

GCE in Performing Arts

OCR Advanced Subsidiary GCE in Performing Arts H146

OCR Advanced GCE in Performing Arts H546

September 2013

Contents

1	About these Qualifications	4
1.1	The AS GCE	4
1.2	The Advanced GCE	4
1.3	Qualification Titles and Levels	4
1.4	Aims	5
1.5	Prior Learning/Attainment	5
2	Summary of Content	6
2.1	AS Units	6
2.2	A2 Units	7
3	Unit Content	8
3.1	AS Unit G380: <i>Investigating performing arts organisations</i>	8
3.2	AS Unit G381: <i>Professional practice: skills development</i>	11
3.3	AS Unit G382: <i>Professional practice: performance</i>	17
3.4	AS Unit G383: <i>Professional practice: production</i>	22
3.5	A2 Unit G384: <i>Getting work</i>	29
3.6	A2 Unit G385: <i>Exploring repertoire</i>	32
3.7	A2 Unit G386: <i>Producing a showcase</i>	35
3.8	A2 Unit G387: <i>Production demonstration</i>	38
4	Schemes of Assessment	44
4.1	AS GCE Scheme of Assessment	44
4.2	Advanced GCE Scheme of Assessment	45
4.3	External Assessment	46
4.4	Portfolio Assessment	46
4.5	Unit Order	46
4.6	Unit Options (at AS/A2)	47
4.7	Synoptic Assessment (A Level GCE)	47
4.8	Assessment Availability	47
4.9	Assessment Objectives	48
4.10	AO weightings	49
4.11	Quality of Written Communication	50
5	Technical Information	51
5.1	Making Unit Entries	51
5.2	Making Qualification Entries	52
5.3	Issue of Results	52
5.4	Grading	53
5.5	Enquiries about Results	53
5.6	Shelf-Life of Units	53
5.7	Unit and Qualification Re-sits	54
5.8	Guided Learning Hours	54
5.9	Code of Practice/Subject Criteria/Common Criteria Requirements	54
5.10	Disability Discrimination Act information relating to this specification	54
5.11	Arrangements for Candidates with Particular Requirements	55
5.12	Classification Code	55

6	Coursework Administration/Regulations	56
6.1	Supervision and Authentication	56
6.2	Avoiding Plagiarism	56
6.3	Submitting marks to OCR	57
6.4	The Assessment Evidence Grids	57
6.5	Standardisation and Moderation	57
6.6	Centre accreditation	58
6.7	Minimum Coursework Required	59
6.8	Instructions for Marking	59
6.9	Administering Portfolio Assessment and Moderation	60
6.10	OCR Repository	60
7	Other Specification Issues	61
7.1	Overlap with other Qualifications	61
7.2	Progression from these Qualifications	61
7.3	Key Skills Mapping	62
7.4	Spiritual, Moral, Ethical, Social, and Cultural Issues	63
7.5	Sustainable Development, Health and Safety Considerations and European Developments	63
7.6	Avoidance of Bias	63
7.7	Language	63
7.8	Status in Wales and Northern Ireland	63
7.9	Citizenship	64
Appendix A: Performance Descriptions		65
Appendix B: Coursework Assessment Criteria and Amplification for Criteria		68
	Unit G380 - Assessment Evidence Grid	68
	Unit G381 - Assessment Evidence Grid	70
	Unit G382 - Assessment Evidence Grid	72
	Unit G383 - Assessment Evidence Grid	74
	Unit G384 - Assessment Evidence Grid	76
	Unit G385 - Assessment Evidence Grid	78
	Unit G386 - Assessment Evidence Grid	80
	Unit G387 - Assessment Evidence Grid	82
Appendix C: Guidance for the Production of Electronic Coursework Portfolio		84

Vertical black lines indicate a significant change to the previous printed version.

1 About these Qualifications

This booklet contains OCR's Advanced Subsidiary GCE and Advanced GCE specifications in Performing Arts for teaching from September 2013.

The specifications build upon the broad educational framework supplied by the Qualification and Subject Criteria (QCA, DCELLS and CCEA, 2002) and employ an investigative and problem-solving approach to the study of the subject. In addition to providing a suitable route for progression for candidates completing GCSE Drama or Expressive Arts, the course of study prescribed by these specifications can also reasonably be undertaken by candidates beginning their formal education in the subject at post-16 level. Progression through the Advanced Subsidiary GCE and Advanced GCE may provide a suitable foundation for study of the subject, or related subjects, in further and higher education.

Key Skills are integral to the specifications and *the main* opportunities to provide evidence for the separate Key Skills qualification are indicated.

1.1 The AS GCE

The Advanced Subsidiary GCE is both a 'stand-alone' qualification and also the first half of the corresponding Advanced GCE. The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study (both in terms of teaching time and content) of the corresponding two-year Advanced GCE course, i.e. between GCSE and Advanced GCE.

The AS GCE is made up of **three** units which form 50% of the corresponding six-unit Advanced GCE.

The skills, knowledge and understanding required for the first half of an Advanced GCE course are contained in the 'Advanced Subsidiary' (AS) units. The level of demand of the AS examination is that expected of candidates half-way through a full Advanced GCE course of study.

1.2 The Advanced GCE

The Advanced GCE is made up of **three** units at AS and **three** further units at A2.

The skills, knowledge and understanding required for the second half of an advanced GCE course are contained in the 'A2' units. The level of performance expected, therefore, reflects the more demanding Advanced GCE material, including the higher-level concepts and a requirement to draw together knowledge and skills from across the course. The precise pattern across AS and A2 reflects the nature of individual subjects.

The combination of candidates' attainments on the relatively less demanding AS units and relatively more demanding A2 units lead to an award at Advanced GCE standard.

1.3 Qualification Titles and Levels

These qualifications are shown on a certificate as:

- OCR Advanced Subsidiary GCE in Performing Arts.

- OCR Advanced GCE in Performing Arts.

All qualifications are Level 3 in the National Qualification Framework (NQF).

1.4 Aims

Both specifications in Performing Arts aim to encourage candidates to develop broad skills, knowledge and understanding of the performing arts sectors. The term vocational is used to characterise learning approaches and activities that are work-related – in other words reflecting the current working practices, constraints and preoccupations of professionals in the performing arts industry. All specifications aim to prepare candidates for further study or training in performing arts related occupations. To this end, candidates are to have opportunities to develop appropriate materials (such as portfolios, show reels, photos or audition pieces) that support progression.

The aims of these specifications are to encourage candidates to develop knowledge, skills and understanding of:

- Technique and approaches required in one or more performing arts areas of study
- Working methods linked to industry practice
- How their own skills and aptitudes could be best employed in further study and/or work within related sectors
- Breadth of sector through exploring its products and processes
- Outcomes of industry practice in terms of people, products, services and contexts
- Social, historical and cultural influences.

In addition, the aims of these specifications are to develop ways of working that encourage candidates to:

- Develop their skills, technique and work attitudes to a standard that allows progression to further training or work;
- Apply working methods used by professionals as individuals and in teams as well as with audiences and commissioners;
- Independently explore through creative and reflective experimentation how meaning is communicated;
- Emphasise practical independence, self-management and improving performance over time.

Both specifications aim to support progression to courses that are either general or multi-disciplinary throughout, start general and become more specialist, or maintain a single focus throughout.

1.5 Prior Learning/Attainment

Candidates entering this course should have achieved a general educational level equivalent to Level 2 in the National Qualifications Framework, or Levels 7/8 of the National Curriculum. Skills in Numeracy/Mathematics, Literacy/English and Information and Communication Technology will be particularly relevant. However, there is no prior knowledge required for this specification. Prior study of the GCSE in Performing Arts may be of benefit to some candidates, but is not mandatory.

2 Summary of Content

2.1 AS Units

Unit G380: *Investigating performing arts organisations*

- Types of arts organisations and the range of 'products' produced
- Job roles within performing arts organisations
- Investigating a specific role within an organisation.

Unit G381: *Professional practice: skills development*

- Production of a plan for skills development
- Identification and rehearsal of appropriate technical operations or pieces from existing repertoire
- Participation in the presentation of a performance to an audience

Either:

Unit G382: *Professional practice: performance*

- Selection and preparation of appropriate material for an audience
- Development and application of skills for performance
- Preparation for performance
- Performance in a production
- Safe working practices

Or:

Unit G383: *Professional practice: production*

- The work of the chosen production role
 - Creation of a design for performance
 - Realisation of a design for a product
[for costume, mask, prop, puppet or set]
 - Contribution in a production role during performance
[for lighting, make-up, sound or stage management]
 - Presentation of work in a group meeting
 - Safe working practices
-

2.2 A2 Units

Unit G384: *Getting work*

- Effective self-promotion
- Attitudes and survival skills
- Management of practical resources

Unit G385: *Exploring repertoire*

- Researching stylistic conventions
- Interpretation of repertoire
- The production process

Either:

Unit G386: *Producing a showcase*

- Selection and preparation of material
- Development of performance skills
- Presentation of work
- Application of the creative process

Or:

Unit G387: *Production demonstration*

- A production role in response to a brief
 - Development of production skills
 - Production of a final product/practical application in a performance
 - Demonstration of production skills in practical work
-

3 Unit Content

3.1 AS Unit G380: *Investigating performing arts organisations*

This unit will help candidates understand how ‘the business’ works and the range of roles within an organisation. In order to do this, candidates will study the scope of performing arts industries and the way in which they operate. The businesses may be performance-based or production-based; they may target a generic application of the business or a specific area appropriate to a particular community or society.

Candidates will produce a case study of **two** contrasting organisations (between **2000** and **3000** words) and an individual presentation that investigates **one** particular role within **one** of the organisations.

Types of arts organisations and the range of ‘products’ produced

Understanding how businesses operate is very important as it will give candidates an insight into the opportunities available in Performing Arts and the skills needed in order to consider embarking on a career in this sector. Candidates need to study **two** contrasting businesses in the performing arts sector to see how they operate and what products and services they provide, for example:

- theatres;
- arts centres;
- design services;
- dance schools;
- set construction companies;
- lighting equipment companies;
- stage schools;
- touring companies.

If candidates do not have access to these in the local area, they could investigate such organisations through the Internet.

There is an enormous range of venues where performing arts ‘products’ are offered. These include:

- theatres;
- concert halls;
- cinemas;
- rock music venues;
- arts centres;
- community-based venues, e.g. schools, halls, streets and town squares, parks;
- entertainment venues, e.g. cruise ships, holiday camps, clubs (music, comedy night, leisure centres etc.);
- sports stadia;

-
- restaurants;
 - shopping malls.

These businesses produce a huge range of products and services, including:

- music, drama, dance – from media performance and live events to backing-tracks and pop videos;
- stand-up, pop concerts and DJ events;
- entertainment such as ice shows, variety and circus;
- promotional services, e.g. fixers, publicity agents, lifestyle consultants;
- technical and support services, e.g. lighting design, sets to stages, rigs, pyrotechnics, administration.

Candidates need to know whether the organisations they are studying are *for-profit* (commercial businesses such as clubs, West End theatre, facilities houses) or *not-for-profit* (subsidised by public money, sponsorship or benefactors).

Job roles within performing arts organisations

Candidates need to understand how organisations rely on the effective deployment of people and resources, and need to study the job roles that exist in the **two** contrasting organisations they have investigated. The range of jobs includes:

- management and administration, e.g. venue managers, administrators, fundraisers, managers, producers, agents;
- marketing, e.g. marketing manager, publicity assistants, promoters, market researchers;
- performance, e.g. directors, actors, choreographers, dancers, conductors, musicians, DJs;
- production, e.g. designers, stage crew, carpenters, wardrobe assistants, roadies, stage managers;
- technical, e.g. technical director, stage manager, animatronic artists, lighting technicians, recording engineers, prostheticians, sound technicians.

Investigation of a specific role within an organisation

Each organisation depends on every person taking responsibility for his/her particular role in the business. Candidates need to select **one** role from *either* of the organisations they have studied. Candidates need to give careful thought to which is the most suitable role to investigate. It is best if the role candidates study is related to their own skills and interests as this will provide insight into the progression opportunities available to them.

There are many questions that candidates might wish to ask the person who is doing the job, for example:

- What qualifications do you need?
- What training is available to do the job?
- Who do you report to?
- What are the pay and conditions like?
- Is it helpful to be a member of a trades union or professional association?
- What are the challenges of the role?

-
- What opportunities are there for progression?
 - What are the social and cultural dimensions of the organisation?

Candidates could ask these questions face-to-face, by letter, e-mail or Internet discussion using organisational websites.

3.2 AS Unit G381: *Professional practice: skills development*

There are **two** main foci of the Performing Arts industry: *performance/creative development* (for all performers) and *production* (for all technical disciplines). In this unit candidates have the opportunity to follow *either* of these **two** pathways as they develop their professional practice and explore new skills in their specialist art form or technical area using existing repertoire.

If candidates are following the *performance* pathway, e.g. musician, dancer, actor, music technologist, DJ, entertainer, composer, choreographer, songwriter, they evaluate the level and range of their technical skills and identify exercises, activities and pieces that will help to develop and extend their abilities. In some art forms, graded examinations are available and candidates may find it useful to assess their abilities in relation to these as they may provide guidance and direction in planning their progress.

If candidates are following the *production* pathway, e.g. lighting engineer, make-up artist, sound technician, stage manager, theatre designer, they identify their skills and experience in operations that support and enrich performance work and outline opportunities for the acquisition of knowledge and experience in their area of interest.

Developing skills requires a dedicated approach and candidates need to be willing to practise regularly, review their progress and accept feedback on the quality of their work. The level of difficulty of the work will increase during the unit. If candidates are on the *performance* pathway, they will take part in performances in both lead and supporting roles. If candidates are on the *production* pathway, they will develop their skills to a level where they can undertake projects of mounting complexity with increasing independence. In both pathways, candidates learn to co-operate with others and adopt working methods that are consistent with the health and safety of all concerned.

Candidates will produce a skills-development plan (to include a record of repertoire, roles and techniques attempted and skills achieved), appropriate evidence of **three** pieces of work, e.g. DVD, artefact, documentation, show reel; (**two** of these pieces will consist of work in progress but largely complete, **one** piece will be complete) a commentary on how these examples show candidates' skills development and an observation report on how these examples show their skills development by an appropriately-skilled observer.

Production of a plan for skills development

Regardless of which pathway they are following, candidates need to be honest and realistic about their current level of technical skills and record them at the start of the unit. To develop these skills, candidates need to set targets so that they can monitor their progress. Candidates need to outline knowledge or techniques they wish to acquire, processes or equipment they wish to understand and operate or set pieces that they would like to perform. Success will be dependent on the adoption of a dedicated and well-planned approach. Candidates need to show that they understand the planning process and are able to:

- take stock of their skills and identify their strengths;
- identify skills that they need to acquire or develop;
- develop a realistic timescale to work to;
- adjust their plan in response to advice and feedback on their progress.

During this unit candidates need to review their technical skills and the way in which they are developing. Candidates need to keep a record of their work as it progresses and use this as the basis for the written commentaries that they submit in their portfolio. Candidates also need to consider the comments on their work on the observation sheets from their teacher or other professionals.

The skills-development plan needs to:

- be in a suitable format, e.g. diary, log, notebook, visual material which can be used to illustrate the process and make the document easier to maintain;
- include an account of the development process by including details of the candidate's: initial skill level, learning sessions attended, practice undertaken, repertoire encountered, feedback given, progress made;
- show that candidates are able to use basic technical terms;
- demonstrate that candidates are able to: evaluate progress; take advice; make adjustments where necessary.

The plan needs to be a realistic and useful document which will encourage candidates to develop their evaluative skills.

Identification and rehearsal of existing repertoire (performance) OR technical operations (production)

Exploring repertoire gives candidates the opportunity to practise their skills, encounter new technical challenges and learn about different styles and genres of performance and staging conventions. This increases candidates' knowledge and awareness of their art form or technical discipline, and broadens their experience.

Most performing arts activities involve working with others, often under direction, and this will be an important part of candidates' work. Candidates need to:

- identify appropriate technical operations or repertoire pieces from their personal skills-development plan;
- work regularly and appropriately to develop their skill level;
- accept and use feedback on their practice;
- understand and use technical language in the professional context;
- contribute to group/ensemble work;
- be fully aware of the health and safety requirements of their work;
- maintain helpful and supportive working relationships with others.

Dance development

In technique classes for all genres candidates need to develop:

- correct body alignment;
- good centring;
- appropriate use of weight;
- co-ordination;
- movement accuracy;
- movement memory;

-
- spatial clarity;
 - range of dynamics;
 - fluency;
 - phrasing of movement;
 - musicality;
 - rapport;
 - stamina.

The health and safety aspects of classes and care of their body – candidates need to understand the importance of:

- preparation (warming up);
- conclusion (cooling down);
- wearing the right clothes;
- working properly to avoid injury.

Candidates need a basic knowledge of anatomy and physiology so they can understand some of the demands they are making on their body and how to avoid injuries.

Candidates need to appreciate that, in performance, their expressive qualities and how they communicate feelings and ideas to an audience are as important as technical accuracy – in other words, not only ‘what’ they are doing, but also ‘how’ they are doing it.

Design and technical theatre development

Candidates need to learn about:

- health and safety practice:
cable-routing,
set-construction and security,
matters relating to the safe use of electrical equipment,
placement and rigging of light and speakers, etc.;
- lighting systems and console operation:
lamp types and usage,
cabling,
cue sheets,
lighting plots,
fades,
transitions,
effects,
gels, etc.;
- sound systems and console operation:
microphone types and placement,
cabling,
speaker selection and placement,
EQ and effects,
editing and using tape/CD extracts, etc.;
- stage, costume and make-up:
design reference/source material,
design presentation,
audience sight-lines,

construction of props and flats,
backstage operations, etc.

Drama development

Candidates need to develop:

- movement skills of:
co-ordination,
control,
projection,
dynamics,
spatial awareness,
body awareness,
gesture,
expression,
characterisation,
style,
mask work,
using set and props;
- vocal skills of:
control,
rib-reserved breathing,
range,
clarity,
tonal quality,
projection from the diaphragm,
interpretation,
expression,
characterisation;
- improvisational skills where physical and vocal skills are used to develop characterisation and situations, to experiment with text-based material or stimuli;
- anatomy related to movement and vocal demands made on the actor;
- health and safety practices related to:
movement warm-up,
vocal preparation,
relaxation techniques,
posture,
skills involved in specialist dramatic areas such as prop handling.

Music development

Candidates need to develop:

- performance techniques:
timing,
expression (dynamics),
phrasing,
accuracy,
intonation,
interpretation,
communication with the audience;
- technical skills and knowledge:
reading,
tuning,
instrumental manipulation,

various scales,
arpeggios,
exercises;

- health and safety practice:
posture,
relaxation and breathing,
caring for their instrument or voice,
sensible practising to avoid RSI,
using electrical equipment safely;
- teamwork:
preparing for rehearsals,
listening and interacting with other members of performance groups.

Music technology development

Candidates' emphasis may be on *either* the creative applications and uses of music technology or the acquisition of technical and craft skills, depending on which pathway they are following. Candidates need to develop:

- technical skills and knowledge:
uses of MIDI keyboards,
sound modules,
sequencing packages,
studio recording equipment;
- application of music technology:
either to create particular effects *in support of* performance,
or to create particular effects *as* performance;
- health and safety practice:
safe working approaches to the use of equipment,
studio discipline,
procedures for setting up live performance,
carrying equipment,
storage of equipment etc.;
- teamwork:
ability to work with music technology in a group setting,
realising the importance of solo and ensemble work.

Stage management

Candidates need to learn about:

- the different responsibilities required for events in different art forms, e.g.
dance,
musical theatre,
plays etc.;
 - how to co-ordinate the whole production team, allocate jobs and responsibilities, demonstrating an understanding of the function of the various roles and demonstrating they can use different forms of communication relevant to the roles;
 - the role of the Stage Manager in rehearsals, e.g. to prepare and use stage management documents such as:
prompt copy,
record blocking and cues,
call sheets,
rehearsal notes,
-

props setting etc.;

- how to support the production process and draw up production schedules and set and meet deadlines, e.g.
prepare rehearsal room,
respond to instructions from the Director,
locate properties and substitute-props,
respond to rehearsal requirements,
produce appropriate documentation;
- the legal framework within which performing arts industries operate, e.g.
Health and Safety at Work Act (1974),
ABTT codes and practices,
risk assessments,
basic first aid,
contractual requirements,
Performing Rights Society (PRS) returns.

Participation in the presentation of a performance to an audience

Candidates' skills-development plans need to outline a wide range of technical procedures or performance pieces that they work on during this unit. Candidates are given the opportunity to participate in live-performance events of existing repertoire where they provide the lead role in **one** piece or extract and a supporting role in other work, as required by their group or production crew. Candidates need to show that they are able to:

- prepare thoroughly for the presentation;
 - contribute to group/ensemble or crew/team work;
 - take a lead and supporting role in the presentation of a performance to an audience.
-

3.3 AS Unit G382: *Professional practice: performance*

This AS level unit is optional and is externally assessed by a visiting OCR examiner. This unit is for candidates following a performance pathway.

In Unit G381: *Professional practice: skills development* candidates acquired and developed practical skills in their specialist area. Candidates will now apply these in their professional practice as they work to put on a group performance based on existing repertoire. This will be a 'live' piece of performance work where candidates will aspire to professional standards as they perform as part of a group in front of an audience.

The performance piece will be selected by the group with guidance. Candidates will perform an existing piece, e.g. dance performance, musical, scripted play etc. but they will adapt the piece to suit the range of performance skills they have available in their group. Everyone in the group will, individually, keep a working diary of the process (which will also include details of safety procedures). **This evidence will be sent to the examiner 14 days in advance of her or his visit and needs to clarify any issues that may not be obvious from the presentation.**

The performance will normally consist of the whole of the chosen piece, although if the group consists of only a few people, candidates may perform a significant extract from it. Whatever the size and composition of the group, the length of the performance must be appropriate to the nature of the piece and allow each performer adequate exposure of his or her particular role. There is no prescribed maximum playing time but candidates should avoid losing the impact of the performance by performing a piece that is over-long. Similarly, if the piece is very short, candidates may not be able to demonstrate the full extent of their skills.

Before the performance, the external examiner will meet with the performing group to discuss the work. (S)he will already have looked at the candidate's working diary in advance. Candidates will be allowed to refer to their working diary in this group meeting before the performance where the visiting examiner will ask questions to clarify the nature of the work.

Although the performance of work in this unit is undertaken *as a group* and the evidence produced for the working diary is *individual*, please note that **candidates are assessed individually and there is no overall mark for the group. Also there are no marks awarded for the pre-performance discussion in itself.**

Selection and preparation of appropriate material for an audience

It is important for candidates to work with the teacher to select their performance work carefully so that each member of the group is given an opportunity to demonstrate his/her skills in performance. The appropriateness of the work is also essential when identifying the potential audience and type of venue.

Candidates need to consider the requirements of types of scripts and work out the typical approach to the audience in them, e.g. genre, performing styles, *mise en scène* etc. Candidates need to work out the role of the presenter or character or instrumentalist in relation to the type of audience and analyse the techniques used.

Candidates need to develop and apply techniques to create an appropriate approach to their audience, e.g. entertaining, informing, persuading, legitimising, seducing, building on trust, informing, stimulating, flattering, demonstrating, gratifying, reassuring, etc.

This involves:

- conducting research to identify style and possible material;
- trying out different works and making a list of potential material candidates intend to use;
- considering production aspects and possibilities, staging resources, budget etc.;

-
- organising auditions, agreeing roles etc.;
 - liaising with other organisations and venues.

The type of work will also depend on the physical resources, e.g. a play is more appropriate if the entire group has skills and interest in acting. Similarly, a dance performance may be suitable if the group consists of dance specialists. Candidates may combine more than **one** art form in their performance if they wish.

Candidates need to provide evidence of their developing skills and competencies in a 'working diary'. This can include annotated sketches, photographs, screenshots, samples of dialogue, musical notation, dance notation, studio plans, location setups, different versions of soundtracks, etc. which illustrate the approach and techniques chosen.

Candidates also need to know the production aspects of performance and, where possible, work with others following the *Production* pathway in Unit G383: *Professional practice: production*. They will form the production members of the group and the experience of working as a whole team is essential in ensuring the experience reflects industry practices. If there are no candidates on the *Production* pathway candidates will need to work closely with the technical staff within the centre to put on their performance.

Development and application of skills for performance

To be successful in the performing arts industry, work needs to be of a high professional standard. To achieve this, candidates need to prepare and develop their skills thoroughly. When practising, candidates need to constantly reflect on their progress, apply appropriate techniques and seek guidance and feedback when necessary. This practice is inherent in this field of work. Candidates must set out and develop their own skills-development and practice programme, which candidates will then apply to the wider aspects and types of work in the performing arts.

It is important that candidates approach their work in a professional manner. This includes:

- rehearsing, practising: sharing with others;
- physical and technical preparation: ensuring personal health and safety and developing control of equipment at all times;
- using technical language to communicate;
- demonstrating that they can work safely and effectively at all times.

Applying professional standards of performance

When working with the *voice*, candidates need to develop an awareness of how to correct common problems with speech such as:

- unclear diction or lack of speech clarity;
- over-emphasis, explosive consonants and over-enunciation;
- losing, or dropping, the ends of words;
- lack of mobility in the face, jaw and lips;
- clipped vowels;
- breathiness and devoicing consonants;
- excessive resonance or an over-emotional quality;
- sibilance;
- accent/accent reduction.

Candidates need to understand and apply in their performance:

- breath control;
- pacing;
- timing;
- rhythm;
- inflection;
- effective use of the microphone.

When working with *musical instruments*, candidates need to develop an awareness of how to control the effects of their instruments by:

- checking levels;
- controlling distance and creating depth;
- enhancing sound-using technology.

Candidates need to understand and apply in their performance:

- pacing;
- timing;
- rhythm;
- inflection;
- effective use of the microphone(s).

When working with their *body*, candidates need to develop an awareness of how to enhance their body language and deportment by:

- using mirrors;
- practising expression;
- practising gestural codes.

Candidates need to understand and apply in their performance:

- pacing;
- timing;
- rhythm;
- spatial awareness;
- proxemics.

Preparation for performance

All performances involve preparation/planning and teamwork. These differ depending on the candidate's role. Candidates need to understand, and take part in, this process in areas that are relevant to their role in the performance. As performers candidates need to:

- identify their role in the performance and know what this entails;
- understand how this interrelates with others;

-
- check, and keep to, the rehearsal schedules making note of key dates such as technical and dress rehearsals;
 - understand how to prepare prior to performance;
 - be prepared to make changes through new ideas developed during rehearsal;
 - familiarise themselves fully with the performance space, making allowances for any constraints.

In the 'working diary' candidates need to show how they have gone about the preparation of their performance from initial decision-making to performing the work.

Candidates will also be asked to take part in a group meeting with the visiting OCR examiner *before* the performance.

In the group meeting, candidates will be given the chance to talk specifically about the role they have taken within their group. Firstly, however, the examiner will ask some general questions about the following aspects of the work:

- the style of the piece;
- the way candidates have interpreted the piece (including reference to any cuts they may have made);
- the way candidates rehearsed the piece;
- the performance space;
- the intended audience;
- health and safety aspects of the candidate's working practice.

Candidates need to consider the following very carefully when compiling their diary:

- investigation and research;
- development of own skill and understanding of the performance process;
- rehearsal;
- performance.

Performance in a production

There needs to be a strong sense of professionalism in candidates' work and the way in which they adapt to work with others. Teamwork is a key factor in a successful performance and involves demonstrating appropriate and effective interaction with everyone involved in order to support the unity and coherence of a production. During the performance candidates need to be able to:

- take responsibility for their personal belongings;
- be appropriately prepared to perform, e.g. warmed up, checked equipment;
- produce rehearsed material with accuracy and control;
- respond to instructions;
- observe health and safety procedures.

Safe working practices

Candidates need to demonstrate, through good practice, that they can use equipment, tools and technology safely and that they are fully aware of the requirements of current legislation. This will include consideration of:

-
- use of electrical equipment;
 - studio and location safety measures.
-

3.4 AS Unit G383: *Professional practice: production*

This AS level unit is optional and is externally assessed by a visiting OCR examiner. This unit is for candidates following a production pathway.

In this unit candidates will learn about the production aspects of performance and will apply, in their work, the skills acquired in Unit G381: *Professional practice: skills development*.

Candidates will work on a performance project with those candidates undertaking Unit G382: *Professional practice: performance*. If there are no candidates in the centre following this pathway, candidates may work with another (non-examined) group of performers in the centre. This will be 'live' performance work where candidates will be involved, as part of a group, in undertaking a *production* (not *performing*) role in **one** of the following areas:

- costume;
- lighting;
- make-up;
- masks;
- props;
- puppets;
- sets;
- sound;
- stage management.

If a candidate's skill is **not** listed here, please contact OCR for additional arrangements to be made.

The performance piece will be selected by the group with guidance from the teacher and in consultation with the performers. It is envisaged that candidates will choose to work in producing a scripted play, musical, dance performance etc.

Everyone in the group will, individually, create their design portfolio. **This evidence will be sent to the examiner 14 days in advance of her or his visit and needs to clarify any issues that may not be obvious from the presentation.**

Before the performance, the external examiner will meet with the production group to discuss their work. (S)he will already have looked at the candidate's design portfolio in advance. Candidates will be allowed to refer to their design portfolio in the group meeting before the performance where the visiting examiner will ask questions to clarify the nature of their work.

Candidates will be given opportunity to present their production/design portfolio and the realisation of their design for their product (a costume, mask, prop, puppet or set), *or* to discuss the way in which they will apply their design in their participation in the performance (in lighting, make-up or sound).

Although the performance of work in this unit is undertaken *as a group* and the evidence produced for their design portfolio is *individual*, please note that **candidates are assessed individually and there is no overall mark for the group. Also there are no marks awarded for the pre-performance discussion in itself.**

The work of the chosen production role

Candidates need to understand the nature of the work of their chosen production role and undertake the tasks required to fulfil this role in performance. Candidates also need to be aware of the performing aspects and to work with performers. The experience of working as a whole team is essential in ensuring their experience reflects industry practices.

In this unit candidates will have the opportunity to use the skills acquired in Unit G381: *Professional practice: skills development* and apply them in a production setting. The key to a good production is self-awareness and an awareness of other roles to enhance the whole performance.

This involves:

- conducting research to identify the nature of work for the role;
- understanding how the work interrelates with other aspects of production;
- making a list of work to be carried out;
- considering performing aspects and resources;
- understanding about industry-standard documentation required for the role;
- liaising with other organisations and the venue.

Creation of a design for performance

To be successful in the Performing Arts industry candidates' work needs to be of a high professional standard. To achieve this, candidates need to prepare and develop their skills thoroughly. For their design, candidates need to apply techniques that are common practice in the industry by producing *design schemes* that can also be understood by other members of the production team. It is important that candidates approach their work in a professional manner.

Candidates need to:

- apply design conventions and techniques;
- consider the type of work, e.g. text, choreography, music etc.;
- read text or understand the needs of the performance work;
- undertake research and experimentation;
- consider the variety of staging formats and the implications of the location of audience in relation to the stage space;
- establish design requirements through working with the director and in a rehearsal environment;
- investigate sources for buying, hiring or borrowing equipment;
- produce scale-drawings;
- consider the interrelationship between design and other performing elements, e.g. lighting, costume etc.;
- apply safe working practice at all times;
- apply technical language in communication.

Much of the work for this unit will differ depending on the production role candidates select.

Costume

Candidates choosing this production role need to:

- design a costume for **one** character in the performance project;
- produce a designer's working-notebook;
- compile a character analysis;
- familiarise themselves with, and apply, industry-standard design methods;
- understand measurements and scaling;
- recognise various fabrics, select the most appropriate for the costume and provide examples of swatches;
- understand standard symbols;
- work out costings and keep to a budget;
- consider and implement health and safety procedures at all times.

Candidates are allowed guidance and support in the actual making of the costume.

Lighting

Candidates choosing this production role need to:

- apply lighting-design techniques by considering combinations of:
 - frontlight, backlight, toplight, sidelight;
 - achieving visibility and directing attention through variations in level, colour, positioning and timing;
- understand lighting equipment and various systems;
- understand colour-mixing theory;
- use basic lighting effects;
- use lighting equipment safely;
- consider and implement health and safety procedures at all times.

Candidates' role in the operation and rigging of the lighting design will be supported by a team during performance.

Make-up

Candidates choosing this production role need to:

- understand the principles of make-up artistry;
- produce a design for **one** character for the performance;
- understand anatomical aspects – bones, structure of face, features, head etc.;
- explore product types – liquid, pancake, greasepaint, powder etc.;
- understand and apply effects – false eyelashes, latex etc.;
- familiarise themselves with materials – pencils, combs, sponges, brushes etc.;
- consider and implement health and safety procedures at all times.

Candidates are allowed guidance and support in the actual application of their make-up design.

Props

Candidates choosing this production role need to:

- produce a fully worked-up design for **one** prop;
- understand the principles of prop design and making;
- apply industry conventions and practices;
- produce a storyboard showing key moments when the prop is used in performance;
- analyse the purpose of the prop in performance;
- understand and make use of materials for the prop, e.g. wood, metal, foam, rubber;
- work out costings and keep to a budget;
- consider and implement health and safety procedures at all times.

Prop making is about designing and making an item of prop for performance. If the performance project does not allow ample opportunity for exploring 'period props', the teacher is allowed to make her/his own selection.

Candidates are allowed guidance and support in the actual making of the prop.

Puppets and masks

Candidates choosing this production role need to:

- produce design ideas for a puppet *or* mask that forms part of a whole set and also describe the style of the remaining puppets *or* masks in the set;
- identify type and style of the puppet *or* mask;
- understand historical development of puppetry *or* masks in performance;
- produce a sketchbook of design ideas;
- explore materials and provide examples of relevant types;
- produce a storyboard showing key moments when puppets *or* masks are used in performance;
- work out costings and keep to a budget;
- consider and implement health and safety procedures at all times.

If the performance project does not allow ample opportunity for exploring the use and design of puppets or masks, the teacher is allowed to use her/his own judgment in the selection of performance material.

Candidates are allowed guidance and support in the actual making of the puppet or mask.

Sets

Candidates choosing this production role need to:

- produce a set design for the performance project;
- produce storyboards showing key moments;
- produce a design working-notebook to support the creation of the work;
- use appropriate means of communication to produce designs;
- understand scaling, measurements and symbols;

-
- work out costings and keep to a budget;
 - provide examples of the set painting;
 - consider and implement health and safety procedures at all times.

Candidates are allowed guidance and support in the actual construction of the final scale-model of the set.

Sound

Candidates choosing this production role need to:

- produce appropriate material, e.g.
sound cue synopsis,
equipment list,
schematic diagrams,
plans of speaker placement etc.;
- plot sound cues;
- understand sound systems, e.g.
sound sources,
mixers,
amplifiers,
speakers;
- understand sound equipment, e.g.
digital, analogue,
balanced equipment,
unbalanced equipment,
types of connectors,
midi controls etc.;
- understand the use of sound effects;
- understand the direction and quality of sound, e.g.
speaker placement,
panning,
volume;
- consider and implement health and safety procedures at all times.

Candidates' role in the operation and rigging of the sound design will be supported by a team during performance.

Stage management

Candidates choosing this production role need to:

- understand the variety of responsibilities required for events in different art forms, e.g.
dance,
musical theatre,
plays etc.;
- work, with guidance, to co-ordinate the whole production team, allocate jobs and responsibilities, demonstrating an understanding of the function of the various roles and demonstrating that they can use different forms of communication relevant to role;
- prepare and use stage management documents, e.g.
prompt copy,
record blocking and cues,
call sheets,

rehearsal notes,
props setting etc.;

- support, with guidance, the production process and draw up production schedules and set and meet deadlines, e.g.
prepare a rehearsal room,
respond to instructions from the Director,
locate properties and substitute-props,
respond to rehearsal requirements,
produce appropriate documentation;
- support, with guidance, different types of performance work, e.g.
carry out role,
analyse and respond to production requirements,
assist in the get-in and get-out,
undertake hire and return of properties etc.;
- apply relevant regulations for the performing arts industries, e.g.
Health and Safety at Work Act (1974),
ABTT codes and practices,
risk assessments,
basic first aid,
contractual requirements,
Performing Rights Society (PRS) returns.

Realisation of a design for a product (for costume, mask, prop, puppet or set)

The realisation of candidates' designs varies depending upon the production role chosen, but all will be completed as part of a team or with support. Candidates may demonstrate their product independent of any performance although it must be *used* in a performance.

The final realisation needs to demonstrate an application of techniques and be suitable to the candidate's initial aim.

Contribution in a production role during performance (for lighting, make-up, sound or stage management)

For any of the above production roles, candidates must make use of the design documents they created for the performance as part of a team. The above production roles can only be realised *during* the performance.

Candidates need to demonstrate competency and professionalism in their application and follow correct procedures at all times.

Presentation of work in a group meeting

Candidates will take part in a group meeting with the OCR examiner during her/his visit and prior to the performance. Candidates will also need to present their design portfolio and present their work, drawing attention to any detail or part of the process which they may want to discuss. In the group meeting, candidates will be given the chance to talk specifically about the production role they have taken within their group. Firstly, however, the examiner will ask some general questions about the following aspects of the work:

- the style of the piece;
- the candidate's vision and intentions for their work;
- the way candidates have developed their production skill to support the performance work;
- how candidates have created, shaped and realised their intentions;

-
- health and safety aspects of the candidate's working practice.

Safe working practices

Candidates need to demonstrate, through good practice, that they can use equipment, tools and technology safely and that they are fully aware of the requirements of current legislation. This will include consideration of:

- use of electrical equipment;
 - studio and location safety measures.
-

3.5 A2 Unit G384: *Getting work*

This unit helps candidates to learn more about current working practices in the business and will prepare them for further study or training in performing arts-related occupations. Candidates will have opportunities to discuss professional practice with people who currently make their living in performing arts and the opportunity to evaluate and learn from their experience. Candidates will explore and appraise their experience of 'getting work' and apply it as the basis of their own action planning.

The performing arts sector has a huge variety of vocational opportunities. Much of the work is based on short-term contracts or freelancing. In Unit G380: *Investigating performing arts organisations*, candidates studied the ways in which organisations work. This unit will show the other side of the coin – the flexible nature of freelancing and contract working. Candidates will be able to talk with – either live or via the Internet – artists, entertainers, performers and technicians who make their living as freelancers. People in this sector often develop a career as 'portfolio' workers, undertaking a range of jobs – arts administration, dance, music, drama or technical work. Being able to support yourself and promote your work are central skills to finding and getting work in the performing arts.

Getting work has **three** equally important aspects:

- self-promotion;
- attitudes and survival skills;
- managing practical resources.

This unit builds on the work candidates produced for Unit G380: *Investigating performing arts organisations*. It allows candidates to revisit the skills they have already developed and extend them to apply to their own professional development.

Candidates will produce a self-promotion pack, an outline of the range of work they consider possible during their first year as a professional and a written analysis and evaluation of their plan and self-promotion pack (**1000** words), including a strategy for future professional development and work.

Effective self-promotion

The most important part of getting work is that people know who you are and what you do. In the early stages, candidates may have to rely on their own skills of networking, and they will need to be a good resource manager to make the best of what they have. This includes:

- researching the market, gaining awareness of the social and cultural situation of their area, assessing where their skills would be most in demand;
- starting up and running their business, e.g.
money for classes or travel,
access to a computer/e-mail/Internet,
telephone;
- self marketing, e.g.
stationery,
CV(s),
brochure/photos,
record of work,
– candidates might produce some or all of this themselves;
- what sources candidates need in order to keep up-to-date, and as a means of finding work, e.g. journals;

-
- networking, making contacts and building working relationships on them, e.g. fellow professionals, agents, agencies, trade unions and professional organisations, community projects, workers' co-operatives, performance venues, local arts boards, Regional Development Agencies, National Lottery funding, trade magazines, and websites of any of these.

Candidates may wish to consider getting an agent if their work is mainly freelance, but this can be expensive and they need to have clear ideas about what they want the agent to achieve for them, and what financial arrangements they agree with him/her.

Attitudes and survival skills

Attitudes and survival skills are *vital*. Candidates need to know how working as a freelancer or contract worker affects their personal life, as this will help them separate work from personal time. Candidates need to be able to manage themselves. Candidates need to do some research into the working life-styles of freelance workers (either face-to-face, by correspondence or electronically) in order to explore what it is like to be a freelancer.

Candidates need to understand:

- that they will have to go where the work is, moving around or relocating if necessary;
 - the importance of personal discipline, e.g. ways to ensure they keep on task and meet deadlines;
 - how to maintain morale, e.g. how to make sure they can enjoy success without becoming over-confident, and how to deal with failures and rejections without losing self-confidence and personal drive;
 - the need to recognise the full range of skills they have, e.g. how they might use them in alternative ways if work is not going according to plan and they need to find additional sources of income;
 - that they need to continue to develop their skills, making time to improve their own technique and knowledge in their chosen and related fields;
 - the need to budget for investment in equipment, training, insurance as appropriate to their specialism.
-

As a freelancer or contract worker, candidates have to look after all their own finance and tax. Candidates need to be aware of what is a realistic budget (income and expenditure) when starting out (costs, self-marketing, agents) and when getting work.

This involves candidates managing themselves, and includes understanding of:

- different ways of freelancing –
alone,
pooling resources,
working as a collective;
 - the importance of planning and time-management;
 - networking – both for support and as a means of finding work;
 - the profile of employers for whom candidates wish to work and their expectations of their employees;
 - terms and conditions of contract work, time allocation, exclusivity clauses;
 - post-contract conditions;
 - costing work and realistic rates of pay;
 - basic financial and legal aspects –
opening a bank account,
insurance,
Income Tax and National Insurance,
reading a contract;
 - trades unions and professional associations appropriate to their area of work or the venue(s) where candidates undertake contract work, e.g.
Bectu,
Equity,
MU,
ISM,
Unison,
NATFHE,
ABTT,
and the range of services available to members of these unions;
 - meeting legal requirements, e.g. public liability requirements;
 - the range of training opportunities available.
-

3.6 A2 Unit G385: *Exploring repertoire*

In this unit, candidates on the *performance* pathway will work together with candidates on the *production* pathway in a company approach. This builds on the work in Unit G382: *Professional practice: performance* and Unit G383: *Professional practice: production*. If only **one** pathway is being followed in your centre, non-candidates may be brought in to provide the work from the absent pathway.

For this unit candidates will be expected to have already developed a level of skills and be expected to demonstrate effective professional practice in their working methods and in their **two** pieces of finished work.

Candidates will work as a company to produce or perform **two contrasting pieces of practical work**. This practical work will be based on **two** contrasting pieces from the huge repertoire of material available, **one** contemporary and **one** historical. This will allow creative opportunities whether candidates are on the *performance* pathway or the *production* pathway. Candidates will research the social, historical and cultural context of these pieces and explore the stylistic conventions involved in their performance.

Candidates will work as part of a team and, although they will manage their own area of responsibility, everyone in the team will need to understand the importance of group dynamics, communications skills, action planning and self-management as an industry worker. Through this, candidates will gain an understanding of the importance of on-going independent evaluation of the creative process in terms of aesthetic quality, technical standards, production costs and timescales and audience feedback. Candidates need to remember, however, that the mark for their assessment is based solely on the work that they produce within the group context.

This unit enables candidates to extend the practical skills developed in Unit G381: *Professional practice: skills development* and apply them to the requirements of the selected repertoire. This extends candidates' professional practice into new vocational areas and allows them to develop ideas through creative experimentation and research. It also supports progression to courses of a more specialist nature, directed at obtaining employment in the Industry.

Candidates will produce:

- a short written commentary (approximately **1500** words on each piece of repertoire) that shows their research into, and understanding of, the social, historical and cultural dimensions of the **two** styles they have studied and how they have used this knowledge in their practical work;
- a recorded evidence realisation (chaptered DVD) of **two** significant extracts from contrasting pieces (minimum of **20** minutes and a maximum of **45** minutes per extract) showing their ability to take responsibility for their own company role and their understanding of suitable approaches in response to direction.

Researching stylistic conventions

Candidates need to learn about styles and periods, social, cultural and historical influences and significant developments and practitioners. To help understand the demands of performing a piece of repertoire, candidates need to be familiar with the context in which the piece was created and the stylistic conventions of the genre.

Whether on the *production* or *performance* pathway, candidates need to understand the following aspects of performing arts repertoire:

- the range of different styles and periods, e.g. classical, renaissance, modern;
- social, cultural and historical contexts, e.g. the influence of the court, religious thought, politics, custom and tradition;
- significant developments, e.g. Naturalism, Romanticism, Modernism;
- significant performers/practitioners, e.g. Shakespeare, Eric Clapton, Martha Graham, Inigo Jones;
- the range of design approaches used in the past to produce performances of the repertoire studied.

Candidates need to understand a number of factors affecting repertoire including:

- the historical context;
- performance conventions;
- technical requirements;
- modes of adaptation for contemporary audiences.

In production workshops candidates need to learn some skills from a wide variety of options relevant to their single art form chosen. These could include such areas as:

- speaking verse (Shakespeare);
- physical theatre (Lloyd Newsom/D-V8);
- plainsong (church music);
- courtly dance (Galliard, Pavane);
- minimalism (Phillip Glass, Steve Reich);
- 'manners' (Restoration theatre);
- comic opera (D'Oyly Carte);
- ethnic/folk dance (tribal dance);
- stage management;
- set design;
- costume design;
- lighting design;
- sound engineering.

Candidates need to:

- research the historical context of **two** contrasting pieces;

-
- analyse the form and structure of the **two** works;
 - explore the performance, technical and production conventions relevant to the **two** works studied;
 - understand the potential of these **two** pieces for contemporary audiences.

Interpretation of repertoire

Once candidates know the conventions associated with their **two** pieces, they need to develop their practical skills in these areas. Candidates can choose either a *performance* pathway or a *production* pathway within which they have to plan and implement relevant technical aspects of the performance. Candidates need to develop skills relevant to the performance or production of these **two** works, and these need to be varied to cope with the demands of the contrasting material on which they are working. Candidates will not necessarily be equally good at all the skills, as they are quite diverse but, by working effectively as a team, they need to be able to make the most of their *collective* abilities through direction, action planning and feedback (teachers, peers, audiences).

The teacher will allocate each member of the group a role designed to ensure that a range of skills is covered and that each person can work to their strengths. There is ample scope to work in both pathways within the company approach.

The production process

The candidate's company needs to develop skills in realising the intentions of the **two** pieces. Depending on their job role, candidates need to:

- agree a realistic and workable schedule;
- apply stylistic conventions;
- rehearse the performance roles of the **two** pieces;
- plan and implement the technical requirements for the **two** pieces.

Candidates need to show that they are able to work effectively within the company. Candidates need to demonstrate:

- ability to carry out appropriate research;
- discipline in rehearsal and in performance and a willingness to co-operate and work as a team;
- ability to apply techniques and skills throughout the process;
- health and safety awareness and professional practice.

Note: Candidates must be clearly identified (in costume if appropriate) on any DVD evidence supplied.

3.7 A2 Unit G386: *Producing a showcase*

This A2 level unit is optional and is externally assessed by a visiting OCR examiner. This unit is for candidates following a performance pathway.

The Performing Arts Industry is highly competitive. Whether candidates are following the performance pathway or the production pathway, they need a high standard of practical skills to progress in the business. This unit provides candidates with the opportunity to develop professionally and demonstrate their mastery of appropriate performance skills using existing repertoire.

This unit is synoptic and allows candidates an opportunity to demonstrate the way in which their skills, knowledge and competencies have developed during the course. This unit is linked to Unit G380: *Investigating performing arts organisations* and Unit G384: *Getting work* which provide a professional/vocational context for the work. This unit further develops skills acquired in Unit G381: *Professional practice: skills development* and Unit G382: *Professional practice: performance*.

For this unit candidates will produce and present a Showcase and preparatory notes as described below. **This evidence will be sent to the examiner 14 days in advance of her or his visit and needs to clarify any issues that may not be obvious from the presentation.**

Although the performance of work in this unit is undertaken partly in a pair and the evidence produced for their preparatory notes is individual, please note that **candidates are assessed individually and there is no overall mark for the pair. Also there are no marks awarded for the pre-performance discussion in itself.**

Candidates will produce and present a Showcase (maximum **15** mins in total) containing **two** contrasting solo pieces chosen by them (from existing repertoire) and a duologue, duet, duo or *pas de deux* in which they perform with **one** other person. Candidates will also produce and present their preparatory notes (in written, oral, visual or electronic form) recording each stage of their preparation for this Showcase, including evidence of their supporting research. Candidates will discuss these with the visiting examiner before presenting their Showcase.

Selection and preparation of material

Part of the process of selecting material involves working to personal strengths and recognising personal weaknesses. It also involves choosing *appropriate* material. Candidates need to select, reject and explore potential material and, with guidance, use their judgement about its suitability. This may be based on personal interest and strengths, but should always demonstrate breadth and a well-developed awareness of social, cultural and historical influences. In this synoptic unit, candidates will be able to draw on their experience from previous units to help.

This involves:

- applying research and investigation skills – identifying intended material;
- trying out different works/ideas – making a short list of potential works and sources;
- making a list of final works candidates intend to prepare;
- identifying and obtaining additional material (props, music etc).

Candidates must select **two** contrasting solo pieces chosen by them and a duologue, duet, duo or *pas de deux* in which they perform with **one** other person which will all be presented to the visiting examiner. Candidates may concentrate on **one** specific discipline or their pieces may be in different disciplines.

Candidates need to provide evidence in their preparatory notes of the wider material they considered, along with reasons for their choices of the **three** pieces and what decisions were

considered when opting **not** to present other pieces. This preparatory material can be in written, oral, visual or electronic form. In the case of the group piece, candidates need to show clearly what their role in the decision-making process has been.

Development of performance skills

To be successful in the Performing Arts industry, agents and employers are looking for originality, and work of a high professional standard. To achieve this, candidates need to prepare and develop their work thoroughly. When preparing material, candidates need to use appropriate techniques and show a good understanding of what is intended. This involves applying skills that candidates will have developed in other units and other, more generic, skills, e.g. being able to adapt and change a given style quickly. Candidates also need to be able to look beyond the given material and explore their potential.

Candidates need to develop techniques and skills of working in a professional manner. These include:

- rehearsal and practise techniques – sharing with others, obtaining feedback and constructive criticism, developing confidence in own work and ideas;
- physical and technical preparation – having stamina and confidence is important, especially when faced with an audience; being in complete control of the equipment necessary for their presentation;
- understanding technical terms to communicate with others.

Presentation of work

There should be a strong sense of professionalism in the work. Candidates need to demonstrate that they have what is required to enter the business in their chosen field. This involves (depending on their chosen specialism) fluency, good technique, confidence, flair, individuality, variety, balance and contrast, communication skills, stylistic awareness, current technical knowledge, multi-tasking abilities and an awareness of health and safety. A longer list of relevant technical terms can be found in *Application of the creative process* below.

The Showcase needs to be professionally presented and should enable candidates to be seen at their best. Even though candidates are on the *performance* pathway, they must ensure that the technical requirements of their performance are fully considered. These include, as appropriate to their performance:

- sound amplification;
- lighting;
- set;
- costume;
- effects.

Most importantly, candidates need to demonstrate that they can work safely at all times and take account of the legal requirements affecting performing arts venues.

Candidates will have to discuss their working process with the visiting examiner before giving their performance. This discussion will be based on their preparatory notes, where candidates need to show how they have gone about the preparation for their Showcase. Candidates need to discuss how they have made informed decisions, how they went about deciding on their chosen material, their monitoring of progress, rehearsal methods, use of refinement, responding to feedback etc. Candidates need to consider the following **four** sub-headings very carefully when compiling their notes:

- investigation and research;
- improvisation and development of ideas;
- rehearsal and review;
- performance.

The assessment criteria refer to communication, stylistic awareness, accuracy and expression – all of which can be interpreted in different ways, depending on the art form. Therefore, candidates need to consider carefully the following words/phrases which may help when reviewing their work. These apply to **one** or more disciplines:

ability, accent, alignment, articulation, balance, body language, blocking, breathing, cadences, characterisation, clarity, climax, commitment, communication to audience, communication to others, colour, confidence, consistency, context, continuity, contraction and release, contrast, conviction, co-ordination, congruity, depth, diction, dynamics, eloquence, embouchure, energy, engagement, equipment used, expression, extension, facial expression, feel, fingering, flair, flexibility, floor work, fluency, focus, font, form, format, gestures, harmony, health and safety requirements, individuality, inflection, integrity, intonation, language, levels, line, melodies, methodology, modulation, mood, motifs, movement, musicality, musicianship, pace, patterns, period, phrases, phrasing, physiological control, placement of weight, posture, precision, presentation, rapport, realising design work, relaxation, repetition, rhythm, sensibility, silence, skill level, social historical and cultural awareness, space, stage presence, stamina, strength, structural awareness, style, tempo, tension, technical requirements, technique, texture, tilts, timbre, time, tone, tonguing, travelling, use of language, use of light, use of props, use of space, variation, vibrato, written word.

3.8 A2 Unit G387: *Production demonstration*

This A2 level unit is optional and is externally assessed by a visiting OCR examiner. This unit is for candidates following a production pathway.

As in *performance*, the standard of *production* skills required in the performing arts business is of a very high level. This unit gives candidates the opportunity to develop professionally and demonstrate their mastery of appropriate production skills.

This unit is synoptic and allows candidates an opportunity to demonstrate the way in which their skills, knowledge and competencies have developed during the course. This unit is linked to Unit G380: *Investigating performing arts organisations* and Unit G384: *Getting work* which provide a professional/vocational context for the work. This unit further develops skills acquired in Unit G381: *Professional practice: skills development* and Unit G383: *Professional practice: production*.

For this unit, candidates will produce work in response to a set brief created by their teacher. Candidates will use their production skills to work with candidates on the *performance* pathway to provide the technical aspects of a production. The work candidates produce will finally culminate in a demonstration of their skills in a *performance* context. Candidates have complete freedom to decide on the nature of the production, but their work should reflect industry practices and present them with significantly greater technical demands than the work they produced for Unit G383: *Professional practice: production*.

Candidates will also produce preparatory notes, as described below. Candidates will discuss these with the visiting examiner before the presentation of the work. **This evidence will be sent to the examiner 14 days in advance of her or his visit and needs to clarify any issues that may not be obvious from your presentation.**

Although the performance of work in this unit is undertaken *as a group* and the evidence produced for the preparatory notes is *individual*, please note that **candidates are assessed individually and there is no overall mark for the group. Also there are no marks awarded for the pre-performance discussion in itself.**

This unit is wholly externally assessed by a visiting examiner, who will assess the *Production* skills, in the context of the performance, and also the preparatory notes. Candidates will produce and present a practical demonstration to the visiting examiner of their production role in a performance context. Candidates will also produce and present their preparatory notes (in written, oral, visual or electronic form) recording each stage of their preparation for this production demonstration, including evidence of their supporting research. Candidates will discuss these with the visiting examiner before presenting their demonstration.

A production role in response to a brief

In this synoptic unit, candidates will draw on their experience from previous units, particularly Unit G383: *Professional practice: production*, to help them carry out their role whilst also applying professional practices. Candidates will be given a brief of considerably greater complexity than in Unit G383: *Professional practice: production*, and will be expected to demonstrate a mature response to the brief they are given.

This involves:

- responding to a set brief through conducting research and exploration techniques;
- trying out different works/ideas;
- identifying tasks and managing their role effectively;
- identifying and obtaining material or sources, e.g. fabric, props, music etc.

The nature of what candidates produce will differ depending on the production role they

have selected. Candidates need to provide evidence of the whole process in their demonstration, along with their reasons for their decisions. Candidates need to look at the requirements for their chosen production role.

Costume

Candidates choosing this production role need to:

- design costumes for **three** characters from the given brief;
- select **one** of the **three** costume designs for actual realisation;
- produce a designer's working-notebook;
- compile a character analysis;
- familiarise and apply industry-standard design methods;
- understand measurements and scaling;
- recognise various fabrics and select the most appropriate for the costume and provide examples of swatches;
- understand standard symbols;
- work out costings and keep to a budget;
- make an 'original' costume from the design;
- consider and implement health and safety procedures at all times.

Candidates must complete the work without support.

Lighting

Candidates choosing this production role need to:

- produce a lighting design in response to the set brief;
- apply lighting-design techniques by considering combinations of:
 - frontlight, backlight, toplight, sidelight;
 - achieving visibility and directing attention through variations in level, colour, positioning and timing;
- understand lighting equipment and various systems;
- understand colour-mixing theory;
- use basic lighting effects;
- use lighting equipment safely;
- locate equipment;
- participate in the rigging of the lighting equipment;
- operate lighting systems during performance;
- consider and implement health and safety procedures at all times.

The lighting operation may be supported by others, providing that candidates manage the team.

Make-up

Candidates choosing this production role need to:

- understand the principles of make-up artistry;

-
- understand anatomical aspects –
bones,
structure of face,
features,
head etc.;
 - explore product types –
liquid,
pancake,
greasepaint,
powder etc.;
 - understand and apply effects –
false eyelashes,
latex etc.;
 - familiarise themselves with materials –
pencils,
combs,
sponges,
brushes etc.;
 - design make-up demonstrating **three** different styles or techniques;
 - ‘realise’ the **three** styles through application;
 - use different material and products;
 - consider and implement health and safety procedures at all times.

Candidates must complete the work without support.

Props

Candidates choosing this production role need to:

- understand the principles of prop design and making;
- apply industry conventions and practices;
- design **three** props in different styles or periods;
- ‘realise’/construct the **three** designs;
- use different materials and products;
- work out costings and keep to a budget;
- consider and implement health and safety procedures at all times.

Candidates must complete the work without support.

Puppets or masks

Candidates choosing this production role need to:

- understand historical development of puppetry *or* masks in performance;
- explore materials and provide examples of relevant types;
- produce a set of at least **three** design ideas for puppets *or* masks in response to the brief, using **one** style, e.g. string papier-mâché;
- work out costings and keep to a budget;

-
- make a set of puppets *or* masks from the designs;
 - consider and implement health and safety procedures at all times.

Candidates must complete the work without support.

Sets

Candidates choosing this production role need to:

- produce a set design in response to the given brief;
- produce a design working-notebook to support the creation of their work;
- use appropriate means of communication to produce designs;
- understand scaling, measurements and symbols;
- provide examples of the set painting;
- construct a scale model of the design;
- work out costings and keep to a budget;
- consider and implement health and safety procedures at all times.

Candidates must complete the work without support.

Sound

Candidates choosing this production role need to:

- produce appropriate material, e.g.
sound cue synopsis,
equipment list,
schematic diagrams,
plans of speaker placement etc.;
- plot sound cues;
- understand sound systems, e.g.
sound sources,
mixers,
amplifiers,
speakers;
- understand sound equipment, e.g.
digital, analogue,
balanced equipment,
unbalanced equipment,
types of connectors,
midi controls etc.;
- understand the use of sound effects;
- understand the direction and quality of sound, e.g.
speaker placement,
panning,
volume;
- produce a sound design in response to the set brief;
- locate equipment;
- participate in the rigging of sound equipment;

-
- operate sound systems during performance;
 - consider and implement health and safety procedures at all times.

The sound operation may be supported by others, providing that candidates manage the team.

Stage management

Candidates choosing this production role need to:

- understand the variety of responsibilities required for events in different art forms, e.g.
dance,
musical theatre,
plays etc.;
- co-ordinate the whole production team, allocate jobs and responsibilities, demonstrating an understanding of the function of the various roles and demonstrating that they can use different forms of communication relevant to role;
- prepare and use stage management documents, e.g.
prompt copy,
record blocking and cues,
call sheets,
rehearsal notes,
props setting etc.;
- support the production process and draw up production schedules and set and meet deadlines, e.g.
prepare a rehearsal room,
respond to instructions from the Director,
locate properties and substitute-props,
respond to rehearsal requirements,
produce appropriate documentation;
- support different types of performance work, e.g.
carry out role,
analyse and respond to production requirements,
assist in the get-in and get-out,
undertake hire and return of properties etc.;
- apply relevant regulations for the performing arts industries, e.g.
Health and Safety at Work Act (1974),
ABTT codes and practices,
risk assessments,
basic first aid,
contractual requirements,
Performing Rights Society (PRS) returns.

Development of production skills

To be successful in the performing arts industry candidates need to impress agents and employers, who are looking for originality and work of a high professional standard. To achieve this, candidates need to prepare and develop their work thoroughly. When preparing material, candidates need to use, and apply, appropriate techniques and show a good understanding of what is intended. This involves applying skills that candidates will have developed in other units and other, more generic, skills, e.g. being able to adapt and change a given style quickly and establishing your own style of work. Candidates also need to be able to look beyond the given material and explore its potential. Candidates need to develop techniques and skills for working in a professional manner.

Production of a final product/practical application in a performance

There should be a strong sense of professionalism in the work. Candidates need to demonstrate that they have what is required to enter the business in their chosen field. This involves, depending on their chosen production role:

- good technique;
- confidence and flair;
- individuality;
- variety;
- fluency;
- communication skills;
- stylistic awareness;
- current technical knowledge;
- multi-tasking abilities;
- knowledge of health and safety.

The final product needs to be presented professionally and should enable candidates to demonstrate their work at its best.

Candidates need to demonstrate that they can work safely at all times and take account of the legal requirements that may affect aspects of their production work.

Demonstration of production skills in practical work

In the production piece, candidates need to show how their final product/practical application works in performance. In the case of some skills, e.g. lighting, sound, stage management, candidates will demonstrate their skills by taking part in the live performance. In the case of other skills, e.g. costume, make-up, props, puppets and masks, sets, the work is normally completed before the performance begins.

Candidates will also produce preparatory notes (in written, oral or electronic form) recording each stage of the preparation for this production demonstration, including evidence of their supporting research. Candidates will discuss these with the visiting examiner before the presentation of the work. Candidates need to demonstrate how they have made informed decisions, how they went about deciding on their chosen material, their monitoring of progress, working methods, use of refinement, responding to feedback etc. Candidates need to consider the following **four** sub-headings very carefully when compiling their material:

- Investigation and research;
- Exploration and development of ideas;
- Working practices and review;
- Final construction/practical application.

4 Schemes of Assessment

4.1 AS GCE Scheme of Assessment

AS GCE in Performing Arts (H146)

AS Unit G380: Investigating performing arts organisations

33% of the total AS GCE This unit is assessed through portfolio work
Portfolio
50 marks This unit is internally assessed

Assessment Criteria: Please refer to Appendix B at the back of this specification.

AS Unit G381: Professional practice: skills development

33% of the total AS GCE This unit is assessed through portfolio work
Portfolio
50 marks This unit is internally assessed

Assessment Criteria: Please refer to Appendix B at the back of this specification.

Candidates complete Units G380 and G381 as above, and must choose **either** Unit G382 **or** G383

AS Unit G382: Professional practice: performance

33% of the total AS GCE This paper has two tasks
Performance tasks
50 marks This unit is optional and is externally assessed by a visiting OCR examiner

This unit is for candidates following a performance pathway.

AS Unit G383: Professional practice: production

33% of the total AS GCE This paper has two tasks
Production tasks
50 marks This unit is optional and is externally assessed by a visiting OCR examiner

This unit is for candidates following a production pathway.

4.2 Advanced GCE Scheme of Assessment

Advanced GCE in Performing Arts (H546)

Three AS Units as above, all units being 16.67% of the Advanced GCE marks.

A2 Unit G384: *Getting work*

16.67% of the total Advanced GCE Portfolio 50 marks	This unit is assessed through portfolio work This unit is internally assessed Assessment Criteria: Please refer to Appendix B at the back of this specification.
--	---

A2 Unit G385: *Exploring repertoire*

16.67% of the total Advanced GCE Portfolio 50 marks	This unit is assessed through portfolio work This unit is internally assessed Assessment Criteria: Please refer to Appendix B at the back of this specification.
--	---

Candidates complete Units G384 and G385 as above, and must choose **either** Unit G386 **or** G387

A2 Unit G386: *Producing a showcase*

16.67% of the total Advanced GCE 50 marks	This paper has two tasks This unit is externally assessed.
--	---

A2 Unit G387: *Production demonstration*

16.67% of the total Advanced GCE 50 marks	This paper has two tasks This unit is externally assessed.
--	---

For the Advanced Subsidiary GCE **two** units will be assessed internally, through a teacher-assessed portfolio and **one** unit will be assessed externally by a visiting OCR examiner. These **three** units will be equally sized and equally weighted.

For the Advanced GCE **four** units will be assessed internally, through a teacher-assessed portfolio and **two** units will be assessed externally by a visiting OCR examiner. These **six** units will be equally sized and equally weighted.

The assessment will be conducted in accordance with the GCE Code of Practice.

4.3 External Assessment

External assessment forms at least 33% of each qualification:

Advanced Subsidiary GCE:	Candidates take one unit of external assessment.
Advanced GCE:	Candidates take at least two units of external assessment.

Externally assessed units take the form of a portfolio of work designed to enable the candidate to demonstrate understanding of the content of the unit. Each external assessment must meet the demands of the unit specification and is assessed by a visiting OCR examiner.

External assessments have associated paperwork which will be available to centres (once they have made their *provisional* candidate entries) approximately **six** weeks prior to the examination date.

4.4 Portfolio Assessment

Internal assessment constitutes at most 67% of each qualification. Internally assessed units take the form of a portfolio of work designed to enable the candidate to demonstrate understanding of the content of the unit. Each internal assessment is set by the centre to OCR guidelines, is internally marked and externally moderated by OCR.

4.5 Unit Order

Units may be taken in any order, though centres are strongly advised to cover AS Units early in the course, since they form a core on which other units are based.

The normal order in which the unit assessments are designed to be taken is AS Units in the first year of a **two** year course, leading to an AS GCE award, then A2 Units are designed to be taken in the second year leading to the Advanced GCE award.

Alternatively, candidates may take a valid combination of unit assessments at the end of their AS GCE or Advanced GCE course in a 'linear' fashion.

Suggested schemes of assessment will be provided as part of the teacher resource material. Centres should also ensure all authentication documentation for every candidate is completed and kept securely with the work until moderation takes place.

4.6 Unit Options (at AS/A2)

There are optional units in the AS GCE specification; for AS GCE in Performing Arts candidates must take AS Units G380 and G381 and choose either Unit G382 or G383.

There are optional units in the Advanced GCE specification; for Advanced GCE in Performing Arts candidates take AS Units G380 and G381 *and* A2 Units G384 and G385 and choose either AS Unit G382 or G383 *and* either A2 Unit G386 or G387

4.7 Synoptic Assessment (A Level GCE)

Synoptic development requires the candidates to demonstrate the way in which they have developed their skills, knowledge and competencies during the course. Candidates need to develop a broader and deeper understanding of the connections between higher levels of skills and techniques, stylistic awareness and effective communications as a whole process drawing on and evaluating their development and progress at regular intervals.

Stretch and challenge will be evident in the A2 units through the application of research and investigation that demonstrates breadth of knowledge with a well developed awareness and appreciation of the social, cultural and historical influences on the candidates' selection of material for performance with opportunities to develop both new and existing skills and techniques.

4.8 Assessment Availability

There is one examination series each year in June.

From 2014, both AS units and A2 units will be assessed in June only.

4.9 Assessment Objectives

Candidates are expected to demonstrate the following in a range of work related contexts:

AO1 Knowledge and understanding of the performing arts industry

- Candidates demonstrate understanding of the processes and products of the performing arts industry.

AO2 Acquisition of skill(s) and technique(s)

- Candidates acquire skill(s) and technique(s) in specialist area(s).

AO3 Application of skills and techniques

- Candidates realise work by applying skills and techniques in work-related contexts.

AO4 Analysis and evaluation

- Candidates analyse and evaluate own and others' practice and ideas.

The assessment objectives are weighted as follows:

	AS Units	A2 Units	GCE
AO1	10-20%	10-20%	10-20%
AO2	40-50%	20-30%	30-40%
AO3	20-30%	40-50%	30-40%
AO4	10-20%	10-20%	10-20%

4.10 AO weightings

The relationship between assessment objectives and the units of assessment is shown in the grids below.

AO weightings in AS GCE

Unit of Assessment	Mandatory or Optional	Level	Percentages				Total
			AO1	AO2	AO3	AO4	
G380	m	AS	60	0	0	40	100
G381	m	AS	0	80	20	0	100
G382	o	AS	0	50	50	0	100
G383	o	AS	0	50	50	0	100
		Total	60	130	70	40	300

AO weightings in Advanced GCE

Unit of Assessment	Mandatory or Optional	Level	Percentages				Total
			AO1	AO2	AO3	AO4	
G380	m	AS	60	0	0	40	100
G381	m	AS	0	80	20	0	100
G382	o	AS	0	50	50	0	100
G383	o	AS	0	50	50	0	100
G384	m	A2	40	0	0	60	100
G385	m	A2	0	50	50	0	100
G386	o	A2	0	20	80	0	100
G387	o	A2	0	20	80	0	100
		Total	100	200	200	100	600

4.11 Quality of Written Communication

Quality of written communication is assessed through the preparatory notes submitted to the examiner prior to the examination in Unit G386: *Producing a showcase* and G387: *Production demonstration* and credit may be restricted if communication is unclear.

Candidates will:

- Ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- Select and use a form and style of writing appropriate to purpose and to complex subject matter
- Organise information clearly and coherently, using specialist vocabulary when appropriate.

5 Technical Information

5.1 Making Unit Entries

Please note that centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Final entries for units (including internally assessed units) are made in March for June units. It is important that entries are received by the deadline date – late entries will attract a substantial late entry fee. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework.

It is essential that unit entry codes are quoted in all correspondence with OCR. See Sections 4.1 and 4.2 for an explanation of these unit entry codes.

To enter for certification, candidates must have a valid combination of unencashed units for that qualification.

For units G380, G381, G384 and G385 candidates must be entered for either component 01 or 02. Centres must enter all of their candidates for ONE of these components. It is not possible for centres to offer both components within the same series.

Unit Entry code	Component code	Submission method	Unit titles
G380	01	OCR Repository	Investigating performing arts organisations
	02	Postal moderation	
G381	01	OCR Repository	Professional practice: skills development
	02	Postal moderation	
G382	01	-	Professional practice: performance
G383	01	-	Professional practice: production
G384	01	OCR Repository	Getting work
	02	Postal moderation	
G385	01	OCR Repository	Exploring repertoire
	02	Postal moderation	
G386	01	-	Producing a showcase
G387	01		Production demonstration

5.2 Making Qualification Entries

Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for:

- AS GCE certification (H146).
- Advanced GCE certification (H546).

A candidate who has completed all the units required for the qualification, and who did not request certification at the time of entry, may enter for certification either in the same examination series (within a specified period after publication of results) or in a later series.

Candidates following a course over a number of examination series have a variety of options open to them that allow them to certificate part-way through their course. All three- and six-unit qualifications are automatically 'banked' by OCR to enable the candidate to use them towards larger qualifications at a later date.

Candidates may enter for:

- Advanced Subsidiary GCE aggregation
- Advanced Subsidiary GCE aggregation, bank the result, and complete the A2 assessment at a later date for an Advanced GCE aggregation.

Candidates must enter the appropriate AS and A2 units to qualify for the Advanced GCE.

These specifications will be shown on the certificate as:

OCR Advanced Subsidiary GCE in Performing Arts.
OCR Advanced GCE in Performing Arts.

5.3 Issue of Results

Individual unit Statements of Results will be issued in August for June entries for all units (both portfolio units and external units). Statements of Results will include, for each unit, the unit title, the unit UMS mark, the grade and the date the unit was taken.

Certification is **not** an automatic process, since OCR is unable to determine at which point a candidate wishes to complete their course. Candidates **must** be entered for the appropriate certification code (see Section 5.2) to claim their overall grade.

Entry for unit will *not* generate a final certificate – a separate certification entry must be made at the appropriate time. If it is not, there will be a delay in issuing the candidate's final grade.

5.4 Grading

All GCE units are awarded A to E. The Advanced Subsidiary GCE is awarded on the scale A to E. The Advanced GCE is awarded on the scale A to E with access to an A*. To be awarded an A*, candidates will need to achieve a grade A on their full A Level qualification and an A* on the aggregate of their A2 units. Grades are reported on certificates. Results for candidates who fail to achieve the minimum grade (E or e) will be recorded as *unclassified* (U or u) and this is **not** certificated.

A Uniform Mark Scale (UMS) enables aggregation of candidates' best performances across units and across series to determine the qualification grade. The three-unit AS GCE has a total of 300 *uniform* marks and the six-unit Advanced GCE has a total of 600 *uniform* marks.

OCR converts the candidate's *raw* mark for each unit to a *uniform* mark. The maximum *uniform* mark for any unit depends on that unit's weighting in the specification. In these Performing Arts specifications, all the units have equal UMS weightings with a *uniform* mark total of 100 for each unit. Each unit's *raw* mark grade boundary equates to the *uniform* mark boundary at the same grade. Intermediate marks are converted on a pro-rata basis.

Uniform marks correspond to *unit* grades as follows:

(Advanced GCE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade					u
		a	b	c	d	e	
16.67%	100	100-80	79-70	69-60	59-50	49-40	39-0

OCR adds together the unit *uniform* marks and compares these to pre-set boundaries (see the table below) to arrive at *qualification* grades.

Qualification	Qualification Grade					U
	A	B	C	D	E	
AS GCE	300-240	239-210	209-180	179-150	149-120	119-0
Advanced GCE	600-480	479-420	419-360	359-300	299-240	239-0

5.5 Enquiries about Results

Under certain circumstances, a centre may wish to query the result issued to one or more candidates. Enquiries about Results for GCE units must be made immediately following the series in which the relevant unit was taken (by the Enquiries about Results deadline).

Please refer to the *JCQ Post-Results Services* booklet and the *OCR Admin Guide* for further guidance about action on the release of results. Copies of the latest versions of these documents can be obtained from the OCR website.

5.6 Shelf-Life of Units

Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

5.7 Unit and Qualification Re-sits

There is no restriction on the number of times a candidate may re-sit each unit before entering for certification for an AS GCE or Advanced GCE.

Candidates may enter for the full qualifications an unlimited number of times.

5.8 Guided Learning Hours

Each unit requires 60 guided learning hours.

AS GCE in Performing Arts requires **180** guided learning hours in total.

Advanced GCE in Performing Arts requires **360** guided learning hours in total.

5.9 Code of Practice/Subject Criteria/Common Criteria Requirements

These specifications comply in all respects with the current *GCSE, GCE, and AEA Code of Practice* as available on the QCA website, the subject criteria for GCE in Performing Arts and *The Statutory Regulation of External Qualifications 2004*.

5.10 Disability Discrimination Act information relating to this specification

GCEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher-level courses.

The revised GCE qualifications and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Access Arrangements, Reasonable Adjustments and Special Consideration* produced by the Joint Council www.jcq.org.uk.

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

5.11 Arrangements for Candidates with Particular Requirements

For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Access Arrangements, Reasonable Adjustments and Special Consideration*. In such cases advice should be sought from OCR as early as possible during the course.

5.12 Classification Code

Every specification is assigned to a national classification code indicating the subject area to which it belongs. The classification code for these specifications is 0015.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCEs. The same view may be taken if candidates take two GCE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should seek advice, for example from their centre or the institution to which they wish to progress.

6 Coursework Administration/Regulations

6.1 Supervision and Authentication

As with all coursework, teachers must be able to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence.

OCR expects teachers to supervise and guide candidates who are producing portfolios. The degree of teacher guidance in candidates' work will vary according to the kind of work being undertaken. However, it should be remembered that candidates are required to reach their own judgements and conclusions.

When supervising candidates, teachers are expected to:

- Offer candidates advice about how best to approach their tasks
- Exercise continuing supervision of work in order to monitor progress and to prevent plagiarism
- Ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Work on portfolios may be undertaken outside the centre and in the course of normal curriculum time. As with all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work. This does not prevent groups of candidates working together in the initial stages, but it is important to ensure that the individual work of a candidate is clearly identified separately from that of any group in which they work.

Throughout the course, the teacher should encourage the candidate to focus on achieving the criteria listed in the *Assessment Evidence Grids*.

Once the mark for the unit portfolio has been submitted to OCR, no further work may take place. However, the portfolio can be improved and resubmitted under the re-sit rule (Section 5.7)

Teachers may comment on a candidate's unit portfolio and return it for redrafting without limit until the deadline for the submission of marks to OCR.

Teachers must record details of any assistance given and this must be taken into account when assessing candidates' work.

Teachers must complete and sign the *Centre Authentication Form* to confirm that the work submitted for moderation was produced by the candidates concerned. Once completed this form must be sent to the moderator along with candidates' work.

6.2 Avoiding Plagiarism

Plagiarism in coursework is the equivalent of cheating in written examinations.

Candidates should be taught how to present material taken directly from other sources and must observe the following when producing portfolios:

- Any copied material must be suitably acknowledged
- Quotations must be clearly marked and a reference provided wherever possible.

6.3 Submitting marks to OCR

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted to OCR either via Interchange, on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending to their allocated moderator).

Teachers may set internal deadlines for candidates submitting work to them. However, should candidates fail to meet this deadline, they may only be penalised if they fail to achieve one or more of the criteria in the *Assessment Evidence Grid* for that unit. A candidate whose work is submitted so late that the teacher is unable to meet OCR's deadline for receipt of marks should be warned by the teacher that failure to submit marks by this deadline may result in OCR failing to issue grades on the agreed date.

The deadlines for the receipt of coursework marks are published on the OCR website.

The awarding body must require centres to obtain from each candidate a signed declaration that authenticates the coursework they produce as their own. For regulations governing coursework, centres should consult the *OCR Admin Guide: 14-19 Qualifications*. Further copies of the coursework administration documents are available on the OCR website (www.ocr.org.uk).

6.4 The Assessment Evidence Grids

Centres are required to carry out internal assessment of portfolios using the *Assessment Evidence Grids* in accordance with OCR procedures. Candidates' marks are recorded on these grids. **One** grid should be completed for each candidate's **unit** portfolio. The information on each of these grids should eventually be transferred onto a *Unit Recording Sheet* and attached to the front of the candidate's portfolio for the unit for inspection by the moderator when the moderation process takes place.

When candidates are given their assignments, they should also be issued with a reference copy of the appropriate *Assessment Evidence Grid*.

Candidates' portfolios must be clearly annotated to demonstrate where, and to what level, criteria have been achieved. This will help in the moderation process. On completion of a unit, the teacher must complete the *Assessment Evidence Grid* and award a mark out of **50** for the unit.

6.5 Standardisation and Moderation

All internally-assessed coursework is marked by the teacher and internally standardised by the centre. Marks must be submitted to OCR by the agreed date, after which moderation takes place in accordance with OCR procedures.

Internal standardisation can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold a preliminary meeting of staff involved to compare standards through cross-marking a small sample of work. After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

The purpose of moderation is to ensure that the standard for the award of marks in internally-assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

Work submitted for moderation must be marked with the:

- Centre number
- Centre name
- Candidate number
- Candidate name
- Specification code and title
- Unit code.

For each (portfolio) unit, centres must complete the appropriate *Unit Recording Sheet* sent out annually by OCR and downloadable from the OCR website (www.ocr.org.uk).

Work submitted on paper for moderation or marking must be secured by treasury tags. Work submitted in digital format (CD or online) must be in a suitable file structure as detailed in Appendix C.

6.6 Centre accreditation

If your centre demonstrates accurate marking of internally assessed units, your centre may be offered accredited status (by specification and level). This means that there is **no** requirement to submit work for moderation for those specifications.

Eligibility for accreditation is offered to a Programme Leader (nominated by the centre), who is responsible for the standardisation of internal assessment and must be personally involved in the assessment of candidates' work.

In each examination series, a number of accredited centres will be randomly selected for moderation as part of the control procedure. Every accredited centre will be 'sampled' at least once in every period of accreditation.

The standard accreditation period lasts for the remainder of the academic year in which it is granted and the following two academic years although the period of accreditation may be altered on the basis of the results of the random sampling. Centres will be informed of any changes to their accreditation status before each series.

Centres must ensure that:

- The Head of Centre provides the Programme Leader details and initially accepts accreditation for each level
- OCR is informed if the Programme Leader leaves the post or their responsibilities change with respect to the specification(s)
- All marks are submitted to OCR by the published deadlines
- Centre Authentication forms for accredited units with entries are completed and submitted to OCR Data Capture each series.

However, centres must have work available in case they receive requests for work required for awarding purposes.

6.7 Minimum Coursework Required

If a candidate submits no work for a unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for that unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

6.8 Instructions for Marking

Sources of Guidance

The starting point in assessing portfolios is the *Assessment Evidence Grid* within each unit. These contain levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate. The *Teacher's Handbook* expands on these criteria and clarifies the level of achievement the assessor should be looking for when awarding marks.

OCR will hold training meetings on portfolio assessment led by senior GCE moderators. Details of these are in the OCR INSET booklets which are sent to centres in the summer term or they may be obtained from the Training and Customer Support Division (tel. 01223 552950). They are also published on the OCR website (www.ocr.org.uk).

OCR also operates a network of Portfolio Consultants. Centres can obtain advice on assessment of portfolios from an OCR Portfolio Consultant. These are both subject specialists and senior moderators. Details may be obtained from the OCR Qualification Manager.

Determining a candidate's mark

It must be stressed that teachers determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

Regular, early and constructive feedback to candidates on their performance is essential and crucial. Help with planning and structuring their portfolio work in a logical manner throughout the course will lead to better understanding of their work and is likely to achieve higher grades.

Giving candidates deadlines for the completion of various sections of their work, and encouraging them to adhere to them, is also essential if candidates are not going to rush to complete and possibly finish up with grades below their potential.

Each portfolio should be marked by the teacher according to the assessment objectives and content requirements in the *Assessment Evidence Grid* within each portfolio unit (a sample of which follows).

Each row in the *grid* comprises a strand showing the development of an assessment objective, each row corresponding to an assessment objective descriptor in the banner (the top section of the *grid*).

The maximum mark for each strand is shown in the far right hand column of the *grid* and this maximum mark is further broken down into a number of mark bands across each row with a range of descriptors.

Teachers use their professional judgement to determine which descriptor in a strand best suits the candidate's work and from the range of marks available within that particular mark band, they circle the mark that best fits the work. They then record this mark in the column headed *Mark*.

Teachers should use the full range of marks available to them. Teachers must award full marks in any strand of work which fully meets the criteria. This is work which is the best one could expect from candidates working at AS or A2 level.

However, for strands which include a quantified element, e.g. **two** care workers or **four** therapies, and where a candidate's evidence includes less than the number specified, or includes the correct number but at varying levels of quality, teachers will use their professional judgement to allocate an appropriate mark. It is the *quality* of the evidence that is paramount rather than the *quantity*, although, in such circumstances, candidates will be unable to access the highest mark band for that strand.

Only **one** mark per strand/row will be entered. The final mark for the candidate is out of a total of **50** and is found by totalling the marks for each strand.

6.9 Administering Portfolio Assessment and Moderation

Portfolio units are internally assessed by centres and externally moderated by OCR. There are **three** key points in the administrative cycle that require action by the teacher:

The centre enters candidates who wish to submit portfolios (March for June examinations).

The centre sends OCR and the moderator a set of provisional marks by a set deadline.

A sample of work is requested following the receipt of marks..

OCR will conduct all administration of the GCE through the Examination Officer at the centre. Teachers are strongly advised to liaise with their Examination Officer to ensure that they are aware of key dates in the administrative cycle.

Assessment-recording materials and full details of administrative arrangements for portfolio assessment will be forwarded to Examination Officers, following receipt of provisional entries. At the same time the materials will be made available within *Portfolio Assessment Packs* and on the OCR website (www.ocr.org.uk). The materials will include master copies of mandatory *Unit Recording Sheets* on which to transfer your assessments from each candidate's *Assessment Evidence Grids*. Forms may be photocopied and used as required.

6.10 OCR Repository

The OCR Repository allows centres to submit moderation samples in electronic format.

The OCR GCE in Performing Arts units (G380, G381, G384, G385) can be submitted electronically to the OCR Repository via Interchange: please check section 5.1 for unit entry codes for the OCR Repository.

More information on the OCR Repository can be found in Appendix C: Guidance for the Production of Electronic Coursework Portfolio. Instructions for how to upload files to OCR using the OCR Repository can be found on OCR Interchange.

7 Other Specification Issues

7.1 Overlap with other Qualifications

The units of these qualifications have some overlap of content with the OCR GCE in Performance Studies, although it is expected that the teaching and assessment methods will be significantly different. Given the nature of performance work it is anticipated that this will be of the same standard and similar type of both qualifications. The practical work covered in these specifications links with the work covered in GCEs in Music, Theatre Studies and Drama.

The vocational dimension of performing arts could be further explored in GCE Business.

Practical music skills required for these specifications would allow progression to graded music examinations at Grade 6.

7.2 Progression from these Qualifications

These specifications are designed to give a broad introduction to this sector and aim to prepare candidates for further study in higher education or further training which might be whilst in employment. However, these qualifications are not designed for candidates' direct entry into employment.

Candidates who achieve these qualifications will be equipped to make realistic applications to enter a variety of HND or degree level courses in subjects related to the performing arts.

7.3 Key Skills Mapping

These specifications provide opportunities for the development of the Key Skills of *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities *may* exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each unit.

Unit	C2			C3			AoN2			AoN3			ICT2			ICT3			WwO2			WwO3			IoLP2			IoLP3			PS2			PS3			Unit		
	.1a	.1b	.2	.3	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1		.2	.3
G380		F		P		F		P							P	P	P										P	P	P										G380
G381																											P	P	P	F	F	F							G381
G382																					P	P					P	P		P	P	P	P	P	P	P	P	P	G382
G383																					P	P					P	P		P	P	P	P	P	P	P	P	P	G383
G384				P											P	P	P										P	P	P										G384
G385			F	P			F	P																			F	F	F										G385
G386					F																																		G386
G387									P	P	P																P	P	P	P	P	P							G387
Unit	.1a	.1b	.2	.3	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	Unit
	C2				C3				AoN2			AoN3			ICT2			ICT3			WwO2			WwO3			IoLP2			IoLP3			PS2			PS3			

7.4 Spiritual, Moral, Ethical, Social, and Cultural Issues

Performing Arts is concerned with qualities of artistic expression and judgement and how different ages and cultures express their values in the shaping of performance. It explores the search for meaning and values and the way in which spiritual, moral and cultural issues may be explored through the performing arts. The role of the performing arts in changing social attitudes has been recognised and candidates will become more aware of the contribution of the arts to achieving greater social inclusion. Candidates will also become more aware of the ethical dimensions of business. Opportunities to explore these issues exist in Unit G380: *Investigating performing arts organisations* and Unit G384: *Getting work*.

7.5 Sustainable Development, Health and Safety Considerations and European Developments

OCR has taken account of the 1988 Resolution of the Council of the European Community and the Report *Environmental Responsibility: An Agenda for Further and Higher Education*, 1993 in preparing this specification and associated specimen assessments.

Candidates are introduced to health and safety issues in the context of this sector and should be made aware of the significance of safe working practices. Opportunities to explore these issues exist in Unit G383: *Professional practices: production*, Unit G386: *Producing a showcase* and Unit G387: *Production demonstration*.

OCR has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen assessments. European examples should be used where appropriate in the delivery of the subject content. Relevant European legislation is identified within the specification where applicable. Teachers are expected to take appropriate opportunities to consider issues in the European context. Opportunities to explore such issues exist in Unit G385: *Exploring repertoire*, Unit G386: *Producing a showcase* and Unit G387: *Production demonstration*.

7.6 Avoidance of Bias

OCR has taken great care in preparation of these specifications and assessment materials to avoid bias of any kind.

7.7 Language

These specifications and associated assessment materials are in English only.

7.8 Status in Wales and Northern Ireland

This specification has been approved by DCELLS for use by centres in Wales and by CCEA for use by centres in Northern Ireland.

Candidates in Wales or Northern Ireland should not be disadvantaged by terms, legislation or aspects of government that are different from those in England. Where such situations might occur, including in the external assessment, the terms used have been selected as neutral, so that candidates may apply whatever is appropriate to their own situation.

7.9 Citizenship

Opportunities to explore citizenship issues exist in Unit G385: *Exploring repertoire* in which the social and cultural context of the performing arts is examined and candidates consider the relationship of the arts and society.

Appendix A: Performance Descriptions

Performance descriptions have been created for all GCE subjects. The performance descriptions for GCE in Performing Arts aim to describe learning outcomes and levels of attainment likely to be shown by a representative candidate performing at the A/B and E/U boundaries for the AS and A2. They illustrate the expectations at these boundaries for the AS and A2 as a whole; they have not been written at a specification or unit level. Each performance description is aligned to **one** assessment objective. An alphabetical system has been used to denote each element of a performance description. There is no hierarchy of elements.

Performance descriptions are designed to assist examiners in exercising their professional judgement at awarding meetings where the grade A/B and E/U boundaries will be set by examiners using professional judgement. This judgement will reflect the quality of the candidates' work, informed by the available technical and statistical evidence. Performance descriptions will be reviewed continually and updated where necessary.

Teachers may find performance descriptions useful in understanding candidates' performance across qualifications as a whole but should use the marking criteria identified in the specification when assessing candidates' work.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4	Quality of Written Communication
Assessment Objectives for both AS GCE and Advanced GCE	<ul style="list-style-type: none"> Candidates demonstrate understanding of the processes and products of the performing arts industry 	<ul style="list-style-type: none"> Candidates acquire skill(s) and technique(s) in specialist area(s) 	<ul style="list-style-type: none"> Candidates realise work by applying skills and techniques in work-related contexts 	<ul style="list-style-type: none"> Candidates analyse and evaluate own and others' practice and ideas 	
AS A/B boundary Performance Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> Show a broad understanding of the structure, breadth and processes of the performing arts sector Analyse the key influences on the performing arts industry. 	<p>Candidates;</p> <ul style="list-style-type: none"> Develop confident use of a wide range of skills, techniques and attitudes relevant to the performing arts discipline(s) covered Display an integrated use of skills and techniques with confidence and control Show a thorough understanding of personal self management and working with others Recognise and respond to own strengths and weaknesses Develop a personal style. 	<p>Candidates:</p> <ul style="list-style-type: none"> Apply a wide range of skills and processes confidently to the creative development of an initial idea through rehearsal to final realisation Sustain a personal technique in rehearsal and performance Carry out effective and innovative research to inform outcomes Show an awareness of technical/aesthetic requirements Work alone or with others appropriately to produce fit for purpose outcomes Show a thorough understanding of professional practice. 	<p>Candidates:</p> <ul style="list-style-type: none"> In evaluating performance products and practices, show ability to select and apply relevant information and form well reasoned opinions Use appropriate technical language and critical vocabulary with confidence Apply critical insight to the evaluation of own work. 	<p>Candidates use written expression which:</p> <ul style="list-style-type: none"> Conveys appropriate meaning Uses appropriate specialist vocabulary.
AS E/U boundary Performance Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> Show basic understanding of the structure, processes and products of the performing arts sector Recognise the main influences on the performing arts industry 	<p>Candidates:</p> <ul style="list-style-type: none"> Develop a skills and technique base relevant to the performing arts discipline(s) covered Explore obvious approaches with some awareness of work-related practice Begin to recognise own strengths and weaknesses Show some aspects of a personal style 	<p>Candidates:</p> <ul style="list-style-type: none"> Apply basic skills and processes to the creative development of an initial idea through rehearsal to final realisation Show some ability to reflect on professional practice Identify appropriate information with guidance and support Recognise obvious technical and aesthetic factors. 	<p>Candidates:</p> <ul style="list-style-type: none"> Identify and apply limited information to form appropriate opinions on own and others' work and practice Use basic technical language and critical vocabulary Express views on own work which focus on obvious features and influences Show limited understanding of managing their own practice with guidance. 	<p>Candidates use written expression which:</p> <ul style="list-style-type: none"> Is adequate to convey meaning May be expressed in a non-specialist way.

Assessment Objectives for both AS GCE and Advanced GCE	<ul style="list-style-type: none"> • Candidates demonstrate understanding of the processes and products of the performing arts industry 	<ul style="list-style-type: none"> • Candidates acquire skill(s) and technique(s) in specialist area(s) 	<ul style="list-style-type: none"> • Candidates realise work by applying skills and techniques in work-related contexts 	<ul style="list-style-type: none"> • Candidates analyse and evaluate own and others' practice and ideas 	
A2 A/B boundary Performance Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> • Show a thorough and detailed understanding of the structure, scope and processes of the performing arts sector • Show insight and a thorough consideration of the influences on the performing arts industry. 	<p>Candidates:</p> <ul style="list-style-type: none"> • Show assured technical ability in the development of skills, techniques and attitudes relevant to the performing arts discipline(s) covered • Integrate technical and interpretative skills and techniques, showing assuredness and control • Demonstrate a commitment to personal self management and to working with others effectively to optimise outcomes • Confirm their personal style 	<p>Candidates:</p> <ul style="list-style-type: none"> • Combine skills and innovation to the creative process clearly demonstrating awareness of professional practice • Sustain a committed personal style in rehearsal and performance • Show a thorough understanding of technical and aesthetic factors and production requirements • Carry out thorough and considered research to inform outcomes. 	<p>Candidates:</p> <ul style="list-style-type: none"> • In evaluating their own work, make informed and articulate judgements, displaying confidence in using technical language and critical vocabulary • Show critical understanding and insight in evaluating the quality of their own work and practice • Present a thoughtful analysis of influences on own work. 	<p>Candidates use written expression which:</p> <ul style="list-style-type: none"> • Conveys appropriate meaning • Uses appropriate specialist vocabulary.
A2 E/U boundary Performance Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> • Show understanding of the key aspects of structure, scope and processes of the performing arts sector • Describe a range of influences on the performing arts industry 	<p>Candidates:</p> <ul style="list-style-type: none"> • Develop a range of skills, techniques and attitudes relevant to the performing arts discipline(s) covered • Recognise and communicate own strengths and weaknesses • Explore a range of approaches recognising and applying work-related practice • Work with others to produce effective outcomes 	<p>Candidates;</p> <ul style="list-style-type: none"> • Apply technical skills and a restricted range of interpretative approaches to the creative process • Work both individually and in teams appropriately and take account of feedback on own work • Research appropriate information with guidance and support • Show an awareness of obvious technical and aesthetic factors. 	<p>Candidates:</p> <ul style="list-style-type: none"> • Make relevant judgements on their own and others' work • Use appropriate technical languages and critical vocabulary • Apply a basic critical understanding and insight in evaluating the quality of their own work and practice • Understand aspects of some personal self-management with guidance. 	<p>Candidates use written expression which:</p> <ul style="list-style-type: none"> • Is adequate to convey meaning • May be expressed in a non-specialist way.

Appendix B: Coursework Assessment Criteria and Amplification for Criteria

Unit G380 - Assessment Evidence Grid

Unit G380: Investigating performing arts organisations				
What candidates need to do:				
<p>Candidates need to produce a case study of two different organisations (between 2 000 and 3 000 words) and an individual presentation that investigates one particular role within one of the organisations.</p> <p>Evidence needs to include:</p> <ul style="list-style-type: none"> • knowledge and understanding of the business of the two organisations (AO1) [10]; • knowledge and understanding of the different jobs in the two organisations (AO1) [10]; • knowledge and understanding of an individual job role in one of these organisations (AO1) [10]; • an evaluation of the effectiveness of the two organisations (AO4) [10]; • an evaluation of the significance of the chosen role with the one organisation (AO4) [10]. 				
How the candidate will be assessed:				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO1	<p>The candidate displays a rudimentary knowledge of the two organisations studied; The candidate demonstrates some level of understanding of the nature of their businesses, but only at the top end of this mark band is there enough to demonstrate convincing awareness;</p> <p style="text-align: right;">[0 1 2 3 4]</p>	<p>The candidate displays a competent understanding of the two organisations studied, their products, markets, audiences and roles within their communities; The candidate demonstrates a comprehensive insight into the purpose and operations of each organisation;</p> <p style="text-align: right;">[5 6 7]</p>	<p>The candidate displays a thorough and perceptive understanding of the nature of the two organisations studied, their missions, operations, audiences and funding; The candidate provides a reflective and sensitive explanation of how both operate which covers any interrelationships and/or contrasts.</p> <p style="text-align: right;">[8 9 10]</p>	

Unit G380: Investigating performing arts organisations (continued)				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO1	The candidate produces an outline of the major job roles in both organisations; The candidate discusses some jobs in more detail than others, their writing will be generally narrative with occasional points of discussion and they demonstrate limited clarity and coherence with only basic use of performing arts terminology – errors of grammar, punctuation and spelling may be noticeable and intrusive; [0 1 2 3 4]	The candidate produces a careful investigation and thoughtful discussion of the structure of both organisations and make insightful comments into the significance of most or all roles; The candidate demonstrates clarity and coherence, with appropriate use of performing arts terminology – there may be occasional errors of grammar, punctuation and spelling but these are not intrusive; [5 6 7]	The candidate produces a comprehensive account of the structure of both organisations and displays an ability to draw comparisons between the roles that exist in both of them; The candidate demonstrates clarity, coherence and fluency with effective and confident use of appropriate performing arts terminology – there are few, if any, errors of grammar, punctuation and spelling. [8 9 10]	/30
	The candidate displays an understanding of some of the essential features of the specific job role studied with occasional reference to its purpose within the organisation; [0 1 2 3 4]	The candidate displays a secure understanding of the essential features of the specific job role studied with a number of references to its significance and purpose within the organisation; [5 6 7]	The candidate produces a perceptive and detailed account of the specific job role studied which sets it in the context of the organisation and demonstrates a thorough understanding of the demands of the post and the levels of responsibility invested within it. [8 9 10]	
AO4	The candidate produces a descriptive account of how the two organisations operate with some generalised commentary on their effectiveness; The candidate demonstrates limited clarity and coherence with only basic use of performing arts terminology – errors of grammar, punctuation and spelling may be noticeable and intrusive; [0 1 2 3 4]	The candidate produces a perceptive review that links discussion of the structure and purpose of the two organisations with reflective commentary on their effectiveness; The candidate demonstrates clarity and coherence, with appropriate use of performing arts terminology – there may be occasional errors of grammar, punctuation and spelling but these are not intrusive; [5 6 7]	The candidate produces an analytical account of the purpose and effectiveness of the two organisations and displays some ability to make links across the sector on the basis of the study; The candidate demonstrates clarity, coherence and fluency with effective and confident use of appropriate performing arts terminology – there are few, if any, errors of grammar, punctuation and spelling. [8 9 10]	/20
	The candidate produces a descriptive account of the specific job role studied with some generalised commentary on its significance; [0 1 2 3 4]	The candidate produces a perceptive review that links discussion of the specific job role with reflective commentary on its purpose and significance; [5 6 7]	The candidate produces an analytical account of the purpose and effectiveness of the specific job role with some ability to perceive generic issues concerning working practices. [8 9 10]	
Total mark awarded:				/50

Unit G381 - Assessment Evidence Grid

Unit G381: Professional practice: skills development				
What candidates need to do:				
Candidates need to produce:				
<ul style="list-style-type: none"> a skills-development plan (to include a record of repertoire, roles or techniques attempted and skills achieved); appropriate evidence, e.g. video, artefact, documentation, show reel, of three pieces of work (two in progress, one complete); a commentary on how these examples show their skills development; an observation report on how these examples show their skills development by an appropriately-skilled observer [50 marks]. 				
Evidence needs to include:				
<ul style="list-style-type: none"> the acquisition of skills and techniques: skills-development planning (AO2) [10]; the acquisition of skills and techniques: ability to develop, review and improve standards of professional practice (AO2) [15]; the acquisition of skills and techniques: development of technical or performance skills (AO2) [15]; the application of skills and techniques: to realise a finished piece of work (AO3) [10]. 				
How the candidate will be assessed:				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2	The candidate demonstrates an approach that shows they recognise the importance of discipline and organisation; The candidate listens to advice and sometimes reviews their development plan accordingly; [0 1 2 3 4]	The candidate demonstrates a commitment to developing professional practice; The candidate demonstrates discipline and organisation and makes use of advice to adjust their plan for skills development; [5 6 7]	The candidate demonstrates a disciplined, professional approach; The candidate evaluates their own performance, responds to feedback and makes realistic, informed adjustments to their development plan. [8 9 10]	/25
	The candidate demonstrates an approach that understands the importance of attendance, punctuality, reliability and disciplined practice, and mainly they achieve them; The candidate's performance skills show signs of development; [0 1 2 3 4 5 6]	The candidate demonstrates a commitment to developing professional practice; Minor weaknesses are outweighed by the strengths of the developing approach and increased breadth of skills and techniques; [7 8 9 10 11]	The candidate demonstrates a disciplined, professional approach – goals are normally achieved or, if not, there is a very clear understanding of how to achieve them; The candidate demonstrates outstanding progress and achievement in development of their skills. [12 13 14 15]	

Unit G381: Professional practice: skills development				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2	The candidate understands technical terms and makes some attempt to participate in design or performance work; [0 1 2 3 4 5 6]	The candidate demonstrates growing confidence and skill in achieving high standards in their design or performance work; [7 8 9 10 11]	The candidate demonstrates excellent self-management skills that underpin work of a professional standard in their design or performance work. [12 13 14 15]	/15
AO3	The candidate's technical ability is mostly fluent but the more demanding aspects may prove challenging; Commitment in production work is broadly consistent; [0 1 2 3 4]	The candidate's technical ability shows competence and fluency that is sustained with only occasional slips; Commitment in production work is mostly consistent; [5 6 7]	The candidate's technical ability shows a high degree of accuracy and confidence; Commitment across production work is of a consistently high standard. [8 9 10]	/10
Total mark awarded:				/50

Unit G382 - Assessment Evidence Grid

Unit G382: Professional practice: performance				
Candidates need to produce: <ul style="list-style-type: none"> - a working diary - a performance which will be introduced to the visiting OCR examiner in a group meeting beforehand. 				
Evidence needs to include: <ul style="list-style-type: none"> • acquisition of skills and techniques: select and prepare appropriate material for the audience – assessed through candidates' performance (AO2) [15]; • application of skills and techniques: perform in a production - assessed through candidates' performance (AO3) [20] • acquisition of skills and techniques: develop skills and prepare for performance – assessed through the candidate's working diary (AO2) [9] • application of skills and techniques: implementation of safety procedures – assessed through the candidate's working diary (AO3) [6]; 				
How the candidate will be assessed				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2 (performance)	The material or approach is within the candidate's capabilities, with some sense emerging of control in different types of material presented and a sense of audience is demonstrable in their choice of approach or performance; [0 1 2 3 4 5]	The material or approach is well suited to the candidate's capabilities in a variety of situations. It shows clear evidence of investigation of audience issues in performance; [6 7 8 9 10]	The candidate shows well-developed control, expressiveness and accuracy in their performance material and shows signs of developing a personal style which appeals to specified target audiences. [11 12 13 14 15]	
AO3 (performance)	The candidate gives a fairly convincing performance but with some lapses in concentration or focus and demonstrate some moments of communication with the audience but their performance lacks in-depth understanding; [0 1 2 3 4 5 6 7 8]	The candidate's performance demonstrates evidence that they are able to control the direction of the piece; they demonstrate clarity and confidence with coherent interpretation and a clear sense of appropriate conventions; Their communication with the audience is quite effective, with sustained concentration; [9 10 11 12 13 14]	The candidate's performance exhibits fluent integration of skills in their role, demonstrating individual expression within the context and aims of the work; Candidates have a clear audience-focus with highly effective communication sustained throughout their performance; The candidate shows full engagement with the material showing some flair, confidence and control. [15 16 17 18 19 20]	/35

Unit G382: Professional practice: performance (continued)				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2 (working diary)	The candidate's working diary shows some sense of the planning skills and requirements of performing and the quality of their interaction with their group improves over time; An appropriate format has been used, but within that context errors of spelling, punctuation and grammar may be noticeable and intrusive; [0 1 2 3]	The candidate's working diary shows competent involvement in their group as their work improves on the basis of feedback and suggestions; The candidate co-operates effectively with others, has a good sense of ensemble work, and completes tasks with some attention to detail; An appropriate format has been used but within that context there may be occasional errors of spelling, punctuation and grammar, but these are not intrusive; [4 5 6]	The candidate's working diary demonstrates a developed and applied awareness of performance approaches with evidence of growing control of material, developing a professional performance approach to using technology; The candidate has a confident grasp of a role with effective communication with others and full application of responsibilities; The format chosen demonstrates clarity, coherence and fluency. There are few, if any, errors of spelling, punctuation and grammar. [7 8 9]	
AO3 (working diary)	The candidate's working practices demonstrate a sense of the more important safety procedures in physical control and when working with electrical equipment; [0 1 2]	The candidate's working practices demonstrate that they are able to use their body effectively and also set up the work space effectively and appropriately to perform safely (wires, microphones, lights, etc.) [3 4]	The candidate's working practices demonstrate that they have excellent awareness of how to use their body to its best effect and apply safe working practices in all aspects of the work at all times. [5 6]	/15
Total mark awarded: /50				

Unit G383 - Assessment Evidence Grid

Unit G383: Professional practice: production

Candidates need to produce:

- A production/design portfolio
- *Either a realised design for the product or their participation in their production role during a performance which will be introduced to the visiting OCR examiner in a group meeting beforehand.*

Evidence needs to include:

- Portfolio**
- acquisition of skills and techniques: prepare an appropriate design. (AO2) [10]
 - application of skills and techniques: Take part in group meetings and prepare for the implementation of safety procedures – assessed through initial designs and documentation and through the candidate's production/design portfolio (AO3) [10]
- Realisation**
- acquisition of skills and techniques: develop skills for the candidate's production role - assessed through the realisation of their design in production or through a production role. (AO2) [15]
 - application of skills and techniques: realise the final design or undertake production role. (AO3) [15]

Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2	The candidate produces a design, with some guidance, that supports the initial aim with a basic level of artistic-design competence and which is broadly appropriate to the needs of the performance; The candidate shows some response to research and text and assists their group in fulfilling roles, but with support and guidance; An appropriate portfolio format has been used but within that context, errors of grammar, punctuation and spelling may be noticeable and intrusive; [0 1 2 3 4]	The candidate develops their design ideas with a moderate level of competence and with a good effort in addressing the artistic requirements of the performance; The candidate demonstrates a fairly detailed response to their research and makes this relevant to their design; The candidate makes a valuable contribution to their group by identifying other aspects of the performance and making valid judgments; An appropriate portfolio format has been used but within that context there may be occasional errors of grammar, punctuation and spelling but these are not intrusive; [5 6 7]	The candidate demonstrates flair and artistic abilities in their design and their realisation is both original and appropriate; The candidate shows a clear response to the initial aim and demonstrates a thorough and meaningful response to their research; The candidate fulfils both lead and team roles in their group to a commendable level; The portfolio format chosen demonstrates clarity, coherence and fluency. There are few, if any, errors of grammar, punctuation and spelling. [8 9 10]	/25
	The candidate produces a list of tasks required for their production role and shows that they understand this role; The candidate is able to carry out their production role with support at key points; [0 1 2 3 4 5]	The candidate has a clearly-defined understanding of the nature of the work and carries out tasks effectively with an understanding of operations; The candidate is able to work independently at times and within the context of group work; [6 7 8 9 10]	The candidate shows a comprehensive understanding of their production role and demonstrates a good level of competency and skill; The candidate carries out their production role showing leadership, independence and good team work. [11 12 13 14 15]	

Unit G383: Professional practice: production (continued)				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO3	The candidate produces their design demonstrating basic application of skills and techniques; <i>or</i> The candidate carries out tasks when prompted; [0 1 2 3 4 5]	The candidate produces their design which demonstrates creative application of skills and techniques and is effective in enhancing the performance; <i>or</i> The candidate undertakes their production role in performance with competency, demonstrating understanding of relevant procedures and the wider issues involved; [6 7 8 9 10]	The candidate produces their design which demonstrates full confidence and flair in the application of skills and techniques and is highly effective in execution; <i>or</i> The candidate undertakes the production role with professionalism and full competency in a highly skilful operation, showing sound understanding of procedures. [11 12 13 14 15]	/25
	The candidate takes part in a meeting of their group, contributing when able and making judgements on the performance and the implementation of safety procedures; [0 1 2 3 4]	The candidate plays an active part in a meeting of their group, making use of various examples to support valid judgements on the performance and the implementation of safety procedures; [5 6 7]	The candidate plays a valuable and active part in a meeting of their group, presenting a range of performing aspects to validate judgements and make points on the performance and the implementation of safety procedures; The candidate communicates their own production role fluently whilst discussing wider aspects of the performance and drawing others to contribute to the discussion. [8 9 10]	
Total mark awarded: /50				

Unit G384 - Assessment Evidence Grid

Unit G384: Getting work				
What candidates need to do:				
<p>Candidates need to produce a portfolio that contains three pieces of work:</p> <ul style="list-style-type: none"> • a self-promotion pack (including résumé, sample letter, publicity leaflet, photographs, images, reviews, testimonials, affiliations to professional associations, agent's details); • an outline of the range of work they consider possible during their first year as a professional, indicating how information obtained from real-life workers has been used in its creation; the outline must contain at least 50% freelancing work; • a written analysis of their plan and self-promotion pack (1000 words), evaluating its strengths and weaknesses and including a strategy for future professional development and work [50 marks]. <p>Evidence needs to include:</p> <ul style="list-style-type: none"> • knowledge and understanding of the nature of contract working and freelancing (AO1) [10]; • knowledge and understanding of how to construct a realistic projection of work for the first year (AO1) [10]; • analysis of the way in which the plan relates to the interviews/research they conducted with workers (AO4) [15]; • a SWOT analysis of the plan and self-promotion pack (1000 words) (AO4) [15]. 				
How the candidate will be assessed:				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO1	<p>The candidate demonstrates a basic to adequate knowledge of the nature of contract working and the range of opportunities available to contract workers and freelancers;</p> <p>The candidate demonstrates limited clarity and coherence with only basic use of performing arts terminology – errors of grammar, punctuation and spelling may be noticeable and intrusive;</p> <p style="text-align: right;">[0 1 2 3 4]</p>	<p>The candidate demonstrates a competent understanding of the range of opportunities available to contract workers and freelancers and the opportunities and challenges offered by each;</p> <p>The candidate demonstrates clarity and coherence, with appropriate use of performing arts terminology – there may be occasional errors of grammar, punctuation and spelling but these are not intrusive;</p> <p style="text-align: right;">[5 6 7]</p>	<p>The candidate demonstrates a very impressive ability to understand a complex range of work opportunities for contract workers and freelancers and they identify and discuss the relative merits of each;</p> <p>The candidate demonstrates clarity, coherence and fluency with effective and confident use of appropriate performing arts terminology – there are few, if any, errors of grammar, punctuation and spelling.</p> <p style="text-align: right;">[8 9 10]</p>	/20
	<p>The candidate constructs a plan that identifies work opportunities, some of which could be appropriate to securing a realistic level of income;</p> <p style="text-align: right;">[0 1 2 3 4]</p>	<p>The candidate constructs a plan that outlines several work opportunities which they would have a realistic possibility of achieving and, if achieved, these would enable them to sustain themselves in their chosen discipline;</p> <p style="text-align: right;">[5 6 7]</p>	<p>The candidate produces a comprehensive plan of work for the year that demonstrates a sensitive understanding of work opportunities, keen awareness of the marketability of their skills and the need for contingency.</p> <p style="text-align: right;">[8 9 10]</p>	

Unit G384: Getting work (continued)				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO4	<p>The candidate reviews the information they have gained through the interviews they have conducted with workers and make an attempt to incorporate them in their projection of work, as they describe the requirements of each type of work; The candidate demonstrates limited clarity and coherence with only basic use of performing arts terminology – errors of grammar, punctuation and spelling may be noticeable and intrusive;</p> <p style="text-align: right;">[0 1 2 3 4 5]</p>	<p>The candidate considers in detail the information they have gained from their interviews with workers and discuss, with insight, the relevance of each type of work to their overall plan; The candidate demonstrates clarity and coherence, with appropriate use of performing arts terminology – there may be occasional errors of grammar, punctuation and spelling but these are not intrusive;</p> <p style="text-align: right;">[6 7 8 9 10]</p>	<p>The candidate demonstrates a highly effective ability to draw upon the research they have conducted with workers in the industry, analyse the demands and benefits of the various types of work in their plan and clearly articulate their overall strategy; The candidate demonstrates clarity, coherence and fluency with effective and confident use of appropriate performing arts terminology – there are few, if any, errors of grammar, punctuation and spelling.</p> <p style="text-align: right;">[11 12 13 14 15]</p>	/30
	<p>The candidate's SWOT analysis (1000 words) identifies the most obvious features of their plan and self-promotion pack and sets them out coherently;</p> <p style="text-align: right;">[0 1 2 3 4 5]</p>	<p>The candidate's SWOT analysis (1000 words) explores the full range of features of their plan and self-promotion pack and provides a balanced evaluation of its likely success;</p> <p style="text-align: right;">[6 7 8 9 10]</p>	<p>The candidate's SWOT analysis (1000 words) is impressive and identifies a highly effective and detailed understanding of all aspects of their plan and self-promotion pack and provides a thoughtful and sophisticated evaluation of its likely success.</p> <p style="text-align: right;">[11 12 13 14 15]</p>	
Total mark awarded:				/50

Unit G385 - Assessment Evidence Grid

Unit G385: Exploring repertoire

What candidates need to do:

Candidates need to produce:

For **all** candidates,

- a written commentary (maximum **1500** words on *each* piece of repertoire) that shows their research into, and understanding of, the social, historical and cultural dimensions of the **two** styles they have studied and how they have used this knowledge in their practical work;

Candidates on the **Performance Pathway**,

- a recorded evidence realisation (chaptered DVD) of **two** significant extracts from contrasting pieces (minimum performance exposure time 5 minutes per candidate in each performance) showing their ability to take responsibility for their own company role, (e.g. musician, dancer, actor, entertainer etc.) and their understanding of suitable approaches in response to direction.

Candidates on the **Production Pathway** (e.g. music technologist, carpenter, lighting engineer, sound technician, theatre designer, make-up artist, stage manager etc.),

- a recorded realisation of **two** significant extracts from contrasting performance pieces (which may be the same as used for performance candidates) **plus** supporting material (e.g. annotated score, technical drawings, designs, plots, video demonstration, photographs, technical production log, budget, *the Book* etc.)

Evidence needs to include:

- the acquisition of skills and techniques: research into social and historical context, assessed through the written commentary (AO2) [**15**];
- the acquisition of skills and techniques: research into performance styles, stylistic conventions and technical method, assessed through the written commentary (AO2) [**10**];
- the application of skills and techniques: interpretation, adaptation and application of appropriate stylistic conventions or technical method, assessed through the practical work (AO3) [**15**];
- the application of skills and techniques: interpretation, adaptation and application of appropriate performance conventions or technical method to engage with an audience and build moments of communication, assessed through the practical work (AO3) [**10**];

Unit G385: Exploring repertoire (continued)				
How the candidate will be assessed:				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2	The candidate's written commentary shows that they have acquired some research skills/techniques useful to the understanding of the socio-historical background of the chosen works. Errors of grammar, punctuation and spelling may be noticeable and intrusive; [0 1 2 3 4 5 6]	The candidate's written commentary identifies and develops a range of research skills/techniques, applying them effectively with insight into the socio-historical background of the chosen works. There may be occasional errors of grammar, punctuation and spelling but these are not intrusive; [7 8 9 10 11]	The candidate's written commentary demonstrates a highly assured ability to access, interpret, shape and structure material consistently and reveals clear and effective insight into the socio-historical background of the chosen works. They demonstrate clarity, coherence and fluency. There are few, if any, errors of grammar, punctuation and spelling. [12 13 14 15]	/25
	The candidate's written commentary demonstrates an understanding of different stylistic approaches demanded by works from the canon in performance or production method; The candidate demonstrates some clarity and coherence with basic use of appropriate performing arts vocabulary; [0 1 2 3 4]	The candidate's written commentary demonstrates a competent understanding of the features of the style or genre of the pieces and an ability to acquire and interpret the appropriate practical skills in terms of performance or production method; The candidate demonstrates clarity and coherence, with appropriate use of performing arts vocabulary; [5 6 7]	The candidate's written commentary demonstrates a confident and effective assimilation of the appropriate stylistic features required by the pieces studied and makes suggestions how these may be realised or adapted for a contemporary audience with effective and confident use of appropriate performing arts vocabulary. [8 9 10]	
AO3	The candidate's practical application of the necessary skills, appropriate stylistic conventions and technical methodologies in performance or production is mostly secure but the more demanding aspects may prove challenging; levels of skill may be inconsistent between the realisations; [0 1 2 3 4 5 6]	The candidate's application of the necessary practical skills in performance or production demonstrates assured handling of the stylistic conventions or technical methodologies; commitment across both realisations is broadly consistent; [7 8 9 10 11]	The candidate demonstrates expert handling of the stylistic conventions or technical methodologies and resources necessary for both contrasting realisations. [12 13 14 15]	/25
	The candidate's application of appropriate performance conventions or technical method engages with an audience. Moments of communication are demonstrated at key points in performance. In technical/design areas this will be supported by evidence additional to performance recordings. There may be a degree of inconsistency between realisations; [1 2 3 4]	The candidate's application of appropriate performance conventions or technical method is secure and is applied consistently to create audience communication and engagement throughout both performances. In technical/design areas this will be supported by additional evidence that provides insight into the way audiences have been considered. Communication is broadly consistent across both performances; [5 6 7]	The candidate demonstrates complete confidence in the application of appropriate performance conventions or technical method to secure consistent and effective communication with the audience throughout both performances. Additional supporting material for technical roles is entirely consistent with professional practice. [8 9 10]	
Total mark awarded: /50				

Unit G386 - Assessment Evidence Grid

Unit G386: Producing a showcase				
What candidates need to do:				
Candidates need to produce:				
<ul style="list-style-type: none"> an individual Showcase (maximum 15 mins in total) containing two contrasting solo pieces and a duologue, duet, duo or <i>pas de deux</i> in which candidates perform with one other person; preparatory notes (in written, oral, visual or electronic form) recording each stage of the preparation for this Showcase, including evidence of candidates' supporting research. Candidates will discuss these with the visiting examiner before presenting their Showcase. 				
Evidence needs to include:				
<ul style="list-style-type: none"> acquisition of skills and techniques: selection and preparation of materials (AO2) [10]; application of skills and techniques: communication (AO3) [10]; application of skills and techniques: accuracy and expression (AO3) [10]; application of skills and techniques: stylistic awareness (AO3) [10]; application of skills and techniques: difficulty of material (AO3) [10] 				
How the candidate will be assessed:				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2	The candidate demonstrates adequate understanding of effective preparation and selects materials appropriately; The candidate carries out appropriate research but may need support; The candidate uses a basic technical language in a generalised way. Errors of grammar, punctuation and spelling may be noticeable and intrusive; [0 1 2 3 4]	The candidate effectively selects material which displays a breadth of style and an appreciation of social, historical and cultural influences; The candidate makes balanced judgements under instruction yet demonstrates some initiative; The candidate uses appropriate technical language. There may be occasional errors of grammar, punctuation and spelling but these are not intrusive; [5 6 7]	The candidate demonstrates a highly-detailed understanding of the processes required and of links with social, historical and cultural influences; The candidate's selection, which is impressively sophisticated, offers scope to display breadth and depth; The candidate has a fluent and authoritative command of technical vocabulary with few, if any, errors of grammar, punctuation and spelling. [8 9 10]	/10
	The candidate's performances communicate fairly well and they apply necessary skills with some consistency in communicating their work; [0 1 2 3 4]	The candidate applies skills consistently and appropriately in communicating their work; The candidate explores a range of approaches; [5 6 7]	The candidate produces authoritative and absorbing performances creating effective engagement with their audience through technical accomplishment and a mature and sophisticated approach; The candidate applies skills with authority and control. [8 9 10];	
AO3	The candidate demonstrates fluency in their performances, showing an awareness of their intention; [0 1 2 3 4]	The candidate produces assured performances achieved with confidence and shows an understanding of their intention; [5 6 7]	The candidate produces a dynamic performance of their Showcase, showing mastery of the material enabling a clear communication of their intention. [8 9 10]	

Unit G386: Producing a showcase				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO3	The candidate shows a general awareness of style and technique appropriate to their discipline; [1 2 3 4]	The candidate shows an understanding of the style required in realising their performances and a secure application of the relevant techniques; [5 6 7]	The candidate displays a sophisticated understanding of interpretative skills, and a committed personal style that is supported by high levels of technical control. [8 9 10]	/40
	The selected material requires an adequate level of demand appropriate to the candidate's discipline and is within their abilities with some awareness of the professional context of the work; The candidate shows an understanding of the work required to develop the material; [0 1 2 3 4]	The selected material requires a very competent level of skills and techniques appropriate to the candidate's discipline with a clear commitment to the professional context; The candidate displays a knowledge of how the material has developed indicating aspects that they have found challenging; [5 6 7]	The selected material requires a considerably high skill-level appropriate to the candidate's discipline demonstrating a perceptive understanding of the professional context of the piece; The candidate is expected to demonstrate development of skills and an in depth understanding of their selected techniques that results in a complete mastery of the material. [8 9 10]	
Total mark awarded:				/50

Unit G387 - Assessment Evidence Grid

Unit G387: Production demonstration				
What candidates need to do:				
Candidates need to produce:				
<ul style="list-style-type: none"> a practical demonstration to the visiting examiner of their production role in a performance context; preparatory notes (in written, oral, visual or electronic form) recording each stage of their preparation for this demonstration, including evidence of their supporting research. Candidates will discuss these with the visiting examiner before they present their demonstration. 				
Evidence needs to include:				
<ul style="list-style-type: none"> acquisition of skills and techniques: selection and preparation of materials (AO2) [10]; application of skills and techniques: communication of production concept (AO3) [10]; application of skills and techniques: technical accuracy (AO3) [10]; application of skills and techniques: stylistic awareness (AO3) [10]; application of skills and techniques: difficulty of material (AO3) [10]. 				
How the candidate will be assessed:				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO2	<p>The candidate selects materials appropriately and demonstrates adequate understanding of effective preparation;</p> <p>The candidate carries out appropriate research but may need support;</p> <p>The candidate uses a basic technical language and critical vocabulary in a generalised way; errors of grammar, punctuation and spelling may be noticeable and intrusive;</p> <p style="text-align: right;">[0 1 2 3 4]</p>	<p>The candidate effectively selects material which displays breadth of style and an appreciation of social, historical and cultural influences;</p> <p>The candidate makes balanced judgements under instruction yet demonstrates some initiative;</p> <p>The candidate uses appropriate technical language;</p> <p>There may be occasional errors of grammar, punctuation and spelling but these are not intrusive;</p> <p style="text-align: right;">[5 6 7]</p>	<p>The candidate demonstrates a highly-detailed understanding of the processes required and of links with social, historical and cultural influences;</p> <p>The candidate's selection, which is impressively sophisticated, offers scope to display breadth and depth;</p> <p>All designs and drawings will be industry standard with accomplished application of terminology with few, if any, errors of grammar, punctuation and spelling.</p> <p style="text-align: right;">[8 9 10]</p>	/10
AO3	<p>The candidate's production demonstration communicates their intention fairly well and they demonstrate necessary skills with some consistency in producing their work;</p> <p style="text-align: right;">[0 1 2 3 4]</p>	<p>The candidate's production demonstration communicates their intention consistently and appropriately;</p> <p>The candidate explores a range of approaches;</p> <p style="text-align: right;">[5 6 7]</p>	<p>The candidate produces authoritative and absorbing work, creating highly effective engagement for an audience through technical accomplishment and attention to detail;</p> <p>The candidate applies skills with authority and control.</p> <p style="text-align: right;">[8 9 10]</p>	

Unit G387: Production demonstration				
Assessment Objective	Mark Band 1	Mark Band 2	Mark Band 3	Mark Awarded
AO3	The candidate demonstrates some accuracy in their production work and an awareness of its purpose; [0 1 2 3 4]	The candidate produces an assured piece of work, demonstrating confident and sustained assimilation of technique; [5 6 7]	The candidate presents a sophisticated level of production work, showing complete mastery of the technical skills required; The candidate demonstrates a strong sense of professionalism which reflects industry standards. [8 9 10]	
	The candidate shows a general awareness of how to produce work in a style appropriate to their discipline; [0 1 2 3 4]	The candidate shows competent understanding of the style required in producing their work and a secure application of the relevant techniques; [5 6 7]	The candidate displays a sophisticated understanding of interpretative skills and a committed personal style that is supported by advanced techniques where the design is faithful to the style and the level of technical facility; [8 9 10]	
	The selected material requires an adequate level of demand appropriate to their discipline; The candidate's work has some challenge and shows that they have developed adequate techniques appropriate to their discipline and are within the candidate's abilities with some awareness of the professional context of the work; The candidate shows an understanding of the work required to develop the material; [0 1 2 3 4]	The selected material requires a significant level of challenge that demonstrates the candidate's ability to recognise, evaluate and realise new approaches; The candidate displays skills and techniques appropriate to their discipline with a clear commitment to the professional context; The candidate exhibits a knowledge of how the material has developed indicating aspects that they have found challenging; [5 6 7]	The candidate's work requires a considerably high skill-level appropriate to their discipline in order to be successfully realised; The candidate demonstrates a level of originality and creativity within advanced production and design techniques, displaying a clear commitment to the professional context; The candidate is expected to demonstrate development of skills and an in-depth understanding of their selected techniques that results in a complete mastery of the material. [8 9 10]	
Total mark awarded:				/40
Total mark awarded:				/50

Appendix C: Guidance for the Production of Electronic Coursework Portfolio

Structure for evidence

A Coursework portfolio is a collection of folders and files containing the candidate's evidence for each unit. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by use of an index, called 'Home Page'.

There should be a top level folder detailing the candidate's centre number, candidate number, surname and forename, together with the Unit code, so that the portfolio is clearly identified as the work of one candidate.

Each candidate's Coursework portfolio should be stored in a secure area on the centre network. Prior to submitting the Coursework portfolio to OCR, the centre should add a folder to the folder tree containing Coursework mark sheets.

Data formats for evidence

In order to minimise software and hardware compatibility issues it will be necessary to save candidates' work using an appropriate file format.

Candidates must use formats appropriate to the evidence that they are providing and appropriate to viewing for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Electronic Coursework is designed to give candidates an opportunity to demonstrate what they know, understand and can do using current technology. Candidates do not gain marks for using more sophisticated formats or for using a range of formats. A candidate who chooses to use only digital photographs (as required by the specification) and word documents will not be disadvantaged by that choice.

Evidence submitted is likely to be in the form of word processed documents, PowerPoint presentations, digital photos and digital video.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and fully represent the evidence available for each candidate.

Accepted File Formats

Movie formats for digital video evidence

MPEG (*.mpg)

QuickTime movie (*.mov)

Macromedia Shockwave (*.aam)

Macromedia Shockwave (*.dcr)

Flash (*.swf)

Windows Media File (*.wmf)

MPEG Video Layer 4 (*.mp4)

Audio or sound formats

MPEG Audio Layer 3 (*.mp3)

Graphics formats including photographic evidence

JPEG (*.jpg)

Graphics file (*.pcx)

MS bitmap (*.bmp)

GIF images (*.gif)

Animation formats

Macromedia Flash (*.fla)

Structured markup formats

XML (*.xml)

Text formats

Comma Separated Values (.csv)

PDF (.pdf)

Rich text format (.rtf)

Text document (.txt)

Microsoft Office suite

PowerPoint (.ppt)

Word (.doc)

Excel (.xls)

Visio (.vsd)

Project (.mpp)