

# Lead Examiner Report

January 2019

**BTEC Level 3 Nationals in  
Performing Arts**

**Unit 1: Investigating  
Practitioners' Work (31555H)**

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## Grade Boundaries

### 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, at 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 is 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 assessment, because then it would not take accessibility into account.

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

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### Unit 1: Investigating Practitioners' Work (31555H)

Grade	Unclassified	Level 3			
		N	P	M	D
<b>Boundary Mark</b>	<b>0</b>	<b>8</b>	<b>17</b>	<b>28</b>	<b>40</b>

## Introduction

Unit 1: Investigating Practitioners' Work is a mandatory externally assessed unit on the following qualification sizes of the BTEC Nationals in Performing Arts: the Certificate, Extended Certificate, Foundation Diploma, Diploma and Extended Diploma. January 2019 is the fourth opportunity for assessment of this unit. However, due to changes made to the external task in acknowledgment of feedback from the DfE (these changes are summarized in the Sample Assessment Materials Issue 3), it is the first time that learners have responded to the new structure of the paper and set task activities.

This Level 3 unit has 90 guided learning hours, ensuring learners have plenty of opportunity to develop their knowledge and understanding of the performance and production repertoire of two practitioners; one chosen from a set list in the unit specification and a second practitioner that can either be chosen from the same list or be one of the learner's own choice.

During the teaching and learning phase for this unit learners should also develop their knowledge and understanding of the contextual factors that have influenced their practitioners' practical work and develop their ability to critically analyse this performance and production work.

The focus of this assessment task remains the same as in previous series, in that the unit assesses learners' investigation into the performance and production repertoire of two practitioners, along with the contextual influences that have influenced the practitioners and the performance and production repertoire of those practitioners. This has not changed. However, the style and design of the task paper has changed in order to support learners to write in a more focused way on the areas being assessed in this unit.

The paper is set twice every year with a Part A pre-release paper containing the theme released in December for January assessment, and in March for assessment in May. Learners have four weeks to refine their research into their chosen practitioners' performance and production repertoire in response to the set theme for the series, which in this series was Power. At the end of this independent research period, learners spend three hours in one or more monitored sessions writing up their independent notes and preparing their bibliography. These notes, and the bibliography, are the only notes learners can use in the formal assessment period for Part B.

The Part B task paper requires learners to respond to three activities. The task paper and the specific focus of the three activities changes every series and it is essential that learners respond to the specific activities on the task paper in the year and series of their assessment.

Discussion and analysis of practitioners' performance and production repertoire can be in response to live, recorded or any practical work seen during the delivery of the unit. The response can be to professional, semi-professional or amateur work, as long as the performance and production style accurately reflects that of the chosen practitioner's own work.

## Introduction to the Overall Performance of the Unit

As outlined above, the knowledge and understanding learners must demonstrate in their response to each of the activities in the Part B task paper remains very similar to that required by task papers in previous series.

Learners need to refer to their practitioners' performance and production repertoire in order to demonstrate an effective application of an investigation process. It has always been a requirement to analyse practitioners' performance and production repertoire, and the change to the task paper has tended to support those learners who have done this.

Examiners reported seeing a very wide range of work covering the full range of marks available.

There were some less effective and/or brief responses to each activity. However there were also many very effective responses, and the specific focus of the three activities in the Part B task paper does seem to have supported many learners to focus on the specific requirements of the activity and thereby to achieve highly.

Some very good responses were seen in all performing arts disciplines, especially in relation to Alvin Ailey, Matthew Bourne, Christopher Bruce, Akram Khan, DV8, Frantic Assembly, Steven Berkoff, Bertolt Brecht, Lin Manuel Miranda and Stephen Sondheim. In all of this work there was a clear sense that the practitioners' performance and production work had been watched, studied and analysed thoroughly in relation to the theme of Power.

As in previous series the careful selection of practitioners is paramount to success in this unit. There were, unfortunately, still some learners who had chosen practitioners that were not ideal and/or were inappropriate for the completion of the activities in the Part B task paper. Examples of such practitioners are individuals or companies that do not have international recognition and an established reputation and presence; practitioners where learners were not able/or did not see live or recorded work which had been created by their practitioner or which accurately replicated their work, and those where there was very little contextual information available on the practitioners' work. This always has an impact on learners' achievement as it means they have not addressed an important demand of the unit specification and the specific requirements of the assessment activities.

In the most effective responses, the learner's work excited examiners with the depth of the learner's knowledge and understanding and with their ability to write persuasively in response to the specific focus of each activity. There were many instances of clear thought, detailed knowledge and insightful critical analysis of the practitioners' performance and production repertoire.

High quality work was seen where learners responded to the specific demands of each activity, particularly the reference to and/or analysis of practical performance and production repertoire. This work was well written and the application of research and a thorough investigation process was clearly evident.

The use of citations within the learner's response to each task is good practice, however it is not essential if learners are not including direct quotations. If learners are using direct quotations in their response to any of the three activities then they should obviously reference and cite the source of the quotation. Whilst there is no set style of referencing prescribed, Harvard appears to be the most popular format used in this and in previous series.

It is important to note that learners are still able to demonstrate a very sophisticated application of an investigation process, with perceptive use of a range of meaningful sources to fully support their conclusions, without including references and citations in the body of their response to an activity. It is the quality of the learner's response and their specific reference to relevant performance and production repertoire that evidences the quality of their investigation process.

In a few cases it appeared that learners had not seen any of their chosen practitioners' performance and production repertoire. In these cases the learner's response was often limited to a narrative discussion of the plot, which tended to mean that they were not applying critical analysis skills or demonstrating their knowledge and understanding of performance and production repertoire, thereby making it difficult for them to achieve highly for any activity.

Learners do not need to discuss or analyse the whole piece of repertoire. Rather, they should include carefully chosen moments of repertoire in response to the specific focus of the activity. If the analysis of the repertoire is pertinent and contains some detail, then it should take the examiner on 'a journey', and when reading the response they should be able to visualize what was happening on the stage. In these cases it was always clear that the learner had undertaken a sophisticated investigation process and could be justly rewarded for doing so.

There were a few instances where the reference to the performance and production repertoire of practitioners was little more than a plot summary. However there were also very many examples of perceptive analysis of performance and production repertoire that were clearly linked to each activity and the theme of power. In many cases, this demonstrated an accomplished application of critical analysis skills with an in-depth understanding of performance and production repertoire.

Overall the responses to each activity were generally well-written and structured, with a clear use of language.

Almost all learners had provided a bibliography. These ranged from a comprehensive list of sources, with clear reference to live and/or recorded performance and production repertoire, reviews, books and education packs; while others only used references to Wikipedia and/or very short YouTube clips of work.

There was some evidence of learner responses that were unbalanced. For example, some learners spent too long on Activity 1, which is worth 12 marks, and then didn't leave themselves enough time to respond in full to Activity 3 which is worth 24 marks. There was also evidence of learner responses to Activity 1 that were unbalanced in terms of the focus on each practitioner. Learners should be advised when preparing for this external assessment that they need to consider both practitioners equally in Activity 1 and fairly equally in Activity 3. Plus, that they should follow the timing recommendations in the Part B task paper for each activity.

A few learners made differentiating between the three activities difficult and had merged their response to activity 1 and activity 2, and in some cases, their response to all three activities. This was never an effective approach to take, as learners did not respond to the specific requirements of each activity.

In a few cases, examiners reported that work was received without the centre register and/or without the learner record and authentication sheet. In some cases, examiners received work without names and/or learner registration numbers on it. Please refer to the Administrative Support Guide for this unit and the documents on the Pearson website for guidance on what needs to be submitted and how learners' work should be submitted.



## Set Task

### Activity 1

This activity required learners to demonstrate their knowledge and understanding of how cultural contextual factors have influenced the performance and production repertoire of their two chosen performing arts practitioners. Whilst doing this learners also needed to discuss at least one specific scene or moment from each practitioner's performance and production repertoire, which was connected, to the theme, Power.

In most cases learners responded successfully to the requirements of this activity and nearly all learners were able to make reference to cultural contextual factors that have influenced their chosen practitioners' work, with the word 'culture' being interpreted in the broadest sense.

In the most successful responses, learners then explained how these cultural factors were evident in the practical performance repertoire being discussed. In the most cohesive and insightful responses the performance and production repertoire was connected to the cultural influences on the practitioner and reflected the theme of Power.

In slightly less successful responses, learners outlined the cultural factors that had influenced their chosen practitioners' work, and then discussed an example from the practitioners' performance and production repertoire that reflected the theme of Power without connecting the two different requirements of this activity.

In some less successful responses, learner's references to the theme of Power were restricted to being about 'the power of love' or 'this scene is powerful'. These types of responses tended to discuss very general moments of repertoire, such as a moment when a character was 'powerful' towards another. Examples therefore tended to be generally relevant rather than pertinent or perceptive.

In a few far less successful responses, there were unfortunately still some instances of learners tending to give general biographical details on their practitioners with little reference to the specific requirements of the activity and/or to discussing how cultural factors have influenced their practitioners work.

In contrast, many very successful learners had focused on one main cultural contextual factor for each of their chosen practitioners and provided a good level of detail on how this cultural factor had influenced their practitioners' performance and production repertoire, providing detail about the repertoire in relation to the cultural context being discussed and the theme of Power.

Other learners referenced multiple cultural contextual factors, often in less detail, and made limited reference to the practitioners' work. In a few cases, learners did not make reference to any practical and performance repertoire work at all.

Learners who had not seen any of their practitioners' performance or production repertoire tended to be at a severe disadvantage when responding to this activity. However, and very pleasingly, examiners commented positively throughout this series on how many learners did specifically reference moments from their practitioners' performance and production repertoire.

Learners who included specific detail of moments from the repertoire tended to be more successful than those who provided a plot or general outline of the work with relation to culture contextual factors and the theme of Power.

A few learners responded to this activity by only discussing the cultural influences on one of their chosen practitioners'. This unfortunately was self-limiting. Most responses however provided a fairly balanced response between both of the two chosen practitioners.

Some successful responses using DV8 and Matthew Bourne as practitioners discussed LGBT, sexual identity and in the case of the Bourne, the influence of the Royal Family as the cultural contextual factors on the practitioners' work. This work referred to key moments from the performance and production repertoire of 'To Be Straight With You' and 'Swan Lake' and discussed the cultural contextual factor using an example of performance and production repertoire which was also relevant to the theme of Power.

Christopher Bruce was another practitioner that many learners used very successfully in their response to Activity 1.

'A cultural factor that has influenced Christopher Bruce is South American cultures such as the Day of the Dead. Bruce conducted vast amounts of research into Chilean culture

and was inspired by traditional 'folk music' he received from a Chilean group called Inti Illimani. He uses this music in Ghost Dances to enhance the culture of South America. Another inspiration for Bruce was an Indian tribe ritual where they 'would grind the bones of the dead' and put the remains into a soup that is drunk over their followers because they would induce them into their traditions. This Day of the Dead theme is shown in Ghost Dances with the ghosts wearing body paint to make them look like skeletons and represent death. After the villagers have been killed by the ghosts they continue to dance which I believe is Bruce taking inspiration from the Indian tribe ritual where 'the dead live on the living' (Michel Braban, 2015). Towards the end of the piece the ghosts sit in the front of the corner of the stage. In my opinion, this conveys the impression that the ghosts have the power to manipulate the villager's movements.

Another cultural factor that has influenced Christopher Bruce's work is the oppression and dictatorship of South America in 1973 when the US government had power over the Chilean government. During this time people were taken from small villages in Chile during the night by Pinochet's secret police and killed. Ghost Dances 'was inspired by a letter Bruce received from human rights activist, Joan Jara (Sarah Crampton) whose husband was a victim of this. In the final moment of Ghost Dances as the music comes to a dramatic stop the ghosts lift the villagers and suddenly everything goes quiet and the ghosts are in spotlights. They slowly lower the villagers to the floor showing the physical power the ghosts had over the villagers and conveying the power Pinochet's regime had over innocent people.'

Learners who chose Brecht as an acting practitioner almost all discussed how war had influenced his work, linking effectively to specific moments from a performance of 'Mother Courage' they had seen, often with reference to Katrin and her moment of power as she beats the drum.

Disappointingly a few learners chose practitioners that did not provide an opportunity for them to respond to this activity successfully. For example, one learner chose a less well-known choreographer who had worked on a piece of musical theatre made by a practitioner who did the requirements for this unit. Another learner chose a set designer who had worked with a well-known practitioner. In these cases, learners could rarely discuss the cultural contextual influences on their chosen practitioner's work and often did not refer to their chosen practitioner's performance and production repertoire, referring rather to another practitioner's work.

Some learners wrote a lot in response to this activity and seemed to have spent longer than the suggested 40 minutes in completing their response. This was occasionally at the expense of the other activities, which attract higher marks: 24

marks each for Activity 2 and Activity 3 in comparison to the 12 marks for Activity 1.

## Activity 2

This activity required learners to analyse three specific elements of one of their chosen practitioners' work, thereby demonstrating their knowledge and understanding of moments of the practitioner's performance and production repertoire which communicated the theme of Power.

In many cases Activity 2 was responded to most effectively and this tended to be the activity in which learners achieved their highest marks.

Some learners analysed one piece of repertoire in their response to this activity and considered how each of their chosen elements was evident in this one piece of performance and production work. This was an effective approach to take. Other learners discussed a different piece of performance and production repertoire for each of their chosen elements, which was an equally effective approach when responding to this activity.

Some learners helpfully listed the three chosen elements at the top of their response to this activity and then analysed the performance and production repertoire holistically with a focus on the three chosen elements. Other learners analysed the repertoire under subheadings from their three chosen elements. Either approach was equally effective, as long as there was a detailed consideration of each chosen element; the analysis of which demonstrated the learner's understanding of the performance and production repertoire and how it reflected the theme of Power.

Most learners focused effectively on the theme of Power in response to their chosen elements.

Less effective responses tended to be when learners did not define which three elements they were analysing. In these instances, learners often wrote about a piece of repertoire incorporating many performance and production elements and discussing each of them very generally. In these cases, even if learners analysed the performance and production work effectively, they rarely demonstrated thorough understanding of the chosen elements being discussed and thus tended to provide a more generalised response to the specific focus of

the activity.

Some less effective responses provided very little specific detail on their chosen element. For example, in the case of lighting, learners might only refer to 'dim' or 'red' lighting. These learners then tended to analyse at length the supposed significance of the dim or red lighting and its relation to the theme of Power.

In contrast, effective responses provided more specific detail on the chosen element. For example, 'the audience was witness to a high intensity overhead white spotlight centre stage that enhanced the character's vulnerability'.

In the most effective responses, learners were able to demonstrate accomplished analytical skills by providing a detailed analysis of the chosen elements in their practitioner's performance and production repertoire. In these instances, the moments being discussed were always very closely related to the theme of Power.

'Genre' tended to be the element that was least understood by learners and whilst there was some very sophisticated analysis of genre and how this was evident in specific pieces of repertoire in some learners work, in many other cases learners clearly didn't understand the meaning of 'genre': for example, 'Little things represent different genres in Othello. Alcohol represents manipulation, distraction while the pool table represents sexual tension.'

Examiners reported that movement, gesture, costume, character and lighting were the most popular choice of elements for Activity 2.

As with lighting, some analysis of costume was very generalised, with learners just referring, for example, to the colour of one character's costume.

Some of the clearest costume descriptions, which linked to the theme, were from Ghost Dances, as there were many learners who linked the skull masks and painted bodies to the political oppressors in Chile.

Frantic Assembly was a very popular choice of practitioner for this activity and many learners provided some strong responses, linking in particular how character and movement were used in 'Lovesong' and 'The Curious Incident of the Dog in the Night-Time' with reference to the theme of Power. There were some really moving responses that used 'Lovesong' as their repertoire: these conjured up some very clear imagery, particularly with the table scene where Maggie as an

old lady is looking on as her younger self.

Some learners included a lot of cultural contextual reference in their response to Activity 2 and this is not required. In these instances, learners would have found it more productive to have included additional specific detail on their chosen elements, rather than writing about cultural influences. In some cases, information was included in response to Activity 2 that had disappointingly not been included in the learner's response to Activity 1.

A very few learners responded to this activity by discussing performance and production work by both practitioners, which unfortunately was self-limiting.

As with Activity 1, learners who had not seen any of their practitioners' performance or production repertoire were at a severe disadvantage when responding to this activity. There were disappointingly several instances where learners did not appear to have seen a performance influenced by their chosen practitioner and they were therefore not able to analyse the performance and production repertoire itself. These learners tended to write about a play or musical in a literary way, often with quite a narrative approach. Some learners did achieve more effectively than would be expected by, for example, choosing character and content as two of their elements; however it was often very difficult for them to analyse the application of another element effectively.

In the majority of cases however, learners clearly knew their practitioners' performance and production work very well and were able to write vividly and in detail about their chosen elements in relation to the theme of Power:

'A performance element DV8 use to portray power is movement. Their movement conveys powerful messages and ideas especially about social taboos that are rarely explored. In their performance of Enter Achilles the movement is very stereotypical of the characters. The piece is set in a northern pub and we first see the alpha males fighting, however in a stylised way, the movement of the fighting is almost like a dance, the movements are strong and powerful for example when the two men are fighting on the floor the stylised kicking at each other and constant grappling at each other is very strong and stereotypically masculine. This conveys their physical strength and their power over subordinate males and it also conveys how they solve issues through violence. The less masculine man's movement is fluid, we see him dancing with his drink, by smoothly and fluidly looping it around his waist this is a beautiful and elegant movement which represents his more feminine side, he does not spill his drink as he is carefully dancing with it and extending his arms frequently. This shows some of the traits

of a man who is compassionate and caring as he moves fluidly not spilling his drink. He points his toes and incorporates delicate turns into the movement that seems to be with almost a light bounce. In contrast the movement of the alpha males is very strong and powerful, as they perform simple movements such as walking. They move with their whole body and exaggerate movements such as the constant rocking of their shoulders as each foot is placed on the floor, they also move completely in unison, they step on the same foot at the same time and move at the same pace.....'

And

'In Steven Berkoff's The Trial the whole cast have prominent face paint throughout the production to exaggerate facial expressions and emphasise specific features. They all have a striking white base and then use black for emphasis. Many of the ensemble have emphasised cheekbone and or eyebrows and forehead lines. This feature, believe helps exaggerate how far from normal this world is. It also separated the rest of the ensemble from Joseph K as his face paint isn't as striking. I feel this signifies how the others are controlled by the Government but as Joseph K is being investigated, he isn't a part of the same group. He appears powerless. The ensemble's costume in The Trial have a Victorian look with long dresses with collars and cuffed sleeves they give the impression this is not set in a modern day society. I feel that this also makes them powerless as there is little differentiation. Another specific costume choice in the production I find interesting is Joseph K's lawyer. Although at a glance he appears powerful and rich, at a closer look he is far from it. His clothes may once have been smart and clean however they are now extremely tattered and old. His shirt appears dirty and torn, his trousers are ill-fitting as they drag across the floor behind him, the finger gloves give the impression he lives on the streets and his un-cuffed sleeves appear anything but professional. This very clearly conveys the impression of how broken the law is.....'

### Activity 3

This activity required learners to recommend one of their chosen practitioners' work to headline a performing arts festival in response to the statement 'Nothing strengthens authority so much as silence.' In order to do this they have to compare and analyse both practitioners' performance and production repertoire.

There was a wide range of responses to this activity. Most learners discussed both practitioners and offered a suggestion as to who should headline the festival, with some sense of investigation and comparison of the practitioners' work.

The response to the motto 'Nothing strengthens authority so much as silence.' was varied. Some learners ignored it completely and continued to discuss their practitioners' work in relation to the theme of Power. Other learners offered their own interpretation of the motto, while others focused their response on a clear understanding and interpretation of the motto.

Some learners dismissed one or both of their practitioners on the basis, for example, that it was 'a performance with music playing all the time' so 'silence' was never available. Others recommended both their dance practitioners because there were no words in the performance and therefore both practitioners were suitable to headline the festival:

'Even though Fosse also fits the statement there is more proof that "nothing strengthens authority as much as silence" in Bourne's work, this is because Fosse has speaking throughout his production and there aren't as many examples of silence that have an effect on authority. Contrasting this throughout the whole of Bourne's production The Nutcracker is performed in mime and none of the characters openly speak, which shows more relevance to the statement as authority is clearer.'

Other learners said that the audience were more likely to be silent when watching ballet than they are when watching a musical as they might sing-along, and they therefore recommended their dance practitioner's work rather than that of their musical theatre practitioner.

Some learners took the word 'silence' and applied it literally to moments of performance where an actor/dancer/singer paused or there was a change in setting, so no-one spoke. These responses were suitable at best and rarely



effective.

Many learners however provided a balanced response on two practitioners with a clear discussion on the power of silence and its effect on, or against authority. These learners often defined what they perceived the statement to mean before discussing how their practitioners' performance and production repertoire linked to the statement:

'This quotation suggests that when people remain quiet the figures of authority remain in power because no one is willing to speak out against them.

Andrew Lloyd Webber would be an excellent choice to headline this festival through his musical Evita.

From the beginning we see that Eva has experienced the inequalities of society from a young age, as a child she is denied access to her father's funeral due to being poor. This influences her to want to change the way the lower class are treated, catapulting her into adulthood with a determined mindset. Eva rises to power without directly rebelling against the government. Instead she marries Peron in order to gain a social ground to give her a leg up into the political world. She then becomes a public favorite as she tells the members of public that she has been in there position and wants to change it for them. This then encourages the public to rebel against the government to help Eva rise to power, which works. The scene that directly links to this quotation is "A new Argentina". This is because the public are rebelling against the current government. This shows that the quote is accurate as the government's power is being destroyed once the public break the silence and fight for what they believe in. During this scene Peron is arrested due to speaking against the government, this infuriates the public even more, leading to his release. The public stand around in the streets with banners and chant "a new Argentina, the voice of the people cannot be denied" they are practically implying that they refuse to be ignored and won't stop until Peron is released from arrest and Eva is given full power to help them. The phrase "a new Argentina" is repeated throughout the whole song which reinforces how desperate the public are for things to change and how they are prepared to keep fighting for it despite how long it might take. .... Overall meaning that Andrew Lloyd Webber would be good to choose for the festival as his show, Evita, presents how the public snatched the power away from the government when they spoke out against the wrong doings, giving the power to Eva.'

Some of the most effective responses were ones where the practitioners' work clearly fitted the motto- such as Christopher Bruce or DV8. Some students wrote

very perceptive pieces on the relevance of 'Swansong' or 'We Need to Talk About This' that were very pleasing to read.

'Christopher Bruce has created work that I feel encompasses the message expressed in the quote perfectly. Swansong, shows a prisoner fighting against two prison guards who are brutally interrogating him. The two guards can be seen using canes to abuse the prisoner and attempt to force him in to talking. The prisoner attempts to fight back at first but then gives in, remaining silent and accepting his fate, as he cowers under the chair in the prison cell. The silence of the prisoner appears to give the guards greater authority and the prisoner ends up dying as a result of their control over him. Bruce's themes throughout the piece go hand in hand with the quote 'Nothing strengthens authority so much as silence', because as the prisoner weakens the guards get stronger.

In conclusion, when comparing the two practitioners for the role of headline act for the festival, it's important to consider how relative the themes of their work are to the statement. I believe that Christopher Bruce's repertoire stands out as relating more firmly to the statement, particularly Swansong and I would like to suggest Christopher Bruce to headline the performing arts festival.'

And

'In Steven Berkoff's The Trial a man is arrested for a crime he did not commit but when trying to find out what the crime is the authorities refuse to tell him. In the moment where K is being attacked by unknown agents of the law, the agents strike K three times in the stomach using cold mechanical motions. As they do this their faces remain blank and their arms remain in the same position as their torsos twist to strike him in unison. Each time they strike K his body bends more at the waist and becoming more contorted with each hit. Though his facial expressions display pain he stays silent throughout the encounter until after the third hit he is completely bent over and makes no move to return to a standing position. This is symbolic of these Agents of an unknown authority breaking his will and rendering his figuratively 'spineless' and cowardly. K being silent throughout the encounter supports the statement as despite the abuse he does nothing and so strengthens the power of the agents over him as he complies with their demands.'

And

'In DV8's piece there is a moment that reflects the quote almost perfectly. Enter Achilles revolves around the unseen authority of toxic masculinity and those that enforce it. In the moment where a man is sitting at the bar, he picks up a pint glass, presses it to his lips and lets out a guttural animalistic scream, muffled and captured by the glass. This

represents the inner emotions of this man being confined to within himself and him being unable to express his emotions within the confines of what the social expectations of masculinity will allow him to do. This imagery is reminiscent of the idiom of 'drown your sorrows' as the man literally drown out the sounds of his own screams in a pint glass. This is one of the few times we see a man alone with this performance and in this moment of solitude he chooses to scream, but even then he still chooses to hide it within the confines of masculinity.'

And

'Authority being strengthened in silence can be seen in Lovesong by Frantic Assembly as well. Sian Phillips, who plays the character of old Maggie, clearly shows that a person can have control over a situation like death through the use of silence.

In this moment the four person movement sequence on the bed has ended, leaving Old Billy (Sam Cox) alone with Old Maggie. They both lie on the bed, completely quiet, when Maggie gently touches Billy's knee and tells him 'it's time'. Maggie says nothing more than that, letting the audience know nothing. Billy, however, knows what she means and complies. This shows that silence strengthens authority as, by Maggie remaining silent, she in turn gives Billy no other option than to comply. He cannot argue against her because there is nothing to argue. The audience in turn are left suspended, not knowing what is happening. Consequently, Phillips has control over the audience as her silence gives them no other option than to focus intently on her.

The couple then shuffle to the kitchen, here Billy withdraws a tray of pills and a drink, before counting the pill as Maggie takes them. The image of them sitting next to each other shows the importance and strength which their relationship has. She does not say anything, however indicating that there is nothing left to be said. This gives her further authority over Billy and her silence creates a void. This relates the song by Elbow called 'Starlings', which is used as a soundtrack for the piece. There is a line in the song, 'you are the only thing in any room you are ever in'. This links to the idea that silence can give authority as being the only thing in any room that she is in means that she has a large presence. She does not have to speak to get Billy to listen, adding to the power of love they have.

The moment solidifies the idea silence gives more authority because, as Maggie chooses to remain silent she in turn decides her own fate. Her silence shows that this is a purposeful decision.'

Some learners wrote a fairly brief response to this activity, possibly because of too long spent on the other two activities leaving less time to respond to Activity 3.

However, the majority of learners gave clear, coherent and independent judgements in response to the motto and it was clear that these learners had completed a thorough investigation process, which supported them when answering this activity.

## Administration

Most centres presented the work as required. Centres should fully adhere to the demands of both the task for the specific examination series 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 they must complete the essential documents relating to each learner and the centre itself. These are required by the examiner for marking. 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.

## Summary

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

### In preparation for the assessment

- Centres should support learners to achieve in this external assessment by developing their ability to critically analyse the performance and production repertoire of at least two chosen practitioners. They should encourage them to watch, discuss and analyse the practitioners' performance and production work.
- Centres should also guide learners to discuss the contextual factors, listed in the unit specification, which have influenced the performance and production repertoire being analysed by learners.
- If this work is completed during the 'teaching and learning' period before the Part A Pre-release task is available, then once the Part A task is published, learners should have a wealth of knowledge and understanding of practitioners' performance and production repertoire and the cultural influences on this work.
- In preparation for this assessment learners should be encouraged to formulate their own opinions and make their own judgements on the performance and production repertoire work of their chosen practitioners. Developing this approach in preparation for the assessment will support learners to communicate independent judgements in response to each activity on the Part B task paper.
- The bibliography should be completed during the teaching and learning period and refined during the research period. This will allow learners to be selective in the use of relevant sources if they choose to reference or cite a source in their response.
- A wide variety of resources should be used when conducting research.

### Learner responses

- Learners should provide an individual response to each activity headed with the relevant activity number.
- Learners should also respond to the specific focus of each activity.
- All activities require discussion and/or analysis of practitioners' performance and production repertoire in relation to the theme.

- The discussion and analysis of the performance and production repertoire should be practical in detail and relevant to the theme. Simple plot narratives are highly unlikely to support learners to achieve very highly.
- As in previous years, learners should be careful to ensure that if they are using practitioners with a number of acting or other techniques, for example in the case of Stanislavski, that the response does not focus on this aspect of the practitioner's work. No activity requires learners to analyse the theories or techniques of practitioners; rather they should analyse their practitioners' own performance and production repertoire, or work which accurately reflects the practitioner's own work.
- In their response to Activities 1 and 3, learners should be encouraged to give equal consideration to two appropriately chosen practitioners.

## Administration

- Ensure learners are responding to the correct task paper for the series. There are two opportunities for learners to be externally assessed in this unit each year and each series will have a different theme and a different specific focus for each activity. Learners must respond to the set task for the relevant series in which they are being assessed.
- Ensure learners respond to each activity separately and if they are not using the published Part B response template for Unit 1, which has clear headings for each of the three activities, then ensure learners write Activity 1, Activity 2 and Activity 3 at the start of their response to each activity.
- Centres are reminded that they must complete the essential documents relating to each learner and the centre itself (the Learner Record and Authentication Sheet and the Centre Register). The examiner requires these for marking. 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.
- Each learner's work needs to be clearly identifiable and each page of their response should have the centre name and number and the learner's name and registration number on it.
- Each learner's response to each activity, their bibliography and accompanying mark sheet should be kept together, ideally by stapling it together.

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