

Level 3 Lead Examiner Report 1906

Summer 2019

**Level 3 Nationals in Performing
Arts**

31557H

**Unit 3: Group Performance
Workshop**

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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.

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Unit 3: Group Performance Workshop (31557H)

Grade	Unclassified	Level 3			
		N	P	M	D
Boundary Mark	0	13	24	35	46

Introduction

Unit 3: Group Performance Workshop is a mandatory externally assessed unit on the following qualification sizes of the BTEC Nationals in Performing Arts, the Extended Certificate, Foundation Diploma, Diploma and Extended Diploma. June 2019 was the third opportunity for assessment in this unit.

The Unit 3 task paper is set once every year. It is published in January prior to external assessment in the summer series, the submission deadline for learner work is in May.

This unit requires learners to respond to a set task in the form of a given stimulus, this stimulus changes each series and it is essential that learners respond to the specific stimulus set in the year of their assessment.

In order to respond to the stimulus provided in the set task learners work as part of a small performance company in groups of between 3 and 7 performers. They need to use research and practical exploration to interpret the stimulus and devise an original piece of performance work to present to an invited audience.

The performance needs to be between 10 and 20 minutes long depending upon the piece, the performance discipline and/or the number of performers in the group.

As part of the set task learners must complete a digital process log at four key milestone stages. The digital process log should evidence how learners have used relevant research and practical exploration to interpret the set stimulus. It should capture the learner's contribution to the devising and rehearsal process and both reflect upon and evaluate the process and the final group performance.

The set task is marked out of 60. The digital process log is marked out of 42 and the performance out of 18. The weighting of this externally assessed unit is intended to assess learner's ability to work collaboratively in order to devise a performance in response to a stimulus. Each learner's account of the creation and devising processes is worth 70% of the final marks and centres should be aware of the importance of recording the creation and devising process in the digital process log within this externally assessed unit.

Comments from some learners in their milestone log entries still suggest that this is the first time they had gone through this type of creative process. It is again very strongly advised that learners experience collaborative work and are taught to both devise original work and to record the creative and devising

process effectively as part of the teaching and learning process, prior to completing this externally assessed task.

Introduction to the Overall Performance of the Unit

As in previous series, examiners experienced a very wide range of performing arts work covering the full range of marks available.

The best work seen was created as a result of an accomplished ability to interpret the stimulus followed by a robust and rigorous devising process, which kept the stimulus at its heart and in which learners successfully collaborated in order to develop and shape material with a clear artistic vision and impressive creativity.

In the most successful work, this process was analytically documented in the digital process logs. It could also be observed in recorded clips of the developing process included with Milestone 2 and 3 of the digital process log and was evident in the final group workshop performance.

Stimulus

The stimulus for this examination series was taken from *Notes on the Art of Poetry* by Dylan Thomas.

*I could never have dreamt that there were such goings-on
in the world between the covers of books,
such sandstorms and ice blasts of words,
such staggering peace, such enormous laughter,
such and so many blinding bright lights,
splashing all over the pages
in a million bits and pieces
all of which were words, words, words,
and each of which were alive forever
in its own delight and glory and oddity and light.*

Learners responded to the stimulus in a wide variety of ways and a vast range of different responses in all performance disciplines were seen.

Set Task

Milestone 1: Interpretation of the Stimulus and Planning

AO1: Understand how to interpret and respond to a stimulus for a group performance

In this first log entry, the marking grid for Milestone 1 assesses the learner's ability to demonstrate their understanding of how they have interpreted and responded to the stimulus in the set task.

Learners must discuss how they have interpreted the stimulus through practical exploration and through relevant primary and/or secondary research. They must justify their initial creative ideas for the group performance making it clear how these creative ideas relate to the stimulus. Whilst doing this they must also demonstrate their contribution and engagement with the group's interpretation of the stimulus and the generation of ideas.

It is also useful if learners outline their artistic aims and intentions in this milestone and, if relevant, the form and style of the performance and their intended target audience.

As usual, the best responses seen for this milestone entry were written after learners had been given the chance to:

- Undertake relevant and useful primary and/or secondary research.
- Consider and discuss the results of this research and their ideas for the group performance with the rest of their performance group.
- Apply their research as they practically explored the stimulus and some of their initial ideas.
- Begin to practically develop their creative ideas for the final piece.

In the responses gaining high marks, the individual learner's 'voice' was clear, as was the individual's contribution to the group's interpretation of the stimulus and generation of ideas. There was evidence of a rigorous investigation process and relevant research which learners were applying as they began their practical exploration. All work in the best milestone entries was relevant to the creative and developing process, with learners providing focused and perceptive ideas for their performance work, all of which were consistently linked back to a sophisticated interpretation of the stimulus. These milestone entries were engaging, interesting to read and provided a genuine sense of the learner's process as they responded to the stimulus at the start of what promised to be an exciting devising and creative process.

Thomas was heavily influenced by the eighteenth century Romantic Movement, leading him to explore a political outlook on poetry. This was through his use of symbols for nature connecting to death and the power behind the words used to describe them. Thomas wanted "Adults to approach the world with child-like wonder". Instantaneously, we brainstormed our ideas and thoughts on the poem, which led us to look at the last line, "words and each of which were alive forever" in detail. We then discovered the act of communication and how language is decreasing, while being taken for granted. Our idea then began to form as we wanted to look closer at the idea of a world without words, to show the power of language. Thomas illustrates restriction, desire and the feeling of discovery through his work in which we hope to present in our piece through our mise-en-scene of Escapism.

Drawing from our inspiration from the last line of the poem, we developed the main concept of our performance being that we take communication for granted. Specifically, we will highlight the power of words and their ability to save or destroy society. I then discovered a novel by Christina Dalcher called Vox, exploring a dystopian world where woman are only able to say 100 words a day. I then conducted my own primary research based off the inspiration the novel supplied me with. I interviewed two female candidates asking questions on the importance of language and how they would feel if their freedom of speech was taken from them. This provided us with material to create our own short verbatim scene, using the most common answers of "frustration" and "alone" to center the scene. The inner thoughts of the two women were shown through physical theatre, based off of Frantic Assembly's Hymns Hands. We were then able to communicate the women's feelings of having no control over their actions.

Our initial idea formed around a Fundamentalist Religion, to present suppression over women's freedom of speech. This sprung from our research and knowledge of the novel Vox, guiding us to look at a cult like atmosphere of the piece. Linking to the poem through representing the power behind words while presenting the importance of books and literature towards human development. We want to show how oppression on imagination can damage a society. This led us to then discuss the modern day supersession of speech in the Middle East and cults stopping female rights. This inspired an improvised scene in the style of Frantic Assembly's Round By Through. To represent books and documents being destroyed by a church while being replaced with bibles to start to show the domination men have over the women forcing them into submission. Allowing our opening to form, involving women being dragged on stage and tied up to represent restriction while chanting a bible passage. Enabling a rough timeline of our piece to form, to show the breakdown of civilization...

Some learners devoted a significant proportion of this milestone entry to their research into Dylan Thomas's life. In these cases there was often very little evidence that the research was relevant to the practical work they were going to move onto develop and as a result there was little for an examiner to credit.

During my research into this poem it has been interesting to find out the contextual and background to Dylan Thomas' life. He was one of the most important Welsh writers in the 20th century, which was the start of the era of impressionism in music and art. He was classed as a Romantic poet as he went for a more lyrical and more emotionally charged way of writing. Dylan Thomas was around during the First and Second World Wars, and documented his experiences through the use of literature writing. Thomas fought in World War One as an Anti-Aircraft gunner, which influenced him. The Note of the Art of Poetry was written in 1951 in his later years of life as he died two years later in 1953. Thomas' was well educated after going to grammar school and this shows through the metaphorical and advanced linguistic techniques he uses within his writings. He briefly worked for the BBC during the Second World War as a scriptwriter. Thomas was known as the 'Doomed Poet' and he encouraged people to call him this. This poem was one of his best out of the collection he produced. He was also a talented musician and playwright, producing his own music for his poems. His personal influences also had a profound effect on his writing including that of the city and lack of money.

In some cases, a fairly superficial link was made from the biographical research of Dylan Thomas's life to the development of creative content, for example a piece on war or the Holocaust because the poet lived through the war. This tended to mean that the creative ideas for performance had only the most general response to the stimulus.

Some learners focused on the literary analysis of the poem and did not translate this into ideas for performance. Other learners spent time outlining their own personal response to the stimulus and/or their response to particular words in the poem.

In our first group discussion we said the mood is mainly happy with hints of obscure. We identified a link to nature (sandstorms, ice blasts) and an indication of books. We looked into the theme of contrast which is seen in several points through the poem in the lines 'sandstorms', 'ice blasts' 'staggering peace' and 'enormous laughter'. Together we discussed the idea of 2 sides or 2 opposing sides fighting against each other to hide or reveal something ...

In these responses there often tended to be no evidence of the practical exploration of the stimulus, or reference to the practical exploration was very simplistic and along the lines of, 'We did an improvised task' or, 'We created a still-image of some of the words in the poem'. This type of response did not provide learners with the opportunity to access the range of marks available for this milestone log entry and often resulted in an only just 'competent' interpretation of the stimulus.

Other learners more successfully integrated their practical response to particular words in the poem.

To kick off our practical exploration, we chose two ideas to create phrases from; these were called 'Bits and Pieces' (quotation) and 'Dreams' (a theme represented by poem). Starting with 'bits and pieces', our leader for this session assisted us with creating a short phrase. She taught us a short sequence of movements, and then with influence from Laban, she instructed us to develop the motif using the kinesphere. This is where we changed levels, directions and facings to hit certain points within an imaginary box. Using this task allowed us to explore how words can be portrayed through specific movement, for example, using 'bits and pieces' informed short, sharp movements such as a punch or push, and created a vision of being broken up as we were all facing different ways and using different levels.

Some learners immediately narrowed down their research, practical exploration and response to one word or a very short phrase from the poem for example 'blinding bright lights' or 'words, words, words'. This could take learners in a variety of different directions, however it tended to have an impact on how well they could be credited with responding to the stimulus as a whole.

It is worth guiding learners, in future series, to only include research that has informed their creative ideas and is relevant to the process.

There were only a few instances this year of learners writing their Milestone 1 log entries before completing their research and practical exploration of the stimulus. This meant that more learners were able to respond to all the requirements of assessment objective 1 and could, if demonstrating an accomplished ability to interpret the stimulus material, access the top band of the marking grid.

In a few cases the log entries for Milestone 2 still contained evidence of a more confident ability to interpret the stimulus with the application of relevant research to the development of their practical ideas, than was evident in Milestone 1. Unfortunately this meant that the work could not be credited in Milestone 1.

It is also worth noting that whilst it is good practice to cite and reference academic research sources, there is no need to include embedded links to source material as additional milestone evidence. Examiners will not access these references, which can take learners' valuable time to include, which they could be spending on writing content for which they could be credited.

There are still a lot of learners who referenced practitioners whose approaches and/or techniques they were going to use. Some did this without providing any detail, for example, 'We did a physical theatre workshop after watching a film by DV8'. They tended not to explain how this influenced their performance ideas or practical exploration or indeed give any detail about the workshops that they participated in. This resulted in very little to credit.

Several other learners referenced as many as eight different practitioners in this milestone entry. Learners who wrote in this way rarely explained 'why' or 'what' such a vast range of performance styles and/or practitioners approaches/techniques was going to bring to their work. They also often tended to reveal only a very general understanding of these practitioners and often also revealed their lack of understanding of the performance styles and practitioners they referenced.

We then went into exploring 2 types of styles which we will be including in our play. Naturalism which is influenced by the Stanislavski System and his professional practice, because of the subject matter of abuse we would like the audience to feel for the characters in the way they can relate, the emotional trauma needs to be a huge influence. Also, contrasting to Stanislavski using some of Brecht's work of Forum theatre so that the audience's opinion is heard as mentioned before in our creative intention. We will build and break the fourth wall.

Other learners successfully integrated reference to practitioners to the practical work they were developing.

After watching the opening of Akram Khan's 'Zero Degrees' I was inspired by the use of pedestrian, gestural movements. I then led a practical exercise where together we created a motif of 8 gestural actions which we then developed individually by applying an emotional quality to it which we have experienced before. ... My emotion was fear; I decided to face away from everyone and contrast my actions between being content (to show anxiety) and being over exaggerated (to show the fear controlling my body). Khan's work influenced our idea of using pedestrian movements when the book is closed to help us portray humans in their everyday lives.

A common thing that learners producing less successful milestone entries did, was to list all the ideas they had discussed as a group. Other learners' exploration of the theme became an exercise in how to make the stimulus fit their own ideas. This tended to result in very tenuous connections to the stimulus and leaps in development with very little being substantiated. These approaches were rarely helpful and again tended to limit the number of marks that could be awarded.

The best Milestone 1 responses were where learners had explored practically the stimulus and had begun to work on the ideas they had researched. In these cases, the research learners had completed was relevant and embedded in their practical response and developing ideas. In all cases of higher achievement, practical exploration and research were focused and there was a clear sense that it was moving the learners forward in the devising and creative process. In all cases, the log entries took examiners on the initial stages of the devising 'journey' the learner was undergoing.

Thomas was a 'difficult' modernist poet and a popular writer, who used sublime images of nature in this piece to describe how words replicate the feeling of freedom. The poem is unstructured and childlike in its imagery, mirroring how he fell 'in love with words' as a child. I was particularly drawn to this idea, and so searched for other texts that held words in such high regard. This guided me to a monologue from '1984' in which the character of Syme talks about the power of words and how limiting someone's vocabulary can remove their free will. As a group, this led us to envision a society where freedom of expression is taken away. I suggested we limit the range of words we can use to symbolize regulated thought; together, we brainstormed how to show the punishment a character receives if they disobey.

The idea that language choices change how people view the world is the first aspect linked to the poem that stood out to us, and we conducted primary research to discover people's response to misinformation and censorship. We each interviewed a group of our peers to find out how much they trust modern news reporting and our government. I found that, generally, our generation do not trust the news, as it is filled with misinformation and euphemisms that make it difficult to know what is true. ... Our secondary research into 'The Little Red Book' by Mao Tse-tung supports the realism of this; his people had to own a copy and were not allowed to misquote it. ...

Our initial idea to explore the censorship of words and free thought stemmed from our primary research and directly contrasted the message of the stimulus: Thomas' poem is a celebration of words' ability to create new worlds and inspire freedom; our fictional society wants to control this capability. We decided to create a physical response to this confinement, to

mirror the evocative imagery of the poem and create a linear connection between our initial idea and the stimulus. We developed a movement that could be repeated whenever a figure of high rank enters the space, involving covering our mouths and standing to attention. This movement was created deliberately to mirror certain oppressive regimes, whilst also symbolizing our lack of individual voice. This movement perfectly introduces the world of our performance, simultaneously juxtaposing the stimulus and highlighting the importance of free speech.....

In summary, it is recommended that centres delay the writing of Milestone 1 until learners have explored practically the stimulus, completed a significant amount of *relevant* research, decided upon their initial creative ideas and have begun to practically explore and develop these ideas. This will ensure that learners have access to the full range of marks for this milestone log entry.

Milestone 2 and 3: Development and realisation of creative ideas (early and mid-stage review)

AO2: Develop and realise creative ideas for a group performance in response to a stimulus

AO3: Apply personal management and collaborative skills to a group performance workshop process

In their second and third milestone log entries, learners are assessed on their ability to describe the exploratory process they have used to generate and develop their practical material in response to the stimulus, including any specific devising and/or performance techniques with which they have experimented.

They must discuss their ideas for the form and content of developing practical work in relation to the stimulus and their creative intentions for the performance.

Learners must also discuss how they have used their performance skills to develop and refine their ideas and their practical work.

Whilst discussing this process, learners must analyse the application of their personal management, group-work and collaborative skills and demonstrate their engagement and contribution to the process of developing their group performance workshop.

Examiners were again very pleased to report that on the whole, the development and realisation of creative ideas was discussed securely in Milestones 2 and 3. There was often a strong sense of a collaborative approach in place in the work. Learners across all disciplines were able to discuss the devising and/or choreographic process, including the creation, rejection and refining of material.

In the strongest Milestone 2 and 3 log entries, learners justified the developing ideas for the form and content of their practical work in relation to the stimulus and the creative intentions of the group's performance. They also continually analysed how they and their group were applying their performance skills to develop and refine ideas for their practical performance work. In these log entries learners evidenced an 'effective' and 'accomplished ability' to select and devise the practical content of their performance work. Their ideas for the developing work ranged from 'cohesive' to 'sophisticated' and were often fully justified in relation to the creative intentions of the piece.

These log entries tended to provide a coherent narrative of the exploratory process, with the set task stimulus remaining at the heart of the developing work. The artistic intentions behind the choices being made were always clear.

Using the internet for a secondary source of research, I found that the burning of books, under the Nazi regime, on May 10, 1933 is perhaps the most famous book burning in history. We wanted to take this idea of different book burnings throughout history and create a sequence of movements where each performer represents a different era and example of a book burning. Initially we decided that we would all perform the same movement together to show how it involved/affected a group of people however, we decided that it would be better to perform the era's individually to make it clear how we are presenting an ordered timeline of events. Each performer researched different examples of book burnings: the 1929 Nazi's; 1954 East Germany and the symbolism of Mickey Mouse and the Taliban within the year 2000. I found that East Germany banned Mickey Mouse comics in 1954 saying Mickey was an "anti-Red rebel." This is an example of censoring a topic that may have been seen as offensive towards the Germans and went against German ideologies. To show this censorship, I perform a slow piece of movement that includes aspects of covering my mouth, ears and eyes, whilst also reaching out. This reaching motion shows how you strive for education and wanting to learn but being held back. As a group we brought all of our research together and started to create some movement that can show our intention. We would introduce the era which we represented by using live speech. This would be followed by a series of movements, for example: I walk forward holding a book in my hands and lift my leg from behind me to in front of me slowly pushing the book away from my chest followed by a sharp kick backwards kick of the leg throwing my arms out resulting in the book to be further away from my body. This again presents the strive for knowledge and that you can come so close to gaining education, but it can be taken away from you.

These learners tended to use technical vocabulary to describe what appeared to be a creative and inspiring development process. In these log entries there was also evidence of a deeper understanding of professional practice in relation to creating work for performance. Appropriate practitioner references sometimes underpinned the techniques chosen and were clearly understood by the learner and usefully applied in the creation of the work.

.... We set ourselves choreography tasks in the style of Wayne McGregor, spelling out a word with our bodies linking it to the theme. I chose the word Trapped and watched his TED Talk video for inspiration on a new way of moving. Making these movements in McGregor's style process challenged me to develop the dynamic quality of my movements and being able to work on the different planes by responding to the research we had gathered. With this, I have created longer sequences in this style, spelling facts about the theme of girls being denied access to education which I can now teach to the rest of the class. ... there was too much unison in our dances, which lead us

to research Rosas Danst Rosas which is a phrase focusing on the repetition of smaller phrases which reflected our theme. To do this, we learnt basic phrases to structure and develop our dance, and used inspiration from De Keermaker's complex use of cannon repetition. This developed further into a binary dance as we added a second section which was a breakaway moment to represent the desire to escape the monotony of a girl's unschooled life. From this we generated movement in the same style using Cunningham's technique of chance procedure. This was done by rolling a dice and using a spinner, to allocate new movements by deciding the order, direction and type of movement.

In these instances learners usually implicitly outlined how the collaborative process was at the heart of the creative choices being made rather than having to make separate statements on how they had worked as an individual/group.

A topic that we began to explore was the idea of female oppression. By using our research of Malala's story as our main source of material we took her rendition of her life experience and what she stands up for. We initially wanted to use this as a piece of verbatim theatre however as a group we decided that it would be more impactful if we used Malala's voice and the exact speech that she said to millions of people. This clearly shows how we are all representing Malala and what she stands for. When Malala says; "some people call me, the girl who was shot by the Taliban" we all touch the left side of our temple and contract our bodies in different ways for example: a contraction of the stomach, shoulders, legs etc. This indicates the pain that Malala's would have suffered but also symbolises that her head is the source of her knowledge. Education is the foundation of knowledge that can lead to power. We wanted to present this idea throughout Malala's speech as it is what she wishes to put forward. To achieve this, we want to develop each of the fragmented movement sections to show how the head is the source to knowledge and power however, it is censored by the media or different groups which don't correspond with their regime. This will allow the audience to establish what our intention of our piece was (the power of words). Elements of censorship are built upon within a long dance section as it contains motifs that show suppression, strive for knowledge and being held back from education. These can be seen in videos 1 - 4.

In these types of milestone logs the recorded evidence often validated creative decisions and demonstrated confident and sophisticated performance skills.

In some other cases, there was less evidence of selectivity with learners only partially explaining the developing process and their creative ideas.

As we started to progress further with our piece, we started to incorporate a storyline, based around a family, who all fuel each other's separate addictions. This storyline ended up hindering us more than it helped, as we got caught up in making sure each new section fit with the family setting, so we ended up adjusting our scenes to edit this out. As we wanted the overall style of our piece to be non-naturalistic, we felt that we did not need to commit to a storyline, and could instead portray our main themes through smaller sections, all of which are not fully linked to each other. In one of our first lessons in Group Performance Workshop we devised a small scene, showing all the addictions starting. From this, we decided to explore each addiction and create small segments around each one, showing what starts them, how it feels when you have escaped through this addiction, and how it feels coming off this addiction.

There were also some less successful examples where the stimulus seemed to have been forgotten and/or left behind during the exploratory process. Centres are reminded that Milestone 2 and 3 entries should aim to clearly evidence how learners have developed and realised their creative ideas in response to the set stimulus. The developing work should keep the stimulus at its heart throughout the process.

In other less successful milestone log entries, there was over reliance on very limited and less sophisticated techniques (e.g. thought tracking and hot seating). In many cases those learners who were less successful often provided a simple and straightforward narrative of the plot of the emerging piece and the log entries themselves tended to be narrative and descriptive in style with little sense of the exploratory process.

We decided that in order to solidify our link to the stimulus we would create a scene for the end of the piece that shows how talking about issues can have such a strong positive impact. We repeated the previous Doctor scenes forcing one of us to take pills. The group carry on and it builds up as I walk on as another doctor, holding a chair. The difference however, is that my doctor character isn't one of his nightmares, they are real. I slam my chair down and the fake doctors stop before walking off, after which I sit down and talk to him about his diagnosis of DID and how important talking about it is. By including this scene as our final piece, it wraps up the entire piece so that it shows the progression of his outlook to his mental health, and how he slowly learns how to accept his mental illness as part of him.

In other less successful work comments were generalised and contained little creditable detail about what the learners had changed or the impact.

We decided to make changes to our performance and after a workshop it was much better and we were really pleased with the outcome.

In a few cases, there was more focus devoted to the choice and selection of production elements and sometimes learners' music choices or the editing of the music, than the development and realisation of the devising process and the content of the piece, which is the focus of this external assessment.

Most learners, at the very least, generally demonstrated 'appropriate' or 'consistent' personal management skills in their logs and accompanying recorded evidence. However achievement at these levels was less robustly evidenced in those milestone entries that focused on describing the development of the plot or in those where learners spent time explicitly trying to evidence their personal management skills for example:

To be able to progress and maintain a stable and effective rehearsal process we discussed as a group the exact days and times that everyone was free and wrote up an action plan of what days we were rehearsing and what we needed to complete in each rehearsal to be able to finish the piece on time. By applying this it has helped our group to be able to stick to a weekly plan and progress our piece rapidly Adding to this as a group I feel there is a lot of motivation as we all decided that if we haven't completed everything for that rehearsal in the set time we all have to stay until it is finished.

In the strongest log entries, learners' complete engagement with the devising process fully conveyed their accomplished contribution to the developing work. Their personal management and collaborative skills were highly evident and richly conveyed as they discussed the development of their group work.

These learners often, although not always, tended to include more personally selected recorded evidence and included an explanation for it in the log entries, providing a clear justification for the award of higher marks in marking grids 2 and 3. In these cases the supporting material was not just evidence of a process but was being used by the learner to help 'refine' the mid- or final stages of the creative process.

Centres are advised that it is often more useful to show learners working on the creative process in recorded milestone 2 and 3 evidence rather than record a final moment which appears unchanged in the actual group workshop performance.

Some groups approached the devising process by working independently, with a learner responsible for each section, and then joining them together towards the end of the rehearsal process. This could be where dancers each choreographed a different section of the performance piece, or actors who

simply created individual monologues as their performance. These pieces tended to be disjointed, much less successful in performance. This approach also undermined the collaborative process and meant that the learner's account of the devising process for their milestone 2 and 3 entries was less effective.

Some learners had done a trial run of performance work. However, they often then spent too much time in milestone 3 in particular, reporting on the feedback they had received, which did not really contribute usefully to evidence for these milestones, particularly if they were just recounting the peer feedback they had been given.

Several learners outlined their contribution in terms of rehearsal attendance and providing the costumes etc. However, they tended not to demonstrate as valuable a contribution to the process as those who detailed specific practical exercises they had participated in. In other words, AO3 was more successfully achieved by learners showing and evidencing their personal management and contribution in their account of the devising process and generation of practical material as opposed to listing or identifying it separately.

Other examples of less successful writing saw learners give a running commentary on how long the piece was, what rehearsals after school needed attending, what props needed buying and who was not pulling their weight in the ensemble (understandably learners were frustrated by this), however this type of content is rarely helpful and in many cases has an impact upon the marks that can be credited.

A few examiners reported that some learners devoted some of these milestone entries to the disagreements and arguments they had experienced as part of the creative process and this always limited the learner's achievement in assessment objectives 2 and 3.

Examiners did also note that less successful achievement was sometimes revealed in accompanying recordings of practical work when individuals were making a less effective contribution to the work as evident in the recording.

In the most successful milestone entries, the learner's sustained and accomplished contribution was evidenced through their personal input to the development of ideas, often involving extensive planning, focused practical activity and an analytical approach to refining material during the creation and devising process.

Drawing on techniques from Frantic Assembly and DV8, we thought we could form a set of stairs (Stairs Scene), which X could be walking up carelessly until we disassemble, showing his disconnection with his own reality.

Although this worked well, there was a difficulty with how to get him down afterwards as everything we tried appeared clumsy. One person suggested that he could fall forwards or backwards with his support and then roll, however we felt that this looked to choreographic and dance-like. We then experimented with him walking back down the 'stairs' but this didn't allow for us to disassemble and he also struggled to keep his balance. The most appropriate idea was for him to step off one person's back with another gesturing to push him and another guiding him backwards. This allows for us to roll out of the formation, creating our desired effect. From here, we replicate the smothering hands used in the 'empathy' scene until he says 'or is it fantasy?' and there is a sharp arm push to take control of himself again. From here, he continues his monologue and then we use the flying lift we worked on earlier. Although before this had proved difficult because of the height variant, with him taking a run up we were able to keep him in the air for a short amount of time using this momentum, so that he can reach out-searching for his supposed freedom - and we can then put him down and smother him.

In a significant number of milestone entries, the opportunity to comment on the refining and 'polishing' of the material during the later stages was missed. There was also often little reference to the use of performance skills to develop and refine ideas. Centres are therefore advised to encourage learners to ensure they include reference to these areas in future series.

Milestone 4: Review and Reflection

AO5: Review and reflect on the effectiveness of the working process and the workshop performance

In their final log entry, Milestone 4, learners are assessed on their ability to review and reflect upon the effectiveness of the development process and the final group workshop performance.

Learners must analyse the development process and the final workshop performance, evaluating the impact of their own and their group's personal management and collaborative skills plus the impact of their own and the group's creative and performance skills.

In addition, learners must provide their creative ideas for further development of the performance material.

This year most learners evaluated both the development process and the final performance in relation to the group and themselves.

I feel our performance went well as we successfully portrayed the overall intention to the audience by reflecting the historical attitudes and issues surrounding the education of women, using our didactic production. I received tangible feedback during our audience review that I portrayed the clear sense of frustration and drive during our Malala dance through powerful dynamics and expressive hands. As a group our projection and focus during this dance remained strong throughout which helped raise the energy and power in this final section...

During beginning rehearsals, we felt to develop our initial response to the stimulus, primary/secondary research was needed to underpin our key theme of the power of books, finding this useful to spark creative ideas; the most valuable research was topics we could connect to, leading us to focus on books importance to women, inspired by those who used education as power against societal expectations (e.g. the Blue Stockings Society). Research into the banned novel Lady Chatterley's Lover lead us to explore the liberation of women's sexuality through education, finding a genuine feeling of empowerment when learning the choreography researched for this piece, giving movements a sense of authenticity. Towards the middle of the process, we felt this banned book research should be clearer as the dance lost integrity. We therefore made a creative decision to address its staging and include an audio extract of the trial of D.H Lawrence's book. Also during this mid-point, we developed the complexity of the Rosas dance using Cunningham chance procedure to create unexpected movements and canons, adding entertainment value to the piece ... this was the best approach as it effectively added layers using existing motifs and therefore

was efficient in use of rehearsal time by not devising new material...

Overall, I'm very pleased with the final performance. ... The dinner party scene showed how the intention of lightening the mood of the production with a comical scene was achieved, after having reworked the scene with exaggerated facial expressions and emphasized characterization; the audience's laughter during this scene showed the success of these alterations. Similarly the audience remained focused throughout, shown in their silence in anticipation, and their applauding at the end of the production, evidently having enjoyed the piece. We received tangible feedback as a critical audience member explained their favourite moment was the striking and unexpected march forward (in the finale) as it was both entertaining to watch and clearly reflected the theme of this piece- Malala's struggles ...'

To help develop my stamina I completed grand allegro ballet exercises to not only sustain a high level of dance throughout the production, especially during the finale Malala dance which required particularly high energy, but to maintain my technique to achieve clarity of lines. By training my body with these specific exercises, I built strength in my leg muscles to hold turn out during arabesques and kicks while working at a high cardiovascular heart rate; this meant I could accurately present the character and emotion of our Malala dance- being strong, powerful and determined, qualities a critical audience expressed they were shocked by, explaining a memorable example being my flexed foot kick.

Some learners used audience feedback very well to inform their own evaluation, sometimes making passing reference to the audience's opinions but always providing their own viewpoints.

Other responses that gained less marks, solely outlined the audience's feedback to their performance work and provided very few of their own judgments on the process and/or the final workshop performance. In these cases the learners' own judgments often tended to be limited.

One audience member highlighted how the lighting and sound could have been louder and more chaotic in the scene where we all die to make it more effective. It was also noted that our gestures and movements could have been more exaggerated in that scene to match the lighting and sound. The audience also said how they would have liked to see more of X scene to see where the story led and the outcome of the letters.

In responses that gained less marks, ideas for improvement lacked detail and depth and learners were unable to suggest creative and cohesive ideas for

further development beyond the addition of simple suggestions for lighting and the development of other production elements or further rehearsal. This was reduced further in some responses to making the performance longer.

There were obviously aspects that could have been improved to develop it into professional production. For instance, we had tense scenes within the mental hospital where I believe lighting would have made a considerable impact such as red lighting whilst the murder was occurring. In my opinion, this would have made the audience feel even more engaged which was our main creative intention. However, we do believe that our creative intention was definitely achieved after hearing the audience feedback and personally, I believe this was due to our collective decision of staging the piece with the audience on the train...

A common comment within the audience feedback was that the narrative was quite confusing at the beginning but became clearer as the performance went on. ... if we were to perform it as a professional production I would have liked to add in more scenes at the beginning, not only to add to the build-up but to also make it clearer to the audience what was occurring to avoid this feedback again. I think this could have happened if we had more time but due to attendance issues with some of the members we prioritised perfecting the scenes we already had rather than adding in new ones that could be unsuccessful if under rehearsed. ... Therefore, if it was a finished production, I believe we could have used our time outside of time table to get together to rehearse as we only had two hours of outside of lesson time where we got together and rehearsed. We could have used this time to work on our movement and voices and used lesson times to actually focus on the narrative. Thus, making a more prepared piece.

In other cases, many learners provided sophisticated and creative ideas for further development of the performance material.

One improvement to make if developing this piece further would be to find a clearer sense of character and stronger facial expressions during the second half of the Rosas dance, as this was meant to be performed with a pleasant face and soft feminine physicality as though having a polite conversation; if I had spent longer using the Stanislavski technique I could have reflected this more clearly and with conviction to the audience, possibly progressing this by showing a gradual breakdown of the character's 'feminine' physicality. We'd also have liked to look more into the barriers themselves as to women's access to education, looking at why they were being denied (e.g. religion), as we chose to focus on presenting the emotional impact because we felt it more relatable for an audience.

Some learners used this milestone entry as a final 'log' of the last phases of rehearsal and performance. Unfortunately, it was often difficult to match this approach to the requirements of the assessment outcome, the requirements of which are outlined above at the beginning of this section, for this milestone entry.

In the best responses, learners made perceptive and justified judgments on the process and the final performance piece in addition to providing sophisticated creative ideas for further development of the performance material. In these cases their evaluation was thorough and insightful.

Optional Evidence

Many learners included extra evidence to support their milestone log entries. Some of the additional optional evidence was useful and supported the information in the learners' milestone entries, other evidence added little to nothing to the written digital milestone logs.

In many cases the optional evidence included photographs of the learner's mind-maps, which could often not be easily read and were rarely referred to in the learner's milestone entries and so were of little use to the assessment process.

A number of learners included an image of the poem in Milestone 1, which did not add anything to their work.

In other cases, images were included which may have been relevant to the stimulus, however they often did not appear relevant to the learner's creative process or there was a lack of evidence of how the images had been used in the development process. In these cases, the use of optional evidence, whilst not detracting from the milestone entries, did not support them either.

Several centres used the same images/recordings for all learners, which often were not helpful in supporting an individual to evidence their own process, and in the least useful cases, would highlight an individual learner's lack of contribution.

In the most useful instances, learners very successfully utilised the opportunity to provide additional, often practical, evidence of some of the exploratory techniques they were experimenting with during the devising process. Successful examples tended to be shorter in length and demonstrated development of material over time. In the most effective milestone log entries, learners also commented on and discussed the images or recorded evidence in their written work. When used effectively to record moments of the devising and development process, this optional evidence would support the assessment process and examiners could credit learners with marks for assessment objectives 2 and particularly 3.

Some centres sent did not follow the specified guidance regarding permitted optional evidence in the set task. Occasionally recorded evidence was lengthy and beyond the 4 minutes stipulated for Milestone 2 and 3. This never supported the learner's achievement and did occasionally evidence their lack of response and/or engagement with the developing work. Centres should also be advised that examiners are not instructed to watch additional optional evidence over the permitted time limit nor will they 'dip' into longer pieces of rehearsal or recorded material at specified time slots.

Centres are also advised that optional evidence cannot be used by learners to discuss their approach to the devising process or to be interviewed about the working process, and examiners will not consider this type of evidence as it is outside that permitted by this external assessment.

It is worth noting that learners rarely identified themselves in the recordings linked to Milestone 2 and 3 and centres are reminded that examiners watch this work before they see the final workshop performance. Therefore identification of learners in milestone recorded evidence would be useful in future. It may be more appropriate to send a printed-out screen shot of an early moment in the recorded optional evidence in which learners are clearly identified.

Some learners included YouTube clips in their digital milestone log entries with instructions for examiners to watch particular moments within these clips. Centres are also reminded that this is not something an examiner is instructed to do as part of the assessment process. All material being used for assessment must be included in the named learner's folder on the USB or DVD and must be in line with the guidance for optional evidence in the task paper and/or the unit Administration Support Guide.

The best pieces of optional evidence were those that showed development, or a devising task that resulted in something concrete as they highlighted the devising process the learners had undergone.

Group Performance Workshop

AO4: Apply performance skills to communicate creative intentions during performance workshop

In their group performance workshop learners must apply their performance skills in order to communicate their creative ideas, dramatic intentions, meaning and performance style to an audience. They must also apply their performance skills and techniques in order to demonstrate their technical command of these skills. Whilst doing this, learners should interact and respond to other performers as they contribute to the whole ensemble performance.

Examiners were again impressed by the variety and range of the work they watched. Work was seen in all performance disciplines and in a combination of performance disciplines. There were some *very* impressive performances in all performance disciplines and in a range of styles within each discipline. Examiners were impressed with the innovation and creativity in many performances and some stunning pieces of devised work were seen many of which evidenced exceptional work at this level.

In the best work it was clear that learners had fully explored the devising process, had experimented with creativity, and by so doing had rejected material and closely refined their work. They tended to create work with a depth of detail and understanding. These performances had a cohesive style and it was clear that they had been created in response to the initial stimulus material.

It was apparent in a few performances that where learners had not had engaged fully with the devising process, their personal contribution appeared to be limited and/or inconsistent. The use of simplistic devices and techniques often reduced achievement. Overall, this was reflected in the lack of substantial content and in unrefined and superficial performance work. As mentioned earlier, the linked monologue approach and/or the series of individual or pair/small group dances combined together tended to limit the learner's ability to produce a highly creative piece of performance work. It also limited their ability to demonstrate how they had '*contributed seamlessly*' to the ensemble performance.

Some of the most successful work seen was devised in response to a clear creative intention closely linked to the original stimulus. In these pieces of work it was evident that the devising process had been highly creative. The work tended to have a specific performance style and to be highly original in concept. This approach tended to enable highly able performers to fully achieve and also supported those who were perhaps less confident performers to also achieve highly as a result of the creative devising process.

In contrast some learners with strong technical skills whose final performance was only, at most, tenuously linked to the stimulus, achieved less highly.

Centres are reminded that this is not a unit which focuses on technical performance skill, and as a result many learners who achieved highly were not always the most technically accomplished; rather it was those learners who undergone a robust and highly creative devising process who tended to produce work that most fluently communicated creative ideas, meaning and style to an audience and was as a result the most engaging for the examiner.

In a few cases, groups had some students who were silent within the performance or the whole group performed in mime, and this tended to be self-limiting in the skills the learners could evidence. Centres are reminded that all learners being assessed should have enough opportunity to evidence their skills in the final performance in order to achieve.

No one performance style or performance discipline was more interesting or successful than another. The effectiveness of the final group workshop performance depended upon how closely the performance discipline, performance style or range of styles were matched to the content of the piece and to the learner's technical performance skills.

There were some outstanding performances, in which learners demonstrated sophisticated performance skills, which communicated highly original and creative performance intentions. These were always engaging and in some instances were very moving. The most effective performance work was very creatively 'scripted', 'choreographed' and/or 'scored'. Another feature was that it was usually meticulously researched and the research was integrated seamlessly into the final performance which was closely related to the stimulus poem *Notes on The Art of Poetry*.

Less effective performance work often had clumsy transitions from one moment to another and tended to reveal a lack of rehearsal and/or engagement with the devising process.

Centres are reminded of the time limits for performances. The group performance should last between 10 and 20 minutes. If the performance was shorter than 10 minutes or longer than 20 minutes it was often self-penalising.

Usually if a performance went over the 20 minute upper limit, then the piece began to drop in pace or repeat ideas, weakening the overall effectiveness of the work. Shorter pieces were, again, often a result of the learners' lack of engagement during the devising process and were often a result of a lack of material to create a piece of the appropriate length. These learners often referred in their milestone log to the necessity of creating additional material in order to 'plug the gap' and meet the minimum performance time.

Centres are reminded that it is not a requirement that each group member should have the same exposure, and occasionally this practice lead to a predictable structure with a sequence of solo performances that rarely conveyed a highly successful ensemble performance.

The maximum group size is 7 and all performers in the piece must be being assessed in this unit. It is understandable that occasionally a learner in the performance does not complete the course and therefore has not been entered for the exam. However, centres are reminded that it is not permitted for additional performers, who are not being assessed, to appear in this group workshop performance or to be part of the devising process without specific permission from Pearson.

If there are only one or two learners on the programme then prior permission needs to be obtained from Pearson in order to make the group size up to three and this must be with another student and not a member of staff.

The occasional centre still recorded the audience feedback session and centres are again reminded that this is not a requirement of this unit. If these recordings are included they are not viewed by the examiner or used as part of the assessment process.

Examiners have reported the best work 'staying with them'. There were some really interesting interpretations of the stimulus including dystopian futures performed through physical theatre, an Artaud inspired performance that explored hopes and dreams, a dance piece exploring the importance of words and the power of communication, a new musical for primary school children promoting the benefits for reading and precious resource of the paper they are written on and a piece looking back through the 'book of life' to mention a few.

Administration

Most centres presented the work as outlined in the Administrative Support Guide for this unit. However, there were issues with some work from a small number of centres.

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

Centres are reminded that work **must** be submitted by the deadline date in the correct format in terms of recordings and PDF files. A folder should be created for each respective performance group in a centre and then sub-folders created for each learner within the relevant group folder/s. Each learner's work must be presented in its own sub-folder, along with others in the cohort, on a new, undamaged, DVD or USB in a format that will play on any commonly used laptop.

It is permissible to submit work on either a DVD or USB however in most cases USB's tend to be the safer and more reliable option. DVD's often arrive broken or damaged even when sent in a case or with other protective covering this can cause delays, as replacements are usually needed.

Some centres sent work on Google Drive or another electronic platform, which was password protected and could not be accessed until the centre granted permission. This could be very time consuming for examiners and could also cause problems if marking was checked by a senior examiner, either as part of the general process or much later in the process when schools have, perhaps, broken up for the summer holiday. Centres are reminded that all work must be sent on a USB or DVD.

The encryption of DVDs and USBs caused examiners many problems this series. In some cases, passwords were not provided when the work was submitted or where they had been provided, they had got separated from the work before it reached the initial examiner and/or senior examiner. Centres are reminded that in order to support the assessment process, passwords must be provided and must be available to be accessed again by a range of relevant people throughout the window up until and beyond the day results are issued.

Centres are reminded that each individual learner's work, including milestone log entries and any accompanying images, video and/or audio material plus the recording of the group workshop performance are assessed as a whole; so must be submitted together in a single folder for each learner and in an overall folder for all learners in each performance group within a centre.

Examiners are trained to mark the digital milestone log entries for all learners in each performance group before assessing learners in the relevant performance piece, hence the instruction for all learners' work in each performance group to be grouped together and easily identified by the examiner.

Centres are also reminded that they **must** complete the essential documents relating to each learner and the centre itself. The examiner requires these for marking and centre/learner identification. 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. Centres are reminded that it is not part of the examiner's role to print out and complete the administration information on the centre's paperwork.

Most centres very helpfully noted on the centre register when a learner was absent and/or when a learner hadn't completed some work, for example a digital milestone log entry. This was very much appreciated and meant that time was not wasted by the examiner and Pearson trying to find out if the work should have been included or if the centre had made a simple administrative mistake by not including work for one or more learners.

The milestone entries should be completed on the milestone templates available on the Pearson website. Once these have been completed they should be converted and saved as a PDF document. Some centres saved each milestone entry separately and others saved all entries as one document: either approach is acceptable as long as the final version is on the official template and saved as a PDF. If a word document is used, then each milestone entry must be clearly defined with the relevant heading for each milestone.

Recordings were generally of a good quality making it easy to see individual learners throughout the performance and assess the specific detail of their performance.

In several cases however the camera was too far away, sometimes behind the audience, making it difficult to see some of the minutiae in the work learners were doing. In these cases, learners sometimes could not be credited for some of the potential detail and technical skill within their performance work. It is worth reminding centres/learners that this is an externally assessed task and that, for the sake of learners' assessment and final result, the camera should have the best view of the performance work. Depending upon the performance space it may be more beneficial to the assessment process to film the group workshop performance in front of a small audience and then for the group to perform a second time, if the centre would so prefer, in front of a bigger audience.

In some cases, stage lighting sometimes impacted on the clarity of the

recording and centres are again reminded that this is a 'workshop' performance not a final polished performance of the learners' work. The performance workshop should be filmed using natural lighting or a general lighting wash/cover. If groups choose to use more 'colourful' lighting, then the centre should ensure that this does not have an impact on the clarity of the recording and all learners can be seen clearly throughout the recording of the performance.

Centres should also ensure that the lights do not bleach out performers' faces and that the whole stage is in camera shot throughout the performance.

In other cases there was a problem with audibility because of the position of the camera and/or the quality of the recording. Centres should ensure that if the camera is positioned by a speaker or other sound source, and examiners are also meant to hear the learners speaking, then the balance of recorded sound must enable the examiner to hear the learners' words.

In several workshop performances where learners used placards or signs it was generally difficult to see what was written on these. It was also often very difficult to see projections on film, particularly if the group were using stage lighting.

Centres are strongly advised to film one of the final rehearsals with, if they are being used, the lighting, sound and costume that will be used in the final assessed performance and the camera in the same position as it will be for the assessed performance. This will allow for checks to be made for clarity of recording.

A few centres, but not all, where learners were performing in the round or in promenade, sent in several different recordings of the same performance. This was not helpful to the assessment process, as examiners will only watch one recording. Obviously creativity in staging choice is to be applauded, however it is worth reminding learners that in this one unit their prime audience is the examiner who will access and assess their performance work via 'one' recording of the work.

A few centres this year had learners whose performances were in promenade and this tended to result in sections of the performance being obscured in the recordings by audience members. Other centres had learners who worked in traverse or in the round. It would seem that these were often good examples of collaborative work but unfortunately, the camera was either much too close to the action and was panning left and right constantly to try and capture each learner, or was positioned to take in the whole performance space and was too far from the performers to pick up specific detail such as facial expressions. Centres are reminded that examiners can only credit learners for work that can be clearly seen.

Examiners reported that it was easier to identify learners in most group workshop pieces this year. However there were still some instances when learners did not introduce themselves on the recordings and it was extremely difficult to work out who was who.

This was also often the case if the identifications were filmed at a separate time with the learners in normal clothes and then the learners appeared in the group performance in costume looking different or were all dressed identically without any identifier. The Administrative Support Guide states that learners must introduce themselves, in costume, at the beginning of the recorded performance for their group. Centres are very strongly reminded that in order to support assessment of their learners this guidance must be followed and learners should be identified at the beginning of the group performance itself. Some centres only provided school photographs of the learners from previous years and this rarely supports the process.

In addition if learners have made an artistic decision to present themselves in similar clothes and hairstyles, then examiners appreciate some kind of clear and visible distinguishing feature. In these instances the most commonly used feature is a different coloured band placed or worn in different places to distinguish each learner. This was always helpful to the process and appreciated by the examiner.

A few centres, in addition to the learners identifying themselves on the recording, sent a screenshot of their learners in the piece, which was also very helpful for identification.

Some centres sent a contact detail and email address in case there were any problems with the work or media and this made it very easy for examiners to make contact and obtain a missing milestone log entry and/or request a replacement for a broken DVD. This was also particularly useful if the material had been encrypted and the encryption code was not available to the examiner.

Overall, centres must remember that whilst the performance should be to an audience this is a 'workshop' performance and not a polished final performance. It is most important that learners can be clearly identified and that all of their hard work can be clearly seen within a recording in order to be assessed by the external examiner.

Examiners also reported that there were a number of spelling errors in the milestone entries which sometimes changed the meaning of sentences and at times could made it difficult to understand the learners intentions. Centres are reminded that learners are able to spell check their written work.

Summary

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

- Centres should prepare learners to devise original work and support them to engage fully with the creative and development process.
- Ensure learners do not complete their Milestone 1 log entry too early on in the process.
- Before writing their Milestone 1 log entries learners should have undertaken a significant amount of relevant and useful research which they were able to apply to their developing practical work, in addition they should have practically explored the stimulus. As a result of this research and practical exploration of the stimulus they should have decided upon their initial creative ideas in response to the set stimulus and begun to develop these creative ideas.
- Milestones 2 and 3 should be used to evidence the exploratory process used to generate, develop and refine practical ideas including making reference to specific devising and/or performance techniques that learners have experimented with.
- There should be evidence of the learner's personal input to the development of ideas in Milestones 2 and 3. Learners should analyse the application of their personal management, group-work and collaborative skills and demonstrate their engagement and contribution to the process of developing their group performance workshop.
- Learners should comment on the refining and 'polishing' of the material they are devising in Milestones 2 and 3. There should be reference to the use of performance skills to develop and refine ideas.
- There should be clear evidence of a creative process developing and moving forward in response to the stimulus in Milestones 1, 2 and 3.
- In their Milestone 4 log entry learners should ensure they cover all the required areas for assessment objective 5. They should evaluate the process, evaluate the final workshop performance and provide ideas for further development of the performance material.
- Additional optional evidence for the digital process log should be used to provide evidence of some of the exploratory techniques learners have experimented with during the devising process. Learners should also aim to refer to this evidence in the relevant milestone log entry as they comment upon and analyse the developing practical work.
- Ensure learners can be clearly identified in their group performance workshop.
- Ensure the detail of learners performance work can be clearly seen in the recording and that the performance work is not obscured by audience members, lighting issues, the staging configuration and or the angle of the camera.
- The centre must ensure the task being responded to is for the correct series and learners are not responding to one of the Sample Assessment Materials or to a previous year's paper.

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