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Moderators' Report/ Principal Moderator Feedback

June 2022

Pearson Edexcel Extended Projects Qualification
in Performance (P303)
Paper 01

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Publications Code P303_01_2206_ER

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We saw more entries this series for P303, the more typical performing arts disciplines of music, dance and drama were the most popular types of performance projects, but we also saw several projects from the wider area of 'performance' including public speaking and event management.

The work submitted demonstrated the open nature of the qualification and the opportunities related to this unit.

From the areas of music, dance, and drama the work seen covered a wide range of genres and styles with classical and contemporary repertoire being performed as well as original work being created.

The range of roles and responsibilities covered was also wide ranging; in theatre making projects it covered stage management, performance and directing, and in dance projects choreography and dancer roles and in music we saw composition and performer roles being undertaken. We also saw some very accomplished work where learners took on several roles, for example where the learner had created the work; written, directed, choreographed, composed and then performed.

Most project outcomes were fully realised and effectively demonstrated a learner's ability to fully consider the creative style of the work as well as the themes and ideas being communicated in performance. The projects that were more successful in terms of the project title were again this series ones where learners fully considered the performance style or genre as well as the target audience and where the work served a clear purpose.

The projects seen this series were mostly from learners who already had a performance skill with high levels of technical ability.

Most of the projects seen had clear well-defined objectives. Ideas were mostly focused yet gave a genuine opportunity for the exploration and development of ideas. The projects seen this series were all individual projects, and mostly from learners who already had a performance skill with high levels of technical ability, this was particularly the case in music performance projects. The most successful projects covered the key stages of exploration of ideas, consideration of alternatives, development of ideas and processes and both process and outcome were reviewed and evaluated.

Links between target audience and creative intentions were made in several of the more successful projects. Some of the most effective accounts of the development process demonstrated a practical application of the findings from the research stage and had robust accounts of the practical tasks and activities undertaken as part of the development process. The most effective written support materials offered a clear insight into the thinking behind the creative development process.

We saw some very accomplished work that was very engaging to watch and had a highly effective creative process that covered the key areas of explore, develop, realise, and review.

Less successful projects were less reliant on a research phase, and this meant the development process lacked the required challenge.

Suitability of work submitted

All projects were suitable. The most successful projects were those that were genuinely informed and led by the project objectives and identified a well-defined role and set of responsibilities the learner.

Where authentic enquiry was taking place and a selection and rejection of ideas, skills and techniques was being applied to a thorough process, innovative and imaginative work was produced.

The application of performance skills was mostly effective. We saw projects where learners had excellent technical ability and where they were able to deploy assured and fluent performance techniques with precision.

Centre Performance

Centres are to be thanked for their consideration of the moderation process. This included centre assessors using the language of the assessment criteria on the Candidate Record Sheets, which supported the moderation process and highlighted where evidence had been rewarded against each of the assessment objectives.

It was a pleasure to see the creativity and thoughtfulness demonstrated by learners in response to the requirements and demands of this unit.

Again, it should be noted that the written support materials for this unit can be less formal than for some other units and can be presented in the context of professional practice, for example learners undertaking theatre making projects may submit written support materials in the form of a log or notebook. Written support materials are to give an on-going and clear overview of the exploration phase and the overall development process and provide a wider context for the performance outcome.

