried out research to ensure that my performance was relevant, targeting both the stimulus, theme and target audience efficiently to establish a cross-curricular link. The first idea that came to mind... was implementing the subject of science. I then concluded that my character should be an energetic and funny scientist. I took this inspiration from shows and movies such as, 'The Big Bang Theory', 'Back to the Future' and 'Cloudy with a chance of Meatballs'...each of these have comic and scientific terminology that is used to make science seem more interesting, making the audience learn more whilst remaining captivated. In order to show relevance to primary schools, I have carried out research into primary school curriculums and their scientific aspects, finding that the topic of 'earth and space' is present.

I developed a character that would appeal to Key Stage 2 children and that would reference their Science curriculum topic through acting and song. Throughout my performance I adhered to the brief requirements, as I targeted the theme, included the Banksy stimulus, considered the target audience, made it length appropriate and I made it cross-curricular. My performance implemented the theme of 'Hopes and Dreams' consistently throughout the entirety of the performance in an imaginative way. I ensured imagination was emphasised as I believe it's the most important point to highlight...that children should follow their hopes and dreams. UKPA aim to ameliorate the learnings of children and teachers through cross-curricular work. I believe I achieved these aims due to the fact that I managed to teach the students something whilst making it fun, interactive and engaging, meanwhile, demonstrating different methods of learning through the use of comedy and song.

Throughout the creative process, I have consistently aimed to ensure that I am maintaining and incorporating my aims and intentions, i.e. to make my performance in the style of pantomime, ensure that it is fun and engaging, whilst teaching the children about the solar system, and ensuring that my character and performance is convincing in the sense that my character appears to be a real, stereotypical, fun and memorable scientist.

There were also appropriate references relating to audience response, production values, management of time and resources and potential future improvements:

I ensured the engagement of the audience by constantly interacting with them, getting them to respond repetitively. In order to understand the reactions of teachers and children, I received direct feedback after the performance....."

Administration

Most centres presented the work as outlined in the Administrative Support Guide for this unit.

Centres must fully adhere to the demands of both the task for the specific year of entry and the requirements as detailed in the instructions within the Set Task Brief and as outlined in the Administrative Support Guide.

Centres are reminded that work must be submitted by the deadline date in the correct format in terms of recordings and printed copies of the written proposal and written evaluation.

The written proposal and written evaluation must be word processed and those word-processed documents should be printed out and submitted to Pearson.

Learner's performance work must be presented on a new, undamaged, DVD or USB in a format that will play on any commonly used laptop.

It is worth noting that when DVDs were sent without any protection, it often caused delays, as replacements were usually needed because the DVD had arrived broken or damaged in the post. DVDs were also often damaged even when sent in a case or with other protective covering and, whilst it is absolutely permissible to submit work on either a DVD or USB, in most cases USB's tended to be the safer and more reliable option.

Centres are also reminded that they must complete the essential documents relating to each learner and the centre itself. The examiner requires these for assessment and it is essential that this paperwork is printed out and provided as a hard copy, which the examiner can write on and not just sent digitally.

A few centres sent a contact detail and email address in case there were any problems with the work or media and this made it very easy for examiners to make contact and obtain an individual learners work if it was missing and/or request a replacement for a broken DVD. This was also particularly useful if the material had been encrypted.

If learner work has been encrypted before being sent to Pearson, centres are reminded that there must be a method, sent with the learner work, by which examiners can obtain the password without delay.

Summary

Based on the performance seen during this series the following should be considered:

- It is important that centres and learners fully understand that all components of the paper need to be addressed in the written proposal, the individual performance and the written evaluation. That is to say learners must respond to, the commission brief requirements in addition to the theme of the paper and the chosen stimulus, throughout the written and performance work. A common thread of these components running through written and performance work will ensure full access to the upper mark bands. Centres should be aware that learners are unlikely to be able to access the higher mark bands if learners only respond to the stimulus and/or the theme.
- When considering the individual performance content, it is important to not only perform to a high technical standard, but also to demonstrate how the performance content meets the commission brief requirements and how the requirements of the commission brief, the theme and the stimulus are conveyed. Some excellent performances could not be recognised fully, as there was no, or insufficient, reference to the commission brief, the theme and/or chosen stimulus; care is needed in this regard.
- The structure of the performance also needs to be considered. Put simply, it needs a 'beginning, middle and end', with smooth transitions between sections. The commission brief required an 'individual performance' therefore a 'workshop' and/or reading from a script should have been discouraged, as should a 'static' storytelling style, as this compromises access to the upper mark bands, e.g. the need for the content to *meet all the requirements of the commission brief* and to do so in an *imaginative manner*. Plus the need to *interpret the stimulus in a creative or sophisticated manner*.
- Evaluation work for Assessment Objective 4 offered generally good explanations of how work was developed and how choices following research were made. However, these would often have benefited from analytical depth and justifications for choices made. It should be noted that Assessment Objective 4 requires a comprehensive, insightful written evaluation of how work was developed, as well as full justification of choices supported by research. Learners must also evaluate how successfully their individual performance met the specific requirements of the commission brief.
- Ensure the detail of learners performance work can be clearly seen in the recording and that the performance work is not obscured by audience members, lighting issues or the angle of the camera.
- The centre must ensure the task being responded to is for the correct series and learners are not responding to one of the Sample Assessment Materials or, for future series, are not responding to a previous years paper.

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