

# **Level 3 Lead Examiner Report 1906**

Summer 2019

**Level 3 Nationals in Performing  
Arts**

**31559H**

**Unit 5: Individual Performance  
Commission**

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## Grade Boundaries

### What is a grade boundary?

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

### Setting grade boundaries

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

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

### Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each assessment, because then it would not take accessibility into account.

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

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### Unit 5: Individual Performance Commission (31559H)

Grade	Unclassified	Level 3			
		N	P	M	D
<b>Boundary Mark</b>	<b>0</b>	<b>13</b>	<b>23</b>	<b>33</b>	<b>44</b>

## Introduction

Unit 5: Individual Performance Commission is a mandatory externally assessed unit on the following qualification sizes of the BTEC Nationals in Performing Arts: the Diploma and the Extended Diploma. June 2019 was the second opportunity for assessment in this unit.

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

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

Once the set task is released learners must work independently, they should spend up to 10 hours on applied research in response to the commission brief in order to inform their written proposal and the ideas for their individual performance.

The writing up of the proposal is a 1 hour supervised activity.

Learners should then spend up to a further 30 hours on the development and rehearsal of their individual performance.

Following the performance, learners should spend up to 1 hour in preparation for writing up their evaluation. The writing up of the evaluation is a 1 hour supervised activity.

The unit assesses learners' ability to produce work in response to a commission brief. When developing their creative ideas, learners should consider the commissioning body/organisation, the specific details of the commission itself, the target audience, the theme and one of the two stimuli.

Learners should undertake research and practical exploration of their initial creative ideas before writing their written proposal. In their proposal they should explain how their creative ideas meet the specific requirements of the commission brief, the theme and a chosen stimulus. As a result of this process, learners must then shape and organise their ideas in order to create an individual performance in which they demonstrate the application of their performance skills and techniques. Following this, learners must then reflect on how their work has been developed and to evaluate how well the performance work meets the requirements of the commission brief, theme and stimulus.

The three activities for this paper include:

A written proposal in which learners demonstrate their understanding of the specific requirements of the commission brief, the given theme and chosen stimulus.

An individual performance demonstrating understanding of developing performance content and the application of performance skills to communicate creative intentions to an invited audience, again in relation to the commission brief, theme and chosen stimulus.

The individual performance needs to be between 5 to 8 minutes in total.

A written evaluation in which learners evaluate how they have developed their work, justifying the decisions and choices they have made and explaining how research has influenced these decisions. The evaluation also needs to consider how effectively the performance work has responded to the commission brief, theme and chosen stimulus.

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

## Introduction to the Overall Performance of the Unit

Examiners experienced a very wide range of performing arts work covering the full range of marks available.

The best work seen demonstrated an accomplished ability to respond creatively respond to all the requirements of the set task. Learners who produced the strongest responses had, in all aspects of their work, fully considered the commissioning body, the specific requirements of the commission, the theme and one of the stimuli on the task paper.

Learners responded to the commissioning organisation, the commission brief, the theme and one of the two stimuli in a wide variety of ways and a vast range of different responses in all performance disciplines were seen.

### Activity 1: Written proposal

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

The written proposal assesses the learner's ability to present their creative ideas for their individual performance, in response to the commissioning body, the specific requirements of the commission brief, the stimulus and the theme.

The ideas that learners present should be informed by research, and their creative intentions fully justified in relation to all of the requirements of the commission brief.

Learners also need to consider the activities that need to be carried out to produce their individual performance and the resources they are going to need.

In the strongest written proposals, learners' creative intentions were logically informed by research and fully justified in relation to all the requirements of the commission brief. The activities they were going to need to carry out and the resources required were presented in a logical and considered manner.

Less successful written proposals made fewer and/or less relevant references to research and tended to consider the theme and generally one of the stimuli, with little consideration of the other requirements of the commission brief.

In some cases, learners would spend time in their written proposal simply repeating the information provided in the task paper about the commissioning

body.

*The Answers Through Arts organisation are a national company that pride themselves upon their dedication to conflict resolution facing young people through the medium of performing arts. As an organisation, they work closely with both educational and community stakeholders to support young people, by putting on regular performances that help foster and support friendly, co-operative and harmonious environments. I am aware that the management committee of Answers Through Arts are seeking innovative solo performances to be commissioned by the organisation and delivered as part of a national youth opportunity initiative, tackling pressing issues facing the younger generations in today's society, and I think this is fantastic and leaves a lot of room for the growth and development of young people.*

Other learners seemed to confuse the requirements of this unit, and the demands of Unit 7: Employment Opportunities in the Performing Arts, and they considered, for example, the funding or organisational structure of *Answers Through Arts*. Neither of these approaches produced evidence which could be given much credit in this unit.

In other less successful responses, learners ignored the requirements of the commissioning organisation and instead dictated and changed the specific aspects they were going to respond to. Some learners reinterpreted the brief to educational settings, for example a school-based year group, or those studying citizenship/PSHE or RE, and ignored the community element of the brief. Other learners ignored the fact that the target audience was 'young people' and instead targeted a specific age range.

*This will fit Answers Through Arts brief, as it will be aimed at the 13 - 18 age range, whilst young people are considered anyone between 12 - 24, I think this is too wide an age gap to have as a target audience, so my piece will be narrowed down to a 13 - 14 age range.*

It would be useful to guide learners in future series to respond to *all* the aspects of the commission as outlined in the task paper and ensure they understand that their written proposal and performance work should be focused on meeting the requirements of the commission and the role as outlined on the task paper.

As already outlined, in order to achieve at the highest-level, learners need to consider the commissioning organisation and the commission itself, the key aspects of which this series were as follows:

- *Answers Through Arts* is an organisation dedicated to *Conflict Resolution* for young people through the medium of performing arts.

- *Answers Through Arts* work closely with educational and community stakeholders to support young people.
- The organisation is seeking to commission new and innovative, individual performances that can be effectively delivered to young people in educational community settings.
- Performance work should be in a format suitable for performance in a range of community venues.
- The organisation facilitates a series of regular performances that help foster and support friendly, cooperative and harmonious environments.
- The commissioned performances should target a specific chosen area of *Conflict Resolution* and should celebrate how the performing arts can be used as a method of *Conflict Resolution* to bring people together and foster tolerance, mutual respect and understanding.

In the strongest responses, learners' creative ideas as presented in their written proposals, clearly responded to the bullet points above. Their creative intention was focused on *Conflict Resolution*. Their ideas were also highly likely to appeal to young people in educational community settings and to have the potential to be used to bring people together and foster tolerance, mutual respect and understanding.

*My initial response to the brief was to research conflicts that are currently prominent in young peoples lives today. One area of conflict identified was the issue of unstable home lives, including violence, mental health issues and dependency. I considered the lives of young people with parents suffering from alcoholism and through research discovered that around 920,000 children are living in a home where one or both parents misuses alcohol (Hidden Harm, 2000). This can cause many conflicts for a child, trying to wrestle with caring for a parent whilst trying to lead a normal childhood. NACOA state that "many children brought up by alcoholic parents seem to be at increased risk for a host of negative outcomes, including substance abuse, antisocial behaviours, low self-esteem, depression, anxiety and eating disorders." I feel that not many people are aware of the damaging effects alcoholism can have on young people living with a sufferer. Through using performing arts we are able to create a scenario environment where young people can consider further the conflict caused by dependency on alcohol and support the proposition of possible resolutions through open discussion.*

*I have chosen stimulus (2), as I think the two boxing gloves represent the huge pressures put on the child of an alcoholic, and this has inspired the journey I wish to take through my piece. The size of the gloves show the weight placed upon young people living in an alcoholic household. I intend to reference the stimulus in my work, showing the isolation of the person placed between the boxing gloves (the conflict), I will do this through my*



*monologue, paying attention to pitch, tempo and inflection to create a character who appears vulnerable.*

*My intention for my piece is to use verbatim text to tell the story of a 15 year old girl living with an alcoholic Mother through the medium of acting and song. I want to use naturalistic acting as it will be easier for a younger audience to digest. Through using naturalism which young people are used to seeing on popular TV, I feel I will be able to tell my story, explore the conflict of alcoholism and reach a resolution.*

*I will create a monologue through the medium of verbatim, based on interviews from NACOA. I am keen to devise my text from their website, as they consider their main intention is to support the children of alcoholics. I want to show the conflict of the character's emotions and the conflict she faces regarding her mother's alcoholism; the conflict between the love she has for her mother, alongside the doubt around whether her love is for her true mother or the alcoholic shell of her mother. I also want to include song, as music is a strong tool for evoking emotion in an audience; through my research I have discovered that "the hippocampus reacts to emotional music (including fear and joy) and this suggests that it is responsive to the potential of music to stimulate the release of brain chemicals that affect its function, by virtue of that music's emotional associations and core meaning" (musicpsychology.co.uk). Through evoking emotion in the audience, I intend to enable the audience gain deeper awareness of the conflict for the children of alcoholics; consequently aiming to open doors to help create a supportive and nurturing environment - thus a resolution.*

*I believe my proposal supports the organisation's purpose of inspiring conflict resolutions, and will help to foster and support friendly, cooperative and harmonious environments amongst young people. I believe that the more young people understand one another's lifestyles and troubles, the more society can work together to resolve conflict as an inclusive community.*

In this series many learners responded very well to the theme of *Conflict Resolution*. Although some learners focused solely on the concept of conflict, which did tend to have an impact on how well they responded to the theme as set by the commissioning body.

The most popular stimulus was Stimulus Number Two: the boxing glove image. Many learners considered the opposing gloves with a person in between preventing the conflict or violence. Some would see the gloves as external pressures and therefore became the person in the middle. Many learners explored the stimulus and the theme and then focused on internal conflict and mental health.

Stimulus Number One: the quote from *Hill's Manual of Social and Business Forms*, was less popular as the stimulus. However, those who did use the quote often engaged with the theme of conflict resolution more effectively as it supported them to think about how a kiss or love can resolve conflict.

The need for creative ideas to have been informed by research was understood by most learners, and generally, ideas and intentions were at least partially informed by research. In some cases, research was descriptive and learners struggled to explain what its impact was on their developing ideas and the likely actions to be taken next. Unless clearly relevant to the learner's intended response, research was often of little relevance to their intended individual performance work.

More successful learners, as evident in the example above, clearly indicated how research was informing their content and how it developed the theme of *Conflict Resolution*.

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

*When creating my piece I will need to further research the lives of children of alcoholics, which I will do through reading material and watching documentaries. I will use "What If" to help me to better portray her thoughts and feelings through naturalistic acting. I will also continue to work on my voice, performing tongue twisters, scales and sirens to improve my song.*

*I am going to make deadlines to ensure that I stay on track and manage my time efficiently and effectively so that I finish within the timeline. I will regularly check up on my deadlines and assess where I need to put my focused efforts in order to create the piece professionally, on time, and to a high standard.*

*The set and props will be minimal as Answers Through Arts perform at various venues. I will need little to no set and props, thus these will be easily sourced and straightforward to move to each venue. I will use minimal lighting for venues without a lighting system. Sound will be edited so that it is all timed appropriately, so that the transitions are smooth and seamless.*

## Activity 2: Individual Performance

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

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

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

Examiners were impressed by the variety and range of the work learners developed. There were some *very* impressive performances in all performance disciplines and in a range of styles within each discipline. No one performance style or performance discipline was more interesting or successful than another. The effectiveness of the individual performance depended upon how closely the performance discipline, performance style or range of styles responded to the specific requirements of the commission brief, the theme and the chosen stimulus.

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

It may be obvious, however it is important to confirm that the commissioning body *Answers Through Arts* requires learners to *perform*, they are looking for 'new innovative, individual performances', they are not looking for people to read books/scripts, or to give a talk or a lecture rather than perform. Examiners reported that there were a number of instances where learner's performances consisted of little more than reading diary entries. In some cases, learners would read from a diary entry throughout their individual performance; in other cases some learners showed impressive technical skill at the beginning of their performance which clearly responded to all aspects of the commission brief, the theme and the stimulus and then they would spend the second half of the performance, for example, reading a diary entry or script. With both approaches, this unfortunately had an impact on the learners' achievement.

Centres are also reminded that this performance is not a 'working process'; rather, the commissioning organisation are looking for individual performance work that they can slot into their series of regular performances in a range of community venues. Learners should be producing finished work ready for a public audience of young people in educational community settings.

In other cases some learners often, although not always, dance learners, relied on something such as a voice-over to link their work to the theme of *Conflict Resolution* and in their own performance danced to communicate, for example 'pain/sorrow', for the first section and then 'joy' for the second when the conflict had been resolved. This work tended to be fairly generic and, however good the technical skill displayed, the style and structure of the work was only adequate, with the response to the stimulus being tentative or literal rather than creative, and the application of performance skills to realise intentions was either not entirely appropriate, or adequate, rather than moving towards effective.

Many learners used projections or statements written on pieces of paper. The issue here was visibility of the words when using stage lighting and video recording without conducting a white balance check. Also, it was often the case that the size of the writing in terms of distance from the camera was not helpful. In most cases, this prevented full communication to the audience.

Having said the above, there were some absolutely outstanding individual performances, which an organisation such as *Answers Through Arts* would have been privileged to commission and place directly into their programme of individual performance works.

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

## Activity 3: Written Evaluation

AO4: Evaluate the effectiveness of own work

In the written evaluation, learners need to evaluate *how* they have developed their performance work, justifying the decisions and choices they made and explaining how research influenced these decisions.

Learners also need to evaluate the effectiveness of the work they have produced in relation to the specific requirements of the commission brief.

The written evaluation generated the full range of responses with regard to learners evaluating the effectiveness of their own work. The quality of written work and use of specialist terminology ranged from the 'limited' and 'adequate' to the 'effective' and 'authoritative'. In the strongest responses, learners included comprehensive evaluation of *how* their work was developed, fully justifying the choices and decisions they had made and how research had influenced those decisions. These written evaluations also included comprehensive and insightful evaluation of the effectiveness of the final performance work in relation to the specific requirements of the commission brief.

Less successful written evaluations often contained references to basic research activities and offered some explanation of the development processes. These learners tended to provide an outline of the plot of their work and some evaluation of the technical success of their final performance.

Other written evaluations justified some of their choices and decisions with reference to the chosen stimulus and the theme, however included little explanation or evaluation of the work in relation to other aspects of the commission brief.

*I used stimulus 2 in the development of my piece. This was a picture of two boxing gloves either side of a person. To me, this depicted conflict within a person, or their inner conflict. I used this stimulus to help me devise my monologue. After researching different conflicts facing young people today, and settling on my idea of substance abuse and addiction, I used the theme of inner conflict to talk a lot in my monologue about the feelings going on in my characters head. This depicted inner conflict because it showed his battle with his own thoughts. My character knew that he was killing himself, but he still took drugs to numb the pain of the worries in his life. In my physical theatre section, I also made use of my arms a lot and often held my hands in fists, similar to those depicted in the boxing gloves. This links back to the stimulus and shows a powerful conflict within him, but also making fists shows his at times destructive effect on the people around him. At other*

*times in the physical theatre section, I kept my movement very minimalist and contained, showing that there were a lot of feelings combating each other inside of him, and ultimately his main conflicts are within him, rather than with other people. I used contractions and body pulses to show this. The audience felt this was effective.*

A lot of learners this series wrote about their ideas for further development of their work. This is a requirement for Unit 3: Group Workshop Performance, however not for this unit, and it meant that learners were spending valuable time writing about something that could gain little credit.

*If we were to have a bigger budget, more time and facilities I would have used lighting to aid in the presenting of my different moods throughout the piece, used more complex movement and background projections to help set the scene. I should have practised full out much more as I got very tired after dancing for a full five minutes during the performance. After watching the video back, I realised that I needed to use the space more and having the chair obstructed me at some points and caused me to be conscious of not getting too close to it, perhaps having a bigger performance space would allow me to travel more and prevent this from happening. I need to work on filling gaps in the music and not waiting for the next movement if I am ahead of the music and if I had more time to choreograph I would vary my movements much more as I know they were all quite similar. ... I think that if I were to do this piece again, I would write the angry word on a bigger piece of paper as it was quite hard to read despite me writing the word really bold, and I also needed to tear up the paper even slower to add to the effect.*

Sometimes what was written, in addition to not responding to the requirements of this unit, also conveyed the learner's lack of understanding of the commission requirements.

*Moving forwards, I could adapt my performance into a full-length piece by adding a song, and maybe tell the story in more detail. I could also add more performers to play the abuser or perhaps other people who are being abused. I could make it a series of short stories, as this will show the enormous impact domestic violence has on a large number of people.*

Several learners outlined the content of their individual performances without evaluating *how* they had developed their performance work. These same learners also tended to evaluate the technical competency of their individual performances rather than evaluate *how* effectively their individual performances met the specific requirements of the commission brief. This therefore impacted upon the amount of marks that could be credited for AO4.

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

*In my piece I wanted to explore conflict within the lives of young carers. I wanted to look at the conflict they face in their everyday lives such as; balancing school life and homework with their home life and social life (and how these can conflict for a turbulent childhood), the conflict between the working classes and the government, and the conflict a child in this position feels between being a child and an adult, through doing so I have met the commission in the set task.*

*I chose this subject because it is an issue that is prominent within my local area, as a rise in unemployment has paralleled a rise in drug and alcohol addiction issues. It is an issue close to my heart as I have several acquaintances who live within the area that are exposed to this. This is due to their own carers and legal guardians that suffer with these issues who need to be cared for. As a young person I often feel disempowered as to how to help them, and seeing a piece, such as mine, whilst at school, or now, would have inspired me to help my peers in their struggle and resolve conflict.*

*I believe it is a vital theme to be discussed within a theatre space as I discovered in my research, with the help of the Young Carers Trust that 68% of young carers are bullied in schools. Only half of young carers have a particular person in school who recognises that they are a carer and helps them. This is something that I had trouble digesting, as I couldn't believe some of the most vulnerable characters in society were being targeted and isolated when, if anything, they should be offered more help. I therefore tried to resolute the conflict in the lives of young carers out there to try and integrate and include them more within local communities. By creating discussion around the themes I hoped it would create a more positive approach between young people towards their peers that are young careers and could possibly prevent further bullying.*

*Looking at the stimuli, I was immediately drawn to stimulus 1. This is because the conflict and juxtaposition of the "angry word" being answered with a "kiss" is something that could be prominent within the lives of young carers. As they could feel an anger towards: the one they care for, for being trapped in the situation, their peers for bullying them because of the issue in their lives or any effects in their life because of the issue, or, towards the authorities for failing to provide support to deal with a lifestyle that is*

*demanding for an adult let alone a child. I thought about how they continue to provide care to their loved one despite the anger in their lives out of pure love they have for the person, and how this "kiss" of love outweighs these pressures and means they continue to provide care. I showed this in my piece as the storyline follows a character, Jack, who is bullied by his peers. This was explored through physical theatre and soundscape. I then resolve the piece with a monologue where Jack explains how support and understanding would help him to resolve his conflict.*

*As I started to devise my performance, I took some of these facts provided by the Young Carers Trust and put them into a monologue I created about in first person about the struggles of a young school boy who deals with bullying within school because of the effects on his life caused by his lifestyle. I used the statistic that "There are 376'000 young carers across the UK and 50'000 of them care with someone with mental health issues." This hurt also experienced by young carers nationwide also came through in much of my choreography. I used Martha Graham's contraction technique to show pain and suffering, as hurt and desperation is often felt in the stomach, and contractions could also reflect someone contracting from society. This inverted line causes a hunch in the shoulders and introversion within the upper body and this introversion is something that is replicated by people who are isolated and feel alone, people such as bullying victims. I also used William Forsythe's extrusion improvisation technique to create walls within my choreography to create an isolated room that the character felt he was in because of the pain he was suffering. I further emphasised this introverted characteristic of the protagonist in the piece by using Forsythe's parallel sheer improvisation technique where all limbs are paralleled to hide the torso of the body and add another physical dimension to this pain I was trying to show within the character.*

*When devising my piece I had to contemplate what sort of performance would best engage a young target audience that I was aiming to inspire and what sort of entertainment they would enjoy...*



## Administration

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

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

Centres are reminded that work **must** be submitted by the deadline date in the correct format in terms of recordings and printed copies of the written proposal and written evaluation. Each learner's performance work should be in a format that will play on any commonly used laptop. The file should be clearly labelled in its own folder and submitted on a DVD or USB along with other learners in the cohort.

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. DVDs 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 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.

Recordings were generally of a good quality, although very occasionally the camera was too far away, sometimes behind the audience, making it difficult to see some of the minutiae in the work the 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 afford the best view of the performance work.

In a few cases, stage lighting sometimes impacted on the clarity of the recording and centres should 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 a camera is positioned by a speaker or other sound source when examiners are also meant to hear the learners speaking or singing, that the balance of recorded sound enables the examiner to hear the learner's words.

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

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 on the potential quality of the recording.

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.

## Summary

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

- Learners should be encouraged to respond to the commissioning organization and the requirements of the commission brief in addition to the theme of the paper and the chosen stimulus. In other words, all components of the task paper need to be addressed in the written proposal, the individual performance and the written evaluation.
- Learners are unlikely to be able to access the higher mark bands in any area if they only respond to the stimulus and/or the theme and ignore the other aspects of the commission requirements.
- There is no need to repeat the information regarding the commissioning organisation or the commission brief in the written proposal.
- Learners should respond to the requirements of the commission as outlined in the task paper and not adapt or change these requirements. The organisation is seeking to commission work to meet specific requirements and learners should aim to demonstrate how their individual work meets all of these requirements.
- It is important to not only perform to a high technical standard, but also to demonstrate how the performance content imaginatively responds to all the requirements of the commission brief, the theme and the stimulus.
- The commission brief requires an 'individual performance'; therefore reading from a script, talks and lectures etc. do not meet the requirements of this unit. Individual performances need to aim to meet *all* the requirements of the commission brief and ideally to do so in an *imaginative manner*, plus the work needs to *interpret* the stimulus in a *creative* or *sophisticated* manner and have a fully refined structure.
- The individual performance should take place in front of an invited audience.
- Ensure the detail of learner's performance work can be clearly seen in the recording and that audience members, lighting issues or the angle of the camera does not obscure the performance work.
- Ensure the learner's vocal work can be clearly heard in the recording and there is a balance between any external sound source and the learners own voice
- In their written evaluations, learners need to evaluate how they have developed their performance work, justifying the decisions and choices they made and explaining how research influenced these decisions.

- In their written evaluations, learners also need to evaluate the effectiveness of the work they have produced in relation to the specific requirements of the commission brief.
- There is no requirement for learners to write about their ideas for further development of their work in this unit.
- 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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