

Level 3 Lead Examiner Report 1906

Summer 2019

**Level 3 Nationals in Performing
Arts**

31555H

**Unit 1: Investigating Practitioners'
Work**

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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.

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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.

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Unit 1: Investigating Practitioners' Work (31555H)

| Grade | Unclassified | Level 3 | | | |
|----------------------|--------------|----------|-----------|-----------|-----------|
| | | N | P | M | D |
| Boundary Mark | 0 | 9 | 18 | 29 | 41 |

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. June 2019 is the fifth 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 second 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 changed for first assessment in January 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 *Change of Direction*. 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 or recorded performance 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. Much of the information in the Lead Examiner report from The January 2019 series is relevant and thus repeated for this 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. Most learners responded well to the activities and produced work that fulfilled the requirements of this set task with many very effective responses. The specific focus on three activities in part B of the task paper supports many learners to respond to the specific requirements of the activity and therefore achieve high marks. However, there were also some less effective and/or brief responses to each activity from some learners.

Some very good responses were seen in all performing arts disciplines, especially in relation to Alvin Ailey, Matthew Bourne, Christopher Bruce, 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 *Change of Direction*.

It is important to note that 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 to/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 has an impact on learners' achievement as it means they have not addressed an important demand of the unit specification and are therefore not able to respond appropriately to the specific requirements of the assessment activities.

Examiners commented that learners tended to provide effective responses when they felt a connection to the work of the practitioners and had actually seen live or recorded work, so that they could vividly describe moments of repertoire relevant to the activities. Effective examples of this was seen in repertoire such as *Love Song*, *Things I know to Be True*, *The Unreturning*, *Revelations*, *Swan Lake*, *The Cost of Living*, *Metamorphosis*, *Ghost Dances*, *Into the Woods* and *Hamilton*.

In the most effective responses, the learner's work impressed 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.

On occasion some learners did not understand what their practitioners had accomplished and had not seen any performance work, often having to rely on analysing play texts as opposed to discussing elements of live, or recorded performance 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 some 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. Some learners appeared to have seen only brief trailers of productions on YouTube and were therefore very limited in how they could develop their response to specific performance and production repertoire across the tasks.

Learners who used Stanislavski, and on occasion Brecht, as their practitioners often did not analyse practical performance and production repertoire. These responses often discussed the theories and practices of the practitioners with often quite literary and plot driven narratives. There appeared to be few centres where learners had chosen these practitioners and had seen live or recorded productions; which gave the learners first-hand experience to discuss performance and production repertoire.

Learners do not need to discuss or analyse the whole piece of repertoire, but it is strongly advised that they have watched the entire piece of work, so that they can choose their own moments to discuss. 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, the examiner should be able to visualise 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 *Change of Direction*. 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 it meant that learners did not respond to the specific requirements of each activity.

Examiners reported that some 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 as a hard copy only.

Activity 1

This activity required learners to demonstrate their knowledge and understanding of how historical 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 *Change of Direction*.

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

In the most successful responses, learners then explained how these historical 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 historical influences on the practitioner and reflected the theme of *Change of Direction*.

In slightly less successful responses, learners outlined the historical 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 *Change of Direction* without connecting the two different requirements of this activity.

In some less successful responses, learners' references to the theme of *Change of Direction* were restricted to being about a literal change of direction in the movement of the actors and not exploring the theme in its wider context. These types of responses tended to discuss very general moments of repertoire, such as a moment when a performer moved away or towards another performer on stage. Such responses tended to be generally relevant rather than pertinent or perceptive.

In a few of the far less successful responses, there were unfortunately 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 historical factors have influenced the practitioners work.

'Historical factors can have a big impact on the works which practitioners produce, one of the first examples of this is Brecht. Many events that have taken place in history have affected Brecht in many ways. An example of this is when Adolf Hitler came to power in 1933. The reason that this affected Brecht was because it made him fear for his life, which flee the country, where he finally settled in Denmark. After this in 1935 he was stripped of his German citizenship. Brecht moved again in 1941 during the second world war to Santa Monica in California the same year Mother Courage and her Children was premiered. (1)'

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

Other learners referenced multiple historical contextual factors, often in less detail, and made limited reference to the practitioners' work. Unfortunately in many 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 disadvantage when responding to this activity.

Learners who included specific details 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 historical contextual factors and the theme of *Change of Direction*.

A few learners responded to this activity by only discussing the historical influences on one of their chosen practitioners' or an unequal balance between the two, with, on occasion, only a very brief paragraph on their second practitioner. This unfortunately was self-limiting. Most responses however provided a fairly balanced response between both of the two chosen practitioners.

Frantic Assembly was a very popular choice of practitioner and allowed learners to discuss a range of historical factors and a clear sense of how these influenced their work.

'An important historical factor that influenced 'Things I Know To Be True' are the photos taken by Gregory Crewdson, an American photographer. His images show a faded American dream which first started to emerge in the early 1900's. The form of the images often show a lonely setting and quite a claustrophobic atmosphere with figures usually presented on their own.

The figures also seem to be very static and still, as if trapped in the suburban locations. Scott Graham described it as a "crisis of paralysis." Rosie's first monologue right at the start of the play presents a young woman reflecting on her experiences whilst traveling in Europe. The use of narration breaks the fourth wall encouraging the audience to focus on the messages in her monologue. Rosie was presented static, as if trapped in a stark white beam of unfiltered light, whilst the rest of the stage was in darkness just like in the images. This design was repeated throughout the performance. Lighting designer Geoff Cobham found the Gregory Crewdson photos to be surreal and dominated by "beams of light." I can see this influence in the play as a key moment was when she was lifted by her family into the air and 131 lightbulbs were illuminated which could show stars like she is dreaming. The image was of Rosie flying in the stars. It was reflective and dreamlike. At this moment she talks of her love and passion with Emanuel. This suddenly changes to her falling to the floor as she reveal that he left her and stole her money. This dramatic narrative change in direction is accompanied by the fast paced lighting change, which forces Rosie to return home to her family.'

The Unreturning also allowed learners to explore specific historical factors with detailed moments of repertoire.

'The Unreturning ... was created in 2018, the centenary of World War One, and draws heavily on the historical context of this period as well as the more recent wars in the Middle East for costume (George and Frankie's uniforms, all of the civilian clothing), voice (Frankie's aggressive northern accent opposed to George's more gentle tone) and text (Frankie's swearing contrasting with

George's properness}, while also drawing on modern trends such as the prevalence of technology and the internet connecting everyone to create Nat's futuristic storyline. It discusses the theme of war and how it changes the direction of people's lives for ever... George becomes overwhelmed completely and begins to gasp for breath, his chest heaving and his breathing rough and loud, as though he is drowning. This symbolic movement shows how little control he has over his life, that he is rudderless and simply drifting, his direction determined for him.'

There was a tendency for some learners who had used physical theatre and/or dance practitioners to make clear links between highly relevant historical factors, the theme and detailed reference to repertoire. Examiners reported that the level of detail when discussing repertoire was often impressive and gave a clear sense of understanding of the work.

'The historical factor of racial segregation is incredibly relevant to Ailey's production, Revelations ...his creative intention also suggests that 'Revelations' links to the theme of change of direction as Ailey intends to move way from segregation and suffering, towards celebration, in order to "preserve the uniqueness of his own culture and simultaneously enrich the American modern dance heritage" (Editors, TheFamousPeople.com, 2017). 'Revelations' also links to change of direction because the thematic narrative of the production follows a linear structure, beginning in suffering and struggle and ending with celebration, further showing a positive change of direction. However, it also links because it presents how the characters move between individual suffering and the support of a community throughout the production'.

The very first scene of 'I've Been Buked', from the first section ('Pilgrim of Sorrow') of 'Revelations' clearly depicts the issues of racial segregation. This is because the scene begins with all of the dancers standing in a triangular formation. In this formation they perform simple but large gestural movements in unison, to the gospel score of 'I've Been Buked'. The orange central lighting illuminates their sweeping arm movements which 'reach out to God' for help and forgiveness of their sins.' The precise unison during the opening of this sections portrays the overall themes of community and unity; as well as suggesting that all the characters are united in their struggle and suffering. This shows how the scene was impacted by the factor of racial segregation because it portrays unity in each individual's pain and experience of discrimination.'

'An important historical factor for DV8's 'Can We Talk About This' is how the House of Commons and the West treated forced marriage and what Ann Cryer did in a House of Commons speech and the following interview. She was the first MP to speak out about arranged marriages in parliament ... Ann Cryer was

talking to an interviewer from DV8 when they heard her story ... The use of a recorded voice for the interviewer is that we just focus mainly on what Ann is saying and what she is doing physically on stage instead of having to focus on several characters at once. A very creative idea was how Ann repositioned herself throughout the dialogue as if on an ever changing arm chair. The stage had a yellow wash ... the armchair was played by a man who didn't speak but used his body to support her weight ... when Ann was talking about how the MPs were very supportive of her ideas opposing arranged marriage, the male actor lifted her up using the base of his arms and feet as support, his back arched to the floor. It was a physical representation of the support Ann spoke of. ... The physical and vocal change in direction of the narrative when she is put back down is joined by a sudden change in music as it becomes darker in tone and more atmospheric to show how she might have to go into protection from people who want her to be silenced.'

Stephen Sondheim was another practitioner that many musical theatre learners used very successfully in their response to Activity 1.

'Historical factors have influenced the work of Stephen Sondheim and his communication of the theme Change of Direction due to his experiences and how these have shaped his work. Sondheim was born 2nd March 1930 into a cultured, middle class family. However, he experienced physical and emotional abuse from his mother and experienced the trauma of his parents' divorce which could have developed his ideas about emotional stability and morals. Additionally he is Jewish and a gay man, which would have made him feel like a social outsider due to prejudiced views about Jewish people and homosexuals in society. This can be seen to have influenced his work through his exploration of morally ambiguous and isolated characters in his works ... An example of this in one of Sondheim's works is the beginning of the song 'A Little Priest' in Sweeney Todd where the characters Sweeney Todd and Mrs. Lovett change the direction of their businesses to accommodate Todd's yearning for revenge against Judge Turpin and Lovett's desperate need to keep her business afloat for survival. The 2012 West End version has Todd staged sitting at a grubby table ...where Todd has just been exposed to the possibilities within Lovett's idea of killing customers and using their bodies to make pies and so they both sing different motifs over the top of each other to represent the different ideas forming which are feeding their hopes. These upward rising motifs are accompanied by delicate woodwind instruments and chimes which give the piece a bouncy accompaniment which chillingly highlights the moral ambiguity of the characters as Lovett, who the audience also knows to be have instinctive nurturing qualities to her character, is forced to have a change in direction in her intentions to allow her survival at the bottom of the 19th Century class system.'

There were a few learners who chose a second practitioner not from the prescribed list that did not enable them to respond to this activity as successfully. For example, the selection of pop groups, playwrights, some dancers and theatre/dance companies meant that they either had little or no historical contexts to discuss or there was no practitioner performance repertoire to watch, meaning that the work seen was often the work of a different practitioner who had directed or choreographed the piece.

Again, it was evident that 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 usually 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 *Change of Direction*.

As reported by many examiners, Activity 2 was responded to most effectively and this tended to be the activity in which learners achieved their highest marks as they focused on specific moments of repertoire in relation to the theme.

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 *Change of Direction*.

To reiterate, it would be considered best practice for all learners to clearly list the three chosen elements for this activity within their response, preferably as an introductory statement to the activity.

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 *Change of Direction*.

The most popular elements discussed were Character, Movement, Costume, Sound and Choreography/Direction.

Frantic Assembly were in particular very popular practitioners for Activity 2. Many learners had engaged with the performances of *Lovesong*, *Things I Know to be True* and *The Unreturning* often evidencing perceptive understanding of the relationships and characters portrayed in these plays. Matthew Bourne and DV8 were also very popular and learners often gave very detailed examples of repertoire.

As with Activity 1, learners who had not seen any of their practitioners' performance or production repertoire were limited when responding to this activity. There were 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 style as two of their elements and offering some analysis of the work; however it was often very difficult for them to analyse the application of another performance or production element effectively.

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

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, often not listed on the task paper, 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.

Other less effective responses provided very little specific detail on their chosen element, often reverting back to narrative or tenuous links to the theme:

'An element that highlights a change of direction is performer to performer. This is shown in the scene very strongly between Kin and Thuy. The scene starts with them very far away from each other with quite a bit of tension between them when Thuy first arrives. He begins to ask Kim to come with him and fulfil the promise their fathers made, Kim is very powerless and Thuy stands above her with a lot more status. Kim then reveals to Thuy she has a son when she sings 'Look Thuy this is my son' this is very soft and there seems to be less tension between the two performers as she is holding Tam in her arms. She then refuses to marry Thuy using the words 'Now you see why I must tell you no!' there is a complete change of direction as Thuy reacts to this. His feelings towards Kim have now changed to pure anger at her. This change is apparent between the two as the anger the builds, he begins to threaten her son ... The aggression and emotion is apparent between them which is shown in how they are acting towards each other. To change direction even further she pulls out a gun and aims it at Thuy. There are a few moments of tension between the two performers as she holds the gun up to him.'

Plus

'Within the 2018 production of Company, Bobbie's character can be seen wearing only a red dress – with the exception of the wedding scene; this actively highlights how weddings are a turning point for those who attend, suggesting a wedding can and does change people. The use of a simplistic red dress allows for a change of pace, emotions and everything that comes with it to be timeless, and that can occur at any time within a person's life.'

In contrast, effective responses provided more specific detail on the chosen elements with often insightful connections to the theme supported by perceptive examples from the chosen repertoire.

'Ailey has chosen to use a combination of jazz and African movements. For example, the fan kicks, high kicks and high-V arms possess a great contrast to the arching and contraction of the spine that demonstrate his influences from jazz and African technique respectively. These movements are performed with many literal changes of direction - wherein the high kicks accompanied by the handheld fan and the performance of a swooping arm motion create an almost chaotic sense of joyousness through the constant turning towards the front and back of the stage. Because these are performed in the end section of

'Revelations', the dancers appear to become more joyous as the movements become bigger throughout the entirety of the piece. The movement in section 3 contrasts hugely to that performed in section 1, 'I Been Buked'. In this section, the bird-like arm actions suggest a certain longing for freedom, while the arm extensions and reaches performed in unison suggest a similar desire to escape "the burden of life; its heaviness" (Judith Jamison, Celebrating Revelations at 50). This obvious change of direction in movement type presents a change of direction in the characters' lives; by exercising their ability to choose their faith (and thus making the conscious decision to be baptised, as seen in section 2: 'Take Me to the Water'), they appear to become liberated from the slavery and entrapment that is suggested in the bird-like arm actions and lunges in 'I Been Buked', and proceed to perform larger actions in 'Move, Members, Move'- such as various kicks, 4th position jazz arm placement and high V arms.'

Plus

'In 'Things I Know to be True', the character of Ben is developed throughout the play and there is an evident change in direction in his character as we see a business man admit to committing fraud. His delivery of this towards his parents is tense and emotional as he reputedly begs for help from his 'mum', showing the clear connection between the characters and exploring a background to them as it is clear he is reliant on her as she has been there to fix the problems in the past. Through his physicality we see a sense of regret as he is angry and concerned. His dramatic movement when stating "hit me old man", resulting in Ben hitting his own face shows his change in direction from the brash and confident man he appeared to be at the beginning of the play when first introduced. Falling to the floor with his head in his hands emphasises his shame and these gestures are clear to the audience in representing this sense of guilt he feels.

The use of facial expressions throughout the scene varies as Ben's muscles begin to evidently tighten in a nervous sense, but then finish with a look of relief as he is sure that Fran will solve his problems. This is shown in his relaxed physicality by the end when Fran solves the problem by explaining that she can pay the money back. The lack of interaction he wants to make with Bob compared to Fran highlights his inferiority compared with his father and his fear as he is aware of how angry and disappointed Bob is. This is shown through a lack of eye contact and a creation of distance on stage as Ben moves away from Bob when he begins to get violent, using a fast pace to move across the stage, making it obvious Ben is frightened of his father's reaction. Although there should be a change in direction where Ben learns from his mistakes and states he will pay the money back, we get a sense of absence of change as it results in Fran fixing his problem and so as the audience we

wonder whether his morals will change for the better or remain corrupt due to his need to be like the wealthy class men he has befriended.'

And

'In the 'Unreturning', George's costume changes throughout the piece to reflect his mental deterioration, progressively worse shell shock and lack of control. He begins with his army uniform on then changes to civilian costume typical of the interwar period – chinos, shirt and knitted vest – and finally to a fully white long-john type costume. The last costume is put on for the last few scenes and is especially significant in the penultimate scene in which George has his major breakdown and is subsequently taken to a mental hospital. In this scene George's makeup is also changed to make his face more haggard and pale with dark rings around his eyes to show how haunted and tired he is by his shell shock and the horrific experiences he had in the war. The all-white costume here shows that his character has been completely stripped back and the things that made him George that created his identity itself – his uniform and military identity and then the identity he had had as a civilian at home – have been destroyed by the war and his shell shock. The direction of his life has been changed and this is symbolised by his costume. His costume is reminiscent of what one might expect the patient of a mental hospital to wear and show that although he is fighting against this fate it is inevitable and ultimately decided for him – he is no longer in control of his life's direction'.

And

'Upon the first instance of watching Revelations it is obvious that Ailey uses costume and makeup as a way to elucidate a change of direction for African Americans from the slave era to just before the Civil Rights movement. Initially in the first scene, called, 'I've Been Buked' the performers are depicting the struggle and hardship of slaves and their need to be released from their metaphorical and physical confines. In this section each dancer wears a basic sheath dress which matches to each dancers' individual skin tone . This gives the impression of nakedness and removes any form of gender from the dancers. By doing this, it highlights how slaves were seen as subhuman, sexless workers.

Then, as the dance work progresses, the costumes elevate to show the change of direction in the African Americans life in every aspect. One scene which shows this with full effect is the baptismal section which is a "Blood memory" (Alvin Ailey· Celebrating Revelations at 50- 2019) of Ailey's life. The dancers are now seen in tailored white dresses and trousers showing the transference in direction economically to be able to acquire such garments. Also, the bright white colouring of the clothes symbolizes how black people were changing

mentally so that instead of trying to hide their melanin by blending in as they did in the 'I've Been Buked' section, they are unapologetically beginning to understand their skin as beautiful by emphasizing it with a contradictory colour. Also, by wearing long extravagant dresses with frills and a Bardot neckline it shows the change of direction in the women from escaping the bland, sexless sheath dresses and reclaiming their femininity after being raped, beaten and enslaved by The White Man. Ailey often referred to this section as "rebirth" and was him trying to "say something about the beauty of black people" (Alvin Ailey .Celebrating Revelations at 50- 2019) which in itself is a change of direction as at the time that Revelations was first shown, the generalised view was that there was no such thing as black beauty.'

'Another scene in the Cost of Living that shows a great change of direction is the clown opening scene. In this the character changes direction from following the norms and what is expected of him to rebelling against social norms. The social norms are first introduced by sound, which begins with the sounds of the seaside, such as the ocean and seagulls before it progresses to circus-like music. This presents to us the idea of us, as performers, taking part in a beauty contest rather than having the freedom we think we have. This could show social change of direction from a time when we were more instinctual... reliant on nature (the sea sounds) to now when our need to be perceived as acceptable precedes our appreciation of ourselves and life. The movement used also shows a change of direction. The six clowns begin with a slow choreographed movement where their heads turn and they move their upper bodies up, down, left and right going past one another as if mechanised, showing the strictness and regularity of everyday life.'

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 '*Sometimes in the winds of change we find our true direction.*' 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 '*Sometimes in the winds of change we find our true direction*' was varied. Some learners ignored it completely and continued to discuss their practitioners' work in relation to the theme of *Change of Direction*

generally. A few learners offered their own interpretation of the motto, while many focused their response on a clear understanding and interpretation of the motto.

The most effective responses often gave, at the start of the response, their own definition of the motto and justified their ideas relating to the work of the practitioners from this starting point, providing a balanced response on how the practitioners' repertoire related to the statement.

'The motto, sometimes in the winds of change we find our true direction, has many possible interpretations. Personally I believe that it puts forward the idea that some events can occur in our lives that influence the way in which we take and live our lives. Sometimes events may impact us negatively and take our lives in a negative direction, yet not every 'true' direction is actually positive for some people . . .'

'I believe that the quote could be interpreted to represent how the unexpected change in someone's life can lead to success and happiness. This is because many believe in the idea of fate represented in the quote by the phrase 'true direction'; this quote suggests our destiny is out of our control and is 'sometimes' affected by the powers out of our control to create positive outcomes. . . . Matthew Bourne's Swan Lake links to this motto chosen for the performing arts festival because it explores how the unexpected appearance of the Lead Swan prevents the suicide of the Prince as it provides him with hope helping him to find his 'true direction.'

It was particularly evident this series that many learners repeated biographical detail and historical contexts from Activity 1 in this activity, which limited achievement in Activity 3.

Some learners wrote a fairly brief response to this activity, possibly due to time 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.

'Similarly 'Things I Know to be True' and 'The Threepenny Opera' both explore how the different winds of parental figures can impact you and influence you in finding your true direction. Whilst Frantic Assembly explore this through

hinting at childhood abuse, Brecht explores it through poor, absent parenting. Frantic Assembly utilise Fran and Pip's relationship as a median to put this forward. Pip discusses how her hair was pulled when she was 14 and how she viewed herself as 'a mouse' and the only thing she liked about herself was 'her hair.' She goes on to discuss how she is leaving Steve – the fact that she had an argument with Fran concerning the topic of events when she was 14 puts forward the idea that Fran's poor parenting skills may have been the reason for the decision Pip decided to leave her family behind. On the stage itself, the character of Rosie stands in the middle of the two women – visually showcasing that there may be some sort of tension present between the two women, something that caused them to differ or be pushed apart. . . . the winds and many emotions of parental love have caused Pip to feel bitter towards her mother even years on – and has acted as a catalyst for Pip to find her true direction away from her mother...'

And

'In the 2010 Regents Park Open Air Theatre version of Into the Woods, the show concludes with the song 'Children Will Listen' which demonstrates a change of direction in the Witch's character as she is enlightened into how her actions had consequences on her story. She is lit by a spotlight and watches over the young narrator and his father who have resolved their argument from the beginning of the play, she sings a moral to reinforce a show of morals which shows an unpredicted switch in her character. Her more natural and thoughtful journey is presented through modulations in pitch and tone within the song. The song is moderately slow and in a ballad style but flits to a different style towards the end when the other characters create an ensemble who sing in a warning tone on the line "Into the woods but mind the past. Into the woods but mind the future." and reinforce this tone with staccato instrumentation and aggressive, darting movement as their group tightens to present the stark, intimidating message. This demonstrates how Sondheim 'changed the face of the modern musical' because he gave the previous 'frothy, comic tone' a 'dark dramatic edge' to 'mirror issues of the time' because the use of the ensemble as a final, aggressive influence which bombards the audience with a warning transitions the idea of musicals in 1986, when it was first performed, from quaint enjoyment to relevant impact. Therefore, Sondheim's work has some relevance to the statement because his aim to infuse theatre with passion and meaning leads him towards an effective and groundbreaking outcome.'

And

'In some ways, 'Metamorphosis' supports the motto as it takes Gregor's change into a bug for him to become a true reflection of how he truly feels, and a reflection of the direction that his life is going in. In this scene, everything about the production and performance elements shows an extreme change, as the set becomes symbolic of the skeleton of a bug, and the lines on the walls represent the cage. At the beginning of the scene, we see the backlit silhouette of the bug, before we see Gregor's full transformation. He has become extremely pale, and his voice sounds more high-pitched and metallic, screeching as if he is in pain, he is on all fours, with no ability to stand like a human, showing the extreme physicality that is traditional of Berkoff's repertoire, where he "combined Kafka's stark prose with LeCoq's highly disciplined physical and Artaud's desire to explore extremes of sensory experience" (Pymm and Lewinski, 2008). Inspired by Artaud, Berkoff wished to shock, and possibly repulse, the audience- which could be seen through his representation of the bug. This supports the motto as this change represents the true direction that Gregor's life has gone, where he is exhausted from the pressure as his entire family depends on him (shown previously as they list off things he needs to do, ending with "You're so good to us."). However, this change could also not support the motto as it results in Gregor being killed, showing how possibly the transformation has actually destroyed his life, rather than taking it in its true direction.'

And

'I feel that Bruce relates to this quote with the theme of fate. The lighting on stage is very dim and depressing reflecting the feelings of the character. However there is always a bright, white beam of light mimicking a window in the prison cell door. However the light also resembles the hope in the character. It is always there but is more prominent when he is dancing or acknowledging it is there. For example in the solo piece the victim performs an arabesque facing the light. This movement allows his posture to be pulled up and enable him to be close to the light. Also the shift in weight forces him to fall forward as though he is dragged into the light. This is significant as this solo is representing how the victim is unsure whether he should stay on the chair with security or whether he should try to escape by following the light. This links to the quote as the victim can see his change of direction of fate. Eventually he does find the escape but in the result of death. Bruce is suggesting that it is inevitable that these people will die and we must change this to help people in these situations. In conclusion I feel that Bruce's Swansong relates best to this statement as it focuses on the idea of fate and the inevitable. The audience also builds up an emotional connection to the prisoner and encourages them to change to help the world find its true direction when it comes to human rights.'

And

'The impact of religion on the characters and narrative, leading to unexpected change, is clearly seen in the middle section of the tertiary-structured production, 'Take Me to the Water'. This is because in the first section, "Pilgrim of Sorrow", "[Ailey] wanted to build suspense by using slow movements that focused on limb extension. Ailey used mainly earth toned colours and slow songs" to do this (Freeman. 2009), highlighting the suspenseful suffering that the characters experience in the first section. However, in the middle section he intends to portray a state of "transition" (Freeman,2009) and change. This sense of change results in "the final section, [exhibiting} a jubilant celebration", or the characters finding their "true direction". Specifically, the scene "Wade in the Water", depicts a religious change - a baptism- which leads to a positive outcome in the final section, "Move, Members, Move!" shown through celebration. In 'Wade in the Water', after the churchgoers in smart white clothes have arrived in Scene 4, 'Processional', dancers are seen celebrating baptism. The joyous atmosphere is communicated through accentuated body ripples and undulations which link to the use of water in baptism. Furthermore, the props of umbrellas and the costumes are made from very flowing material which also mimics the water as well as the use of blue floating sheets of material to represent the river of baptism. It is clear that the celebration is taking place outside too as dancers carrying branches with leaves mimic the outside scenery.

Towards the end of the scene the churchgoers leave stage, bringing the focus to duet of a man and a woman, before returning to watch and celebrate the baptism of the woman. This is shown through the male figure carrying her 'into the water' as if he were carrying a young child. This scene links to the idea that "sometimes in the winds of change we find our true direction" because the religious and spiritual change represented through the baptism, allows the character of the woman who was baptised to discover salvation, celebration and her "true direction". However, it could be argued that 'Matthew Bourne's Swan Lake' is more appropriate to the brief due to its many unexpected narrative twists and changes- representing the winds of change.'

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 judgments 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 judgments 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 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 on a USB.
- 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.
- If a learner does not complete all the tasks this should be noted on the centre register so it is clear that the work was not completed as opposed to missing.
- A hard copy of learner work is to be submitted, not in a digital format e.g. on USB or DVD.

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