

GCE



CCEA GCE Specification in Performing Arts

For first teaching from September 2016
For first award of AS level in Summer 2017
For first award of A level in Summer 2018
Subject Code: LC11



Foreword

This booklet contains CCEA's Advanced Subsidiary (AS) and Advanced GCE Performing Arts for first teaching from September 2016

The AS is the first part of the full Advanced GCE course. It is possible to take the AS as a stand-alone qualification. The AS units are assessed at a standard appropriate for students who have completed half of the full course.

The A2 is the second part of the full Advanced GCE course. Assessed at a standard appropriate for students who have completed the full course, the A2 units include both synoptic assessment (to assess students' overall learning throughout the course) and an element of stretch and challenge.

The full Advanced GCE award is based on students' marks from the AS (40 percent) and the A2 (60 percent). We award an A* to students who achieve both an A grade in the full A Level qualification and at least 90 percent of the maximum uniform marks available across the A2 units.

We will notify centres in writing of any major changes to this specification. We will also publish changes on our website at www.ccea.org.uk

The version on our website is the most up-to-date version. Please note that the web version may be different from printed versions.

Subject Code	LC11
QAN AS Level	601/8906/X
QAN A Level	601/8907/1

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1 Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced Level (A Level) courses in Performing Arts. First teaching begins from September 2016. You can view and download the latest version of this specification on our website at www.ccea.org.uk

Students can take the AS course as a final qualification or as the first half of the A Level course. They must also complete the A2 course (the second half of the A Level) if they wish to obtain a full A Level qualification. We will make the first AS awards for this specification in 2017 and the first A Level awards in 2018.

The specification builds on the broad objectives of the Northern Ireland Curriculum.

Performing arts is a growth industry in Northern Ireland. This GCE specification gives students opportunities to research and gain insights into the industry, engage with effective practice and prepare for employment, further training and/or study.

The specification offers a wide range of skills in both performance and production. The teacher acts as facilitator in helping students to develop their chosen skills and may act as a director for group performances in the absence of a group director. We have devised this GCE Performing Arts specification for teaching in school departments and/or across the Area Learning Communities network. Appendix 1 lists the recommended resources needed to support the delivery of this specification in centres.

Our GCE Performing Arts is an applied qualification in which students develop knowledge, understanding and skills through practical demonstration and/or in a context related to employability.

As with all GCEs, the guided learning hours for this specification are:

- 180 hours for the Advanced Subsidiary award; and
- 360 hours for the Advanced Level award.

1.1 Aims

This specification aims to encourage students to develop knowledge and understanding of:

- the techniques 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;
- the breadth of the sector through exploring its products and processes;
- the outcomes of industry practice in terms of people, products, services and contexts; and
- social, cultural and historical influences

- This specification also develops ways of working that encourage students to:
- develop their skills, techniques and work attitudes to a standard that allows progression to further training and work;
- apply working methods used by professionals as individuals and in teams as well as with audiences and commissioners;
- explore independently, through creative and reflective experimentation, how meaning is communicated; and
- emphasise practical independence, self-management and improvement of performance over time.

1.2 Key features

The key features of the specification appear below.

- It has four assessment units: AS 1 and A2 1 are internally assessed and externally moderated. AS 2 and A2 2 are externally set and externally assessed.
- Students have the opportunity to develop specialist knowledge, understanding and skills in either performance or production.
- Students choose one discipline, within either performance or production, to develop through AS and A2.
- Students investigate employment opportunities and working methods linked to industry practice, providing a sound basis for progression to further training and/or study.
- Assessment at A2 includes stretch and challenge reflected in working to a commission brief, undertaking an administrative role, synoptic assessment and extended writing.

1.3 Prior attainment

There is no particular level of attainment required to study this specification. However, it builds on knowledge, understanding and skills developed in any GCSE creative and expressive arts subject, for example Drama, Music or Performing Arts.

1.4 Classification codes and subject combinations

Every specification is assigned a national classification code that indicates the subject area to which it belongs. The classification code for this qualification is LC11.

Progression to another school/college

Should a student take two qualifications with the same classification code, schools and colleges that they apply to may take the view that they have achieved only one of the two GCEs. The same view may be taken if students take two GCE qualifications that have different classification codes but have content that overlaps significantly. Students who have any doubts about their subject combinations should check with the universities and colleges that they wish to attend before embarking on their planned study.

2 Specification at a Glance

The table below summarises the structure of the AS and A Level courses:

Content	Assessment	Weightings	Availability
AS 1: Developing Skills and Repertoire	Internally assessed Externally moderated A portfolio, including a summary of research, skills audit, record of work, risk assessment, either live performance or production and presentation, and evaluation	60% of AS 24% of A Level	Every Summer from 2017
AS 2: Planning and Realising a Performing Arts Event	Externally set pre-release stimulus material Externally assessed Supporting document in three sections produced under controlled conditions Live performance and/or presentation	40% of AS 16% of A Level	Every Summer from 2017
A2 1: Planning for Employment	Internally assessed Externally moderated A record of work, including a written report in three sections, promotional portfolio and evaluation	60% of A2 36% of A Level	Every Summer from 2018
A2 2: Performing to a Commission Brief	Externally set pre-release stimulus material Externally assessed A record of work, including a research report, summary of findings, evidence of tasks completed and evaluation The evaluation is to be produced under controlled conditions. Live performance and/or presentation	40% of A2 24% of A Level	Every Summer from 2018

3 Subject Content

We have divided the AS course into two units, AS 1 and AS 2. Students following the A Level course must study two further units, A2 1 and A2 2. The content of each of these units appears below.

3.1 Unit AS 1: Developing Skills and Repertoire

This unit gives students the opportunity to develop **one** discipline within performing arts (from either Performance or Production) and then apply this discipline in a performance context. To develop the discipline, students work individually and in groups of between two and nine. They explore two contrasting extracts of repertoire from a range of existing material including musical scores, set works and published extracts.

Students research their chosen discipline to demonstrate their knowledge and understanding of professional practice. They research the style and genre of their chosen discipline and the skills it requires. They develop awareness of new technologies in performance or production, as appropriate.

Students assess their current skill level linked to the research of their chosen discipline and complete a skills audit. They then choose and research two contrasting extracts of repertoire, including information on the social, cultural and historical background of each extract.

Students select an existing extract of repertoire from a preferred period of time, a specific practitioner or a particular style or genre to present individually. They research the social, cultural and historical context of the first extract and develop an action plan, outlining strategies to improve their skill level in their first extract of repertoire. They keep a record of their skills development in their first extract as they rehearse and practise the performance, setting targets for improvement.

They then select a second existing extract of repertoire that contrasts with their first extract. Students individually research the social, cultural and historical context of their second extract and work in a group of between two and nine to realise this in a performance.

Students then develop an action plan outlining strategies to improve their skill level in their second extract of repertoire. They keep a record of their skills development in their second extract as they rehearse and practise the performance, setting targets for improvement.

Students compile a record of work that shows evidence of their development as a performer or production worker. Their record should demonstrate a clear understanding of the preparatory work required for the performance or production of each extract of repertoire. A risk assessment detailing health and safety issues relating to their chosen discipline will also be completed.

Students engage in ongoing self-evaluation and record their progress throughout, setting targets for improvement. Each student should also be given the opportunity to assess the final performance of one other student and record his or her evaluation. Students evaluate their own and others' contribution to the final performance, including analysis of aesthetic and technical quality, and audience approval.

They analyse and evaluate their progression and final outcome, then set targets for future skills development that will help them progress to further study, training or employment in the performing arts industry.

Students present the two contrasting extracts of repertoire. These will last between 10 and 20 minutes in total and be recorded.

Working in the performing arts demands the development of generic skills, specialist skills and an understanding of professional practice.

Students should prepare for their performances by:

- using a variety of research methods;
- completing a skills audit;
- independent learning and self-management;
- action planning and target setting;
- using rehearsal strategies and techniques;
- engaging in a regular programme of practice;
- using teacher, peer and self-evaluation;
- record keeping;
- understanding health and safety practices; and
- completing a risk assessment.

Students should develop all the skills outlined in relation to their chosen discipline for both extracts of repertoire.

Students must choose **one** discipline from within either Performance or Production.

Performance

Content	Learning Outcomes	Health and Safety
<p>Dance</p> <p>OR</p> <p>Drama</p> <p>OR</p> <p>Music</p>	<p>Performance students should learn:</p> <ul style="list-style-type: none"> • body alignment and posture; • poise; • balance; • spatial awareness; • movement and stillness; • co-ordination; • timing; <ul style="list-style-type: none"> • vocal skills – accent, clarity, inflection, pace, pause, pitch, projection, tone and volume; • movement skills – control, co-ordination, gesture, pace, poise, proxemics, spatial awareness and stillness; • facial expression; • characterisation; <ul style="list-style-type: none"> • technical skills specific to the chosen instrument; • timing; • use of tone, dynamics and expression; • phrasing; and • musicality. 	<p>Health and safety aspects should include:</p> <ul style="list-style-type: none"> • warming up and cooling down; • wearing the right clothes and footwear; • working properly to avoid injury; <ul style="list-style-type: none"> • warm-up exercises; • vocal preparation; • relaxation techniques; • care when working on set and handling props; <ul style="list-style-type: none"> • warm-up preparation exercises; • posture; and • individual safety practices for instrument or voice.

Production

Content	Learning Outcomes	Health and Safety
<p>Choreography</p> <p>OR</p> <p>Design (Costume or Set)</p> <p>OR</p> <p>Direction</p> <p>OR</p> <p>Musical Direction</p>	<p>Production students should learn how to:</p> <ul style="list-style-type: none"> ● create or recreate dance; ● use dance styles, techniques and forms; ● demonstrate dance skills; ● communicate dance ideas to others; ● block a performance; ● record dance ideas through notes or notation; <ul style="list-style-type: none"> ● apply use of materials, colour, shape, and texture; ● produce initial sketches and diagrams; ● produce scaled drawings; ● construct a mock up or model to scale; <ul style="list-style-type: none"> ● create an interpretation or concept; ● shape and edit text; ● audition and cast roles; ● block scenes and record ideas; ● communicate performance ideas on characterisation, facial expression, movement and voice; <ul style="list-style-type: none"> ● shape and edit scores; ● audition; ● instruct and teach musicians; ● communicate performance ideas on colour, dynamics, phrasing, tempo and tone; and ● arrange instrumental parts. 	<p>Health and safety aspects should include:</p> <ul style="list-style-type: none"> ● warming up and cooling down; ● wearing the right clothes and footwear; ● working properly to avoid injury; <ul style="list-style-type: none"> ● storing costume and set correctly; ● understanding the Health and Safety at Work (Northern Ireland) Order (1978) and the Association of British Theatre Technicians Codes of Practice; <ul style="list-style-type: none"> ● warm-up exercises; ● vocal preparation; ● relaxation techniques; ● care when working on set and handling props; <ul style="list-style-type: none"> ● warm-up preparation exercises; and ● posture.

Content	Learning Outcomes	Health and Safety
<p>OR Stage Management</p> <p>OR Technical (Lighting or Sound)</p>	<p>Production students should learn how to:</p> <ul style="list-style-type: none"> • create a production schedule; • record blocking and cues to create the ‘book’/prompt book; • produce a floor plan to scale; • organise and mark up rehearsal space; • create call sheets; <ul style="list-style-type: none"> • rig and cable for performance; • use software, systems and consoles; • use plots and cue sheets; and • create effects. 	<p>Health and safety aspects should include:</p> <ul style="list-style-type: none"> • understanding the Health and Safety at Work (Northern Ireland) Order (1978) and the Association of British Theatre Technicians Codes of Practice; • using and storing electrical equipment correctly; and • understanding the Health and Safety at Work (Northern Ireland) Order (1978) and the Association of British Theatre Technicians Codes of Practice.

Assessment Evidence	
<p>This unit will be internally assessed and externally moderated.</p> <p>Students work individually and in groups of between two and nine.</p> <p>Each student must produce a portfolio of work consisting of the following:</p> <ul style="list-style-type: none"> • A summary of research into their chosen discipline, comprising the following sections: Section 1 – style and genre within the chosen discipline; Section 2 – skills required within the chosen discipline; and Section 3 – current professional practice including the use of new technologies. • A skills audit, summarising their level of skills linked to their research of their chosen discipline, including: <ul style="list-style-type: none"> – a chosen discipline skills list; – experience to date in these skills; – current level of ability in these skills; and – areas for development. • A record of work, including the following: <ul style="list-style-type: none"> – research evidence of the first extract of repertoire that includes social, cultural and historical information; – an action plan for the first extract of repertoire that identifies the skills to be developed and desired outcomes; – evidence of practice for each week that includes experimentation and/or rehearsal with ongoing evaluation and the setting of targets for improvement for the first extract of repertoire; – research evidence of the contrasting extract of repertoire that includes social, cultural and historical information; – an action plan for the contrasting extract of repertoire that identifies the skills to be developed and desired outcomes; and – evidence of practice for each week that includes experimentation and/or rehearsal with ongoing evaluation and the setting of targets for improvement for the contrasting extract of repertoire. 	<p>Each section should be a maximum of one word-processed side of A4 paper.</p> <p>Each audit should be a maximum of two word-processed sides of A4 paper.</p> <p>Each record of work should be a maximum of ten word-processed sides of A4 paper.</p>

Assessment Evidence (cont.)	
<ul style="list-style-type: none"> ● A risk assessment based on an investigation of health and safety practices, including: <ul style="list-style-type: none"> – the identification of hazards including who might be harmed and how; – an evaluation of the risks and necessary precautions; – a record of findings; and – an ongoing review of the risk assessment with regular updates. <p>Each performance student should produce a recording of performances that includes three stages of skills development for each extract of repertoire.</p> <ul style="list-style-type: none"> ● The first stage will be a baseline performance at the beginning of the process for each extract of repertoire. ● The second stage will be a performance that will take place during the process, showing development for each extract of repertoire. ● The third stage will be the final performance of each extract of repertoire. <p>Each production student should produce a recording of presentations, in the form of talking to camera and presenting ideas, sketches, materials, notes or examples of practical work, that includes three stages of skills development for each extract of repertoire.</p> <ul style="list-style-type: none"> ● The first stage will be a baseline presentation at the beginning of the process for each extract of repertoire. ● The second stage will be a presentation that will take place during the process, showing development for each extract of repertoire. ● The third stage will be the final presentation of each extract of repertoire. <p>At the start of their performance or presentation, students must each identify themselves by name, candidate number and centre number. We will issue further guidance on recording formats on our microsite at www.ccea.org.uk. We require recordings for monitoring and scrutiny purposes.</p>	<p>Each risk assessment should be a maximum of two word-processed sides of A4 paper.</p> <p>The recording for each student should last between 10 and 20 minutes in total.</p>

Assessment Evidence (cont.)	
<p>Both performance and production students must produce an evaluation that includes:</p> <ul style="list-style-type: none"> • an assessment of the final performance or product of one other student in both extracts of repertoire, identifying the aesthetic and technical quality of each performance or product and the overall impact for an audience; • a self-assessment of their final performance or product in both extracts of repertoire, identifying the aesthetic and technical quality of each performance or product and the overall impact for an audience; and • a summary of ideas for further development based on their self-assessment that includes setting targets to assist their future progress. <p>Students must ensure that they reference any published sources and include a bibliography in their portfolio. See Section 4 for further guidance on the presentation of word-processed material.</p> <p>There are 60 marks available for this unit:</p> <ul style="list-style-type: none"> • summary of research and skills audit (12 marks); • record of work (28 marks); • risk assessment (4 marks); • recording of performance/presentation (10 marks); and • evaluation (6 marks). 	<p>Each evaluation should be a maximum of three word-processed sides of A4 paper.</p>

3.2 Unit AS 2: Planning and Realising a Performing Arts Event

This unit involves responding to pre-release stimulus material. We will make this material available from September for examination in April/May. The pre-release stimulus material will be concept, theme or issue based. Students interpret this stimulus to create a performing arts event that will draw on existing material. An external examiner will examine each student in their chosen discipline, which reflects the development of their skills from Unit AS 1.

Students present their performing arts event to an audience and the external examiner in groups. Each group should consist of between two and nine students. Although each group prepares and presents the work, the external examiner assesses each student as an individual. There must be a minimum of one performer per group. No more than one student per group can undertake a particular production discipline (for example, one designer and/or one lighting student per group). Performances should last between 10 and 40 minutes, depending on the size of the group. Larger groups should not exceed the maximum time limit. Each production student gives a presentation, lasting between 5 and 10 minutes, to the external examiner. They also carry out their role during the performance.

This unit gives students, as a group, the opportunity to plan and realise a performing arts event in response to the pre-release stimulus material. Students agree the venue, target audience, style, form and genre. They must analyse a range of live or recorded performing arts events that relate to the chosen style, form and genre. Live or recorded performing arts events include, for example:

- plays;
- Theatre in Education;
- community theatre;
- dance events;
- concerts;
- recitals;
- musical theatre;
- gigs; and
- sessions.

From the range of live or recorded performing arts events that they view, students select two events and summarise these from the perspective of their chosen discipline. They then select two ideas from these summaries for experimentation. They implement one of the two ideas in their own event.

Students work as a team to shape, edit and rehearse the material for performance, while applying the skills of their chosen discipline. The teacher may act as a director for the group performances in the absence of a group director. Students should develop their professional practice by holding and participating in production meetings and observing health and safety procedures.

Students analyse and evaluate the process of planning, experimentation and rehearsal. They show a clear understanding of how the live or recorded performing arts events influenced them and how their own and others' ideas contributed to the event.

Students apply the skills of their chosen discipline in rehearsal and performance, building on those developed in Unit AS 1.

Students should prepare for their performance as a group by learning how to:

- research and decide on a performing arts event, in response to the pre-release stimulus material, which takes account of the social, cultural and historical context and the practical and artistic constraints, for example locality, production costs, venue, target audience, timescale and skills of the group;
- analyse a range of recorded or live performing arts events that will influence the style, genre and form of their event, taking account of:
 - spoken text/score;
 - expression of the body;
 - performers' external appearance, including costume;
 - appearance of stage, including set, props and lighting;
 - music and sound effects;
 - performance skills;
 - transitions;
 - contrasts; and
 - use of space, levels and proxemics;
- select and implement a range of ideas based on their analysis of live or recorded performing arts events;
- develop and experiment with ideas in rehearsal;
- shape ideas for final realisation;
- develop material to create meaning for an audience;
- use oral and/or written feedback from their teacher and peers to develop the performance; and
- evaluate their own and others' contribution to the creation of the final performing arts event.

Students should prepare for their individual performance by learning how to:

- adhere to a rehearsal schedule;
- identify performance or production ideas from the live or recorded performing arts events which they intend to develop through their chosen discipline for their own event;
- develop these ideas through rehearsal;
- rehearse for the event;
- observe health and safety practices relevant to their own discipline;
- work as a team by holding and participating in production meetings; and
- use feedback to develop their own skills.

Students must continue with their chosen discipline within either Performance or Production from Unit AS 1.

Content	
<p>Dance</p> <p>OR</p> <p>Drama</p> <p>OR</p> <p>Music</p>	<p>Performance students should learn how to:</p> <ul style="list-style-type: none"> • liaise with the choreographer/director and production team; • contribute and communicate dance ideas relating to the chosen style, form and genre of the piece; • create meaning for an audience through the development of their own role using movement skills; <ul style="list-style-type: none"> • liaise with the director and production team; • contribute and communicate drama ideas relating to the chosen style, form and genre of the piece; • create meaning for an audience through the development of their own role using vocal and physical performance skills; <ul style="list-style-type: none"> • liaise with the musical director/director and production team; • contribute and communicate music ideas relating to the chosen style, form and genre of the piece; and • create meaning for an audience through the development of their own role using technical and performance skills relating to their instrument.
<p>Choreography</p> <p>OR</p> <p>Design (Costume or Set)</p>	<p>Production students should learn how to:</p> <ul style="list-style-type: none"> • liaise with the director/musical director, dancers and production team; • communicate choreographic ideas through leading and co-ordinating dancers; • create meaning for an audience through the interpretation of material into a concept, co-ordination of transitions and developing group dance ideas; <ul style="list-style-type: none"> • liaise with the musical director/director/choreographer; • contribute and communicate design ideas relating to the chosen style, form and genre of the piece; and • create meaning for an audience through the creation of a feasible design.

Content (cont.)	
<p>OR Direction</p> <p>OR Musical Direction</p> <p>OR Stage Management</p> <p>OR Technical (Lighting or Sound)</p>	<p>Production students should learn how to:</p> <ul style="list-style-type: none"> • liaise with the musical director/choreographer, performers and production team; • communicate direction ideas through leading and co-ordinating performers; • create meaning for an audience through the interpretation of material into a concept, co-ordination of transitions and developing performance ideas; <ul style="list-style-type: none"> • liaise with the director/choreographer and production team; • communicate musical ideas through leading and co-ordinating musicians; • create meaning for an audience through the arrangement of material and development of ensemble work; <ul style="list-style-type: none"> • liaise with performance and production teams; • lead and co-ordinate the event; • communicate production ideas through the preparation of relevant materials (the ‘book’/prompt copy, schedules); • contribute to the performance through the execution of the stage management plot; <ul style="list-style-type: none"> • liaise with performance and production teams; • contribute to the communication of the designers’/director’s ideas by creating lighting effects and states or sound effects and playing in sound/music as required by the performance; • communicate technical ideas through preparing relevant materials (lighting plots, cue sheets); and • contribute to the performance through the execution of the lighting or sound plot.
<p>Performance students must demonstrate their learning by performing their chosen discipline in the performing arts event to the external examiner.</p>	
<p>Production students must demonstrate their learning by presenting their ideas to the external examiner and executing their chosen discipline during the performing arts event.</p>	

Assessment Evidence

We set this examination and an external examiner will assess it, using the assessment criteria and mark bands in Appendix 3.

By the end of February, each group should submit an Examination Record Sheet: Record of Performance Detail to us. This records:

- the title of the performance;
- the style of the performing arts event;
- the target audience;
- a description/synopsis of the performance; and
- each student's discipline and role.

Each student must produce a **supporting document** from his or her notes under controlled conditions. This document can be either handwritten or word-processed. See Section 4 for further guidance on the presentation of word-processed material.

The controlled conditions are as follows:

Time: a maximum of two hours;

Supervision: a teacher or another person nominated by the centre formally supervises the examination; and

Word limit: Section 1 – a maximum of 600 words
Section 2 – a maximum of 1200 words
Section 3 – a maximum of 600 words.

Students do not have to complete their work in one sitting. At the end of each session, students' work should be collected, stored securely and redistributed as necessary.

The **supporting document** should include the following sections:

- **Section 1** – a response to the pre-release stimulus material, including:
 - a summary of research into the social, cultural and historical context of the chosen performance style, form and genre; and
 - a summary of practical and artistic constraints that includes information on the:
 - group's skills;
 - venue;
 - target audience;
 - length of performance; and
 - production costs;
- **Section 2** – developing the performing arts event:
 - a summary review of **two** live or recorded performing arts events from the perspective of the student's chosen discipline; and
 - a summary of experimentation in rehearsal of **two** ideas drawn from the student's review of live or recorded performing arts events;

Assessment Evidence (cont.)

- **Section 3**

- a rationale for the student's choice of **one** idea that they have implemented in their realisation of the performing arts event;
- an evaluation of how the student's and other group members' ideas contributed to the performing arts event; and
- a summative statement linking the student's experience of working on the performing arts event to employment opportunities in the performing arts industry.

Performance students must perform their chosen discipline in the performing arts event to the external examiner (a minimum of 5 minutes for each student).

Production students must present their ideas to the external examiner (between 5 and 10 minutes) and carry out their chosen discipline during the performing arts event.

All performances and presentations should be recorded in full by a fixed camera situated as close as possible to the external examiner. We require recordings for monitoring and scrutiny purposes. At the start of their performance or presentation, each student must identify themselves by name, candidate number and centre number. All unedited recordings should be sent to us no later than one week after the examination. We will issue further guidance on recording formats on our microsite at www.ccea.org.uk

Centres must submit their candidates' supporting documents by the date we specify in any year. This will be before the external examiner's visit.

There are **80 marks** available for this unit:

- Section 1 – response to the pre-release stimulus material (8 marks);
- Section 2 – developing the performing arts event (32 marks);
- Section 3 – rationale, evaluation and summative statement (8 marks); and
- Performance/Presentation (32 marks).

3.3 Unit A2 1: Planning for Employment

This unit gives students the opportunity to develop their understanding of how to find work in their chosen discipline. Students work individually to explore the range and scope of employment opportunities in the performing arts industry. They develop materials that will assist them in gaining employment in their chosen discipline.

Students will acquire knowledge and understanding of how to gain work in the performing arts industry by investigating:

- the training required;
- jobs available; and
- the role of unions, agents and recruitment agencies in securing work locally and nationally.

They also consider the importance of planning for the future. They should compile their research in a written report. Students create an employment plan that reflects the knowledge gained through their research. In this plan they outline:

- three potential job opportunities in their discipline;
- the qualifications and experience required; and
- potential salary and contractual obligations and how these impact on future employability.

Students, for example, might first investigate working on a film, then working on the stage and finally working as a workshop facilitator in their chosen discipline.

Students apply their understanding of industry practice by producing a CV and a promotional portfolio to market themselves. The portfolio should reflect their experience in their chosen discipline and emphasise their employability. Students should be given opportunities to build and develop their CV by participating in a range of activities appropriate to their discipline, for example short performances, workshops or coaching.

Performance students apply their skills through preparing for and participating in an audition and interview. Production students apply their skills through preparing for and participating in a presentation and interview. The audition and interview or presentation and interview should be recorded, follow industry practice and last between 10 and 15 minutes per student. Performance students must prepare two contrasting performance pieces (not already explored in AS) for audition. Production students must prepare a presentation that reflects the application of their discipline in two contrasting productions (not already explored in AS). Each student participates in a teacher-led interview that focuses, for example, on their choice of material, interpretation, production ideas and style of delivery. Feedback is an intrinsic part of the process and will help inform students of the areas they need to develop in order to gain employment in their chosen discipline. Students then evaluate the process, reflecting on feedback given on their promotional portfolio and their audition or presentation and interview. They set targets to enhance their employability in the performing arts industry.

Content

Students should acquire knowledge and understanding of the skills and training required in their chosen discipline by researching:

- the nature of the job;
- the skills required to work professionally; and
- different training routes available, for example specialist academies, higher education and on-the-job training.

Students should acquire knowledge and understanding of how to gain employment in their chosen discipline by researching:

- the role of outside agencies, including agents, unions, recruitment agencies and press publications;
- how to access funding and how to submit applications to funding bodies;
- how to produce a CV reflecting industry practice;
- expectations and professional practice at auditions and interviews; and
- how to produce supporting promotional materials, for example headshots, a show reel, promotional DVD, demo CD, performance link, design models and photographs.

Students plan for employment by learning about:

- how to access information on a range of at least three job opportunities in their chosen discipline;
- qualifications and experience required for this range of jobs;
- contractual obligations for each of the jobs;
- fees and salaries paid;
- changes in work patterns in their chosen discipline;
- non-traditional work in their chosen discipline;
- creating a personal CV that outlines their experience to date;
- compiling photographic or DVD evidence of their performance or production skills;
- how to produce additional materials, for example head shots, show reels, demo CD, web link and design models; and
- presenting CVs and all additional materials in a promotional portfolio.

Content (cont.)

Performance students should prepare for audition and interview by learning how to:

- choose two contrasting performance extracts (not already explored in AS) that allow them to work towards meeting their potential in their chosen discipline and which reflect current professional practice;
- research the social, cultural and historical context of each extract;
- explore the performance skills necessary to successfully deliver each extract;
- rehearse and refine each extract for audition;
- prepare answers for interview based on their knowledge of the social, cultural and historical context of each extract and how this influences the performance; and
- prepare answers for interview based on their knowledge and understanding of the employment opportunities for their discipline.

Production students should prepare for presentation and interview by learning how to:

- choose two contrasting production extracts (not already explored in AS) that allow them to work towards meeting their potential in their chosen discipline and reflect current professional practice;
- research the social, cultural and historical context of each extract;
- explore the production skills necessary for successful delivery of each extract;
- rehearse and refine each extract for presentation;
- prepare answers for interview based on their knowledge of the social, cultural and historical context of each extract and how this influences the production ideas; and
- prepare answers for interview based on their knowledge and understanding of the employment opportunities for their discipline.

All students also compile an **evaluation** that:

- responds to feedback received on their promotional portfolio;
- reflects on feedback received on their audition or presentation;
- responds to feedback on their interview;
- identifies areas for development; and
- sets targets for future development.

Assessment Evidence	
<p>This unit will be internally assessed and externally moderated.</p> <p>Each student must produce a record of work relating to their chosen discipline, consisting of:</p> <ul style="list-style-type: none"> • a written report, including the following sections: <ul style="list-style-type: none"> – Section 1: Skills and Training an outline of the skills required to work professionally and a summary of the different training routes available for their chosen discipline; – Section 2: How to Gain Employment a summary of the role of outside agencies, indicating the part played by agents, unions and recruitment agencies in securing employment; – Section 3: Employment Plan outlining three possible job opportunities in their chosen discipline including, for each job, information on: qualifications and experience required; contractual obligations; and fees/salaries available. • a promotional portfolio that includes: <ul style="list-style-type: none"> for performance students: <ul style="list-style-type: none"> – a CV; – a head shot; and – a show reel, web link, promotional DVD or demo CD as appropriate to the chosen discipline; for production students: <ul style="list-style-type: none"> – a CV; – a head shot; and – a show reel, web link, promotional DVD, designs or photographic evidence, for example documentation appropriate to the chosen discipline. 	<p>Section 1 should be a maximum of two word-processed sides of A4 paper.</p> <p>Section 2 should be a maximum of two word-processed sides of A4 paper.</p> <p>Section 3 should be a maximum of six word-processed sides of A4 paper (two per job).</p>

3.4 Unit A2 2: Performing to a Commission Brief

This unit gives students the opportunity to form a production company to realise a performing arts event from an externally set Commission Brief. Students research, promote, plan and perform the event.

Students demonstrate their skills in their chosen discipline by realising the Commission Brief practically for an audience and the external examiner. Although students prepare the work and present it as a group, the external examiner assesses them as individuals. There must be a minimum of one performer per group. No more than one student can undertake a particular production discipline or administrative role per group. Groups should be between two and six. Performances should last between 15 and 40 minutes, depending on the size of the group. Larger groups should not exceed the maximum time limit. Students focus on performing or producing original material in response to the brief. While planning the event students also consider the factors that influence their choices and how feasible their ideas are, as they realise the event.

The Commission Brief, which we set and release each September, offers students a choice from:

- a cultural theme, historical topic or social issue;
- the performance style of a playwright/practitioner, composer/musician or dancer/choreographer; or
- a published poem or song, a theme, a quotation or an image.

Students work in groups to make planning decisions and agree the type of event and the performance concept for the event. They work to an agreed production schedule to meet deadlines. Students decide on a suitable venue for the performance and take account of production costs and budgetary constraints. Students also consider their target audience and how to market the event.

Also, as production company members, students research the financing and marketing practices at two professional venues. They use their findings to carry out one of the following administrative roles:

- front of house;
- health and safety officer;
- budget and finance;
- education officer;
- press officer; or
- publicity officer.

No more than one student per group can undertake a particular administrative role.

Content	
	<p>Students apply the skills of their chosen discipline in rehearsal and performance, building on those developed during the AS course.</p> <p>Through their work as a production company, students respond in performance or production to the Commission Brief and learn how to:</p> <ul style="list-style-type: none"> • select a suitable option from the externally set Commission Brief; • research and explore the social, cultural and historical aspects of the chosen option from the brief; • decide on a target audience; • devise an agreed concept for the performance; • create and select material appropriate to the chosen brief; • agree a production schedule; • work within the financial constraints of their particular circumstances to ensure the feasibility of their ideas; • market the performance; • apply health and safety practices; • agree a contingency plan; and • rehearse and perform the event.
<p>Dance</p> <p>OR</p> <p>Drama</p>	<p>Performance students should respond to the Commission Brief by learning how to:</p> <ul style="list-style-type: none"> • develop and expand movement vocabulary and apply refined skills of body alignment, posture, poise and balance to an original dance (lasting a minimum of 5 minutes); • convey mood, meaning and style in their performance; • perform with accuracy, incorporating use of space and dynamics suited to the style of dance; • use timing suited to the style of dance; • rehearse and refine the dance for performance; • present a polished dance in performance; <ul style="list-style-type: none"> • perform original text using vocal skills that include clarity, modulation, tone, colour, intensity, projection and resonance (lasting a minimum of 5 minutes); • use movement skills that support expression, mood and relationship with other characters, including spatial control, timing and movement emphasis; • convey facial expressions that express mood, emotion, relationships and subtleties of characterisation; • portray character suited to the style of performance; • rehearse and refine the performance; and • present a polished performance taking account of the performance concept.

Content (cont.)	
<p>OR Direction</p>	<p>Production students should respond to the Commission Brief by learning how to:</p> <ul style="list-style-type: none"> • define the directorial concept and production style for the performance and communicate this to the performers and the production team; • use written notes, storyboards and stage plans to present ideas to the production company; • plan, prepare and lead a programme of rehearsals to explore material and generate original text; • lead preparatory vocal and movement exercises; • provide feedback from rehearsals to the production company; • evaluate the dress rehearsal, highlighting areas for improvement before the final performance;
<p>OR Musical Direction</p>	<ul style="list-style-type: none"> • edit musical scores in response to the director’s concept and communicate this to the musicians; • create an original interpretation by arranging and transposing instrumental parts; • plan, prepare and lead a programme of rehearsals; • lead preparatory warm-up and tuning exercises; • give the director feedback from rehearsals; • evaluate the dress rehearsal, highlighting areas for improvement before the final performance;
<p>OR Set Design</p>	<ul style="list-style-type: none"> • design two original set ideas for the group performance; • use a range of colour, shape and texture in the original designs to communicate theme, mood and atmosphere; • choose the most appropriate design and produce a scale model for the final design; • produce a financial plan taking into account economy, best value and durability; • oversee the realisation of a scene or section for the final performance; and • produce a health and safety plan, taking account of health and safety at work guidance.

Content (cont.)	
<p>OR Stage Management</p>	<p>Production students should respond to the Commission Brief by learning how to:</p> <ul style="list-style-type: none"> • plan and produce a stage management plot for the original group performance, indicating location of stage furniture or equipment, props, scenery, cues for performers and technical staff; • produce a rehearsal schedule and call sheets that provide performers and technical staff with all relevant rehearsal information; • produce the ‘book’/prompt book by taking notes of blocking, cues, edits and direction during rehearsals; • develop and expand technical vocabulary and use of abbreviations in the ‘book’/prompt book; • lead, co-ordinate and oversee operations during rehearsal and performance, identify problems and arrive at solutions; • produce a health and safety plan, taking account of health and safety at work guidance;
<p>OR Technical – Lighting</p>	<ul style="list-style-type: none"> • plan and produce an original lighting plot for the group performance, taking account of the artistic demands of the performance; • use a range of lighting effects to interpret those demands; • produce lighting cue sheets and a rigging and set-up schedule to use during rehearsal and performance; • lead the technical set-up of lighting for rehearsal, identify problems and find solutions; • lead, co-ordinate and oversee the technical lighting operations during the performance; • produce a health and safety plan, taking account of health and safety at work guidance;
<p>OR Technical – Sound</p>	<ul style="list-style-type: none"> • plan and produce an original sound plot for the group performance, taking account of the artistic demands of the performance; • use a range of sound effects to convey those demands; • produce cue sheets and a rigging and set-up schedule to be used during rehearsal and performance; • lead the technical set-up of sound for rehearsal, identify problems and arrive at solutions; • lead, co-ordinate and oversee the technical sound operations during the performance; and • produce a health and safety plan, taking account of health and safety at work guidance.

Content (cont.)	
	<p>Performance students learn how to perform their chosen discipline in the Commission Brief to the external examiner.</p> <p>Production students learn how to present production ideas to the external examiner.</p> <p>As production company members, all students also investigate professional practice and learn how to carry out an administrative role in their group performance. They learn how to use existing professional practice to inform their personal practice by:</p> <ul style="list-style-type: none"> • analysing the financing and marketing practices of two professional venues; • summarising their research findings; and • using their summary of findings to inform their approach to carrying out their chosen administrative role.
<p>Front of House</p> <p>OR</p> <p>Health and Safety Officer</p>	<p>Students select one of the following administrative roles to carry out in response to the Commission Brief. They learn to:</p> <ul style="list-style-type: none"> • research seating plans for two professional venues; • devise a seating plan for their group performance venue using their research; • investigate methods for recording ticket sales for two professional venues; • create a spreadsheet to record ticket sales for their group performance; • research the allocation of staff in two professional venues; • devise a projected staffing list for their group performance; <ul style="list-style-type: none"> • research current health and safety practices for two professional organisations; • complete a risk assessment for their performance based on their research; • investigate health and safety briefing methods for two professional venues; • hold a health and safety briefing for performers and technicians for their group performance; • investigate fire safety in two professional venues; • complete a fire evacuation plan for their group performance;

Content (cont.)	
OR Budget and Finance	<ul style="list-style-type: none"> • research funding methods for two professional venues; • complete an exemplar funding application for their group performance; • investigate methods for managing finance in two professional venues; • complete a balance sheet to show projected outgoing expenses and incoming ticket sales for their group performance; • research how two professional venues generate revenue; • write a proposal for generating additional revenue for their group performance;
OR Education Officer	<ul style="list-style-type: none"> • research educational workshops delivered by two professional venues; • prepare practical workshop materials for their group performance; • investigate supporting educational materials used by two professional venues; • compile a list of relevant support materials for their group performance; • investigate methods for undertaking a post-production audience evaluation; • prepare a post-production audience evaluation for their group performance;
OR Press Officer	<ul style="list-style-type: none"> • research the press contacts list used by two professional venues; • compile a list of press contacts for their group performance; • investigate a press release related to a performance at two professional venues; • write a press release to promote their group performance; • investigate how two professional venues invite the media for press night; • prepare an invitation to the media for press night for their group performance;
OR Publicity Officer	<ul style="list-style-type: none"> • research publicity materials used by two professional venues; • create a sample poster for their group performance; • research tickets issued by two professional venues; • create a sample ticket for their group performance; • investigate the programme contents used by two professional venues; • compile an outline of the programme contents for their group performance.

Assessment Evidence

We set this examination and an external examiner will assess it, using the assessment criteria and the mark bands in Appendix 5.

By the end of February, each group submits an Examination Record Sheet to us. This records the choice of Commission Brief, the title of the performance, a description/synopsis of the performance and each student's discipline and administrative role.

Students produce a record of work comprising:

- **a research report** in two sections:
 - Section 1: a summary of individual research on the social, cultural and historical context of their chosen Commission Brief (a maximum of 600 words);
 - Section 2: an analysis of the financing and marketing practices of **two** professional venues (a maximum of 600 words);
- **a summary of findings:**
ideas from the practices at **two** professional venues linked to how they carried out their chosen administrative role (a maximum of 600 words); and
- **evidence of tasks completed:**
Each student must produce all the items identified below for their chosen administrative role (a maximum of six sides of A4 paper, or equivalent, depending on the evidence produced).

The quality of written communication is not assessed in the evidence of tasks completed.

Front of House

- a seating plan;
- a spreadsheet to record ticket sales; and
- a projected staffing list.

Health and Safety Officer

- a risk assessment;
- a briefing for performers/technicians; and
- a fire evacuation plan.

Budget and Finance

- an exemplar funding application;
- a balance sheet to show projected expenses and incoming ticket sales; and
- a summary of additional revenue proposals.

Assessment Evidence (cont.)

Education Officer

- practical workshop materials;
- a list of relevant support materials; and
- a sample post-production audience evaluation.

Press Officer

- a list of press contacts;
- a press release to promote the event; and
- an invitation to the media for press night.

Publicity Officer

- a sample poster;
- a sample ticket; and
- an outline of the programme contents.

- **an evaluation:**

From his or her notes, each student must produce an evaluation, under controlled conditions, for inclusion in his or her record of work. The evaluation can be either handwritten or word-processed. See Section 4 for further guidance on the presentation of word-processed material.

The controlled conditions are as follows:

Time: a maximum of 45 minutes;

Supervision: a teacher or another person nominated by the centre formally supervises the examination; and

Word limit: a maximum of 600 words.

The evaluation should include:

- how the group worked together to agree the concept for the performance of the chosen brief;
- how the group worked together to explore problems and find solutions, including meeting deadlines and working within a budget;
- how the student as an individual contributed to realising the brief; and
- the practical outcomes of the student's administrative role.

Assessment Evidence (cont.)

Performance students must also perform their chosen discipline, in response to the Commission Brief, to the external examiner. Each student's performance should last a minimum of 5 minutes.

Production students must also present their production ideas (lasting no more than 10 minutes) to the external examiner and carry out their chosen discipline during the group performance.

All performances and presentations should be recorded in full by a fixed camera situated as close as possible to the external examiner. We require recordings for monitoring and scrutiny purposes. At the start of their performance or presentation, each student must identify themselves by name, candidate number and centre number. All unedited recordings should be sent to us no later than one week after the examination. We will issue further guidance on recording formats on our microsite at www.ccea.org.uk

Centres must submit their candidates' records of work by the date we specify in any year. This will be before the external examiner's visit.

There are **80 marks** available for this unit:

- research report (8 marks);
- summary of findings (16 marks);
- evidence of tasks completed (16 marks);
- evaluation (8 marks); and
- performance or presentation (32 marks).

4 Scheme of Assessment

4.1 Assessment opportunities

For the availability of assessment units, see Section 2 of this specification.

When re-sitting, units that involve an element of group work (AS 1, AS 2 and A2 2) candidates should note that they are required to work as members of a new group for each unit as they must produce new assessment evidence. Each September we release new stimulus material for both AS 2 and A2 2. Candidates will receive a uniform mark for each re-entered unit based on the new assessment evidence. The best result for each assessment unit counts towards the AS and A Level grade. Results for individual assessment units remain available to count towards an AS or A Level qualification until we withdraw the specification. There will be one re-sit opportunity per unit.

4.2 Assessment objectives

There are four assessment objectives for GCEs in Performing Arts:

- **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 skills and techniques**
Candidates acquire skills and techniques in specialist areas.
- **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 their own and others' practice and ideas.

4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment unit and the overall A Level qualification.

AO Weightings						
	AO1	AO2	AO3	AO4	AS	A level
AS1	4.8%	11.2%	5.6%	2.4%	24%	24%
AS2	1.6%	6.4%	6.4%	1.6%	16%	16%
A21	7.2%	7.2%	14.4%	7.2%		36%
A22	2.4%	4.8%	14.4%	2.4%		24%
Total	16.0%	29.6%	40.8%	13.6%	40%	100%

4.4 Quality of written communication

In AS and A Level Performing Arts, candidates must demonstrate their quality of written communication. In particular they must:

- ensure spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to their purpose and to complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Examiners and teachers assess the quality of candidates' written communication in their responses to all tasks that require extended writing.

The mark band descriptors for quality of written communication are:

Excellent: The candidate successfully selects and uses the most appropriate form and style of writing. They organise the relevant material extremely well, with the highest degree of clarity and coherence. They make extensive and accurate use of appropriate specialist vocabulary. Their presentation, spelling, punctuation and grammar are of the highest standard and ensure that the meaning is absolutely clear.

Good: The candidate successfully selects and uses a good form and style of writing. They organise the relevant material with clarity and coherence. They make good use of appropriate specialist vocabulary. Their presentation, spelling, punctuation and grammar are of a good standard and ensure that the meaning is clear.

Satisfactory: The candidate makes a reasonable attempt to select and use an appropriate form and style of writing. They organise the relevant material with some clarity and coherence. They make some use of appropriate specialist vocabulary. Their presentation, spelling, punctuation and grammar are sufficiently competent to make the meaning evident.

Basic: The candidate makes only a limited attempt to select and use an appropriate form and style of writing. Their organisation of the material may lack clarity and coherence. They make little use of appropriate specialist vocabulary. Their presentation, spelling, punctuation and grammar may be such that the intended meaning is not clear.

All written communication (except the supporting document in AS 2 and the record of work in A2 2) must be word-processed, using Arial, font size 12, single line spaced on A4 paper. For further guidance on marking and internal standardisation, please see Section 6 of this specification.

4.5 Synoptic assessment at A2

The A2 assessment units include elements of synoptic assessment. This allows students to demonstrate expertise in the essential knowledge, understanding and skills of planning, performing and evaluating.

In GCE Performing Arts synoptic assessment requires students to demonstrate that they can:

- make connections between different aspects of performing arts through planning, preparation and performance;
- apply the skills, knowledge and understanding described in the assessment objectives; and
- analyse and evaluate their skills of planning and performing, identifying strengths and weaknesses and setting targets for improvement.

4.6 Stretch and challenge at A2

The A2 assessment units provide opportunities for stretch and challenge by incorporating:

- the development of work-related practice to enhance professionalism and employability;
- breadth of knowledge and understanding in the application of research and investigation;
- the acquisition of new skills and the development of existing skills;
- connectivity between different units, leading to progression;
- the selection and development of a commission brief; and
- evaluation through a range of formats, including extended writing.

4.7 Reporting and grading

We report the results of individual assessment units on a uniform mark scale that reflects the assessment weighting of each unit.

We award AS qualifications on a five grade scale from A to E, with A being the highest. We award A Level qualifications on a six grade scale from A* to E, with A* being the highest. We determine the AS and A Level grades awarded by aggregating the uniform marks obtained on individual assessment units. To be awarded an A*, candidates need to achieve a grade A on their full A Level qualification and at least 90 percent of the maximum uniform marks across the A2 units. If candidates fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the grade descriptions in Section 5 of this specification.

5 Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

5.1 AS Grade Descriptions

AS	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objective	Candidates demonstrate understanding of the processes and products of the performing arts industry.	Candidates acquire skills and techniques in specialist areas.	Candidates realise work by applying skills and techniques in work-related contexts.	Candidates analyse and evaluate their own and others' practice and ideas.
Grade A	<p>Candidates:</p> <ul style="list-style-type: none"> • show a broad understanding of the structure, breadth and processes of the performing arts sector; and • 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 their own strengths and weaknesses; and • 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; and • show a thorough understanding of professional practice. 	<p>Candidates:</p> <ul style="list-style-type: none"> • in evaluating performance products and practices show an ability to select and apply relevant information and form well-reasoned opinions; • use appropriate technical language and critical vocabulary with confidence; and • apply critical insight to the evaluation of their own work.

5.2 AS Grade Descriptions

AS	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objective	Candidates demonstrate understanding of the processes and products of the performing arts industry.	Candidates acquire skills and techniques in specialist areas.	Candidates realise work by applying skills and techniques in work-related contexts.	Candidates analyse and evaluate their own and others' practice and ideas.
Grade E	<p>Candidates:</p> <ul style="list-style-type: none"> • show a basic understanding of the structure, processes and products of the performing arts sector; and • 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 their own strengths and weaknesses; and • 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; and • 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 their own and others' work and practice; • use basic technical language and critical vocabulary; • express views on their own work that focus on obvious features and influences; and • show limited understanding of managing their own practice with guidance.

5.3 A2 Grade Descriptions

A2	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objective	Candidates demonstrate understanding of the processes and products of the performing arts industry.	Candidates acquire skills and techniques in specialist areas.	Candidates realise work by applying skills and techniques in work-related contexts.	Candidates analyse and evaluate their own and others' practice and ideas.
Grade A	<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; and • show insight and 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; and • confirm their own 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; and • 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; and • present a thoughtful analysis of the influences on their own work.

5.4 A2 Grade Descriptions

A2	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objective	Candidates demonstrate understanding of the processes and products of the performing arts industry.	Candidates acquire skills and techniques in specialist areas.	Candidates realise work by applying skills and techniques in work-related contexts.	Candidates analyse and evaluate their own and others' practice and ideas.
Grade E	Candidates: <ul style="list-style-type: none"> • show an understanding of the key aspects of the structure, scope and processes of the performing arts sector; and • describe a range of influences on the performing arts industry. 	Candidates: <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 their own strengths and weaknesses; • explore a range of approaches recognising and applying work-related practice; and • work with others to produce effective outcomes. 	Candidates: <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 their own work; • research appropriate information with guidance and support; and • show an awareness of obvious technical and aesthetic factors. 	Candidates: <ul style="list-style-type: none"> • make relevant judgements on their own and others' work; • use appropriate technical language and critical vocabulary; • apply a basic critical understanding and insight in evaluating the quality of their own work and practice; and • understand aspects of some personal self-management with guidance.

6 Guidance on Internal Assessment

There are two internal assessments in this specification, one at AS Level and one at A2:

- AS 1 Developing Skills and Repertoire; and
- A2 1 Planning for Employment.

The AS 1 internal assessment focuses on candidates' ability to acquire skills and techniques in their chosen discipline. The A2 1 internal assessment focuses on candidates' ability to apply their knowledge and skills in a work-related context.

Candidates must submit a portfolio of work for each internally assessed unit. Full details are available in the Assessment Evidence table for each unit (see Section 3).

6.1 Completing the internal assessments

For both internally assessed units, candidates should be involved in decision making when preparing work to include in their portfolio (AS 1) and their record of work (A2 1). Teachers should give candidates guidance in planning and completing their assessment evidence. They must ensure that the work candidates undertake is consistent in demand and allows candidates to access all the marks within the mark bands.

Teachers must ensure that the completed assessment evidence for both internally assessed units conforms to each unit's requirements.

6.2 Supervision of candidates

For both internally assessed units, candidates should work independently when completing their portfolios. Teachers should, however, give candidates advice and guidance on any problems they encounter and supervise their work to monitor their progress. To prevent plagiarism and repetition, the teacher should supervise the work continually. Teachers should also advise on concise and effective methods of presentation. Supervision should be sufficient to enable teachers to ensure that they can authenticate the work and that the work an individual candidate submits for assessment is his or her own.

6.3 Assessment conditions

For both internally assessed units, candidates complete their portfolios in conditions that combine classroom and independent study activities. These conditions must ensure that the internal assessment remains reliable and fair. There are no specific time limits regarding the completion of portfolios; however, word limits, in the form of a maximum requirement of the number of word-processed sides of A4 paper, are given for each piece of work to be included in each portfolio. Candidates who exceed the word limit may not have access to the full range of marks.

6.4 Marking and internal standardisation

Teachers should use their professional judgement to select and apply the criteria in each mark band appropriately and fairly to candidates' work. They should award the appropriate mark within any range on a 'best fit' basis, making allowance for balancing strengths and weaknesses within each response.

Centres with more than one teaching group must carry out internal standardisation of the internal assessment tasks before submitting them to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assessments.

As a result of internal standardisation, it may be necessary to adjust an individual teacher's marking. This is to bring assessments into line with those of other teachers in the centre and to match the standards established at the agreement trial. Where adjustment is necessary, the total/final mark recorded on the Candidate Record Sheet should be amended.

Teachers must annotate work presented for assessment to ensure fairness for candidates and to assist with the moderation process. The annotation should indicate why they have awarded a candidate a particular mark. Annotation should take the form of:

- summative comments on the work, usually at the end, and on the Candidate Record Sheet; and
- key pieces of evidence related to the assessment objectives identified throughout the work by tick or annotation either in the margin or in the text.

6.5 Moderation

Centres must submit their marks and samples to us by the date specified by us each year. We may adjust centres' marking. This is to bring the assessment of the candidates' work into line with our agreed standards.

We issue full instructions well in advance of submission on:

- the details of moderation procedures;
- the nature of sampling; and
- the dates by which marks and samples must be submitted to us.

Teachers and centre staff may contact us at any stage if they require advice, assistance or support regarding any aspect of internal assessment. We provide moderators who can support groups of centres or contact individual centres to discuss issues arising from the internal assessments.

7 Guidance on External Assessment

There are two external assessments in this specification, one at AS Level and one at A2:

- AS 2 Planning and Realising a Performing Arts Event; and
- A2 2 Performing to a Commission Brief.

The external assessments focus on candidates' ability to apply their knowledge and skills within a performing arts context, reflecting industry practice.

7.1 Setting of the external assessments

We will make the externally set assessment for both AS 2 and A2 2 available to candidates in September and examine them between April and May. Teachers should give guidance on the planning and realisation of the pre-release stimulus materials. The assessment for AS 2 and the Commission Brief in A2 2 will change every year.

7.2 Supervision of candidates

In AS 2, candidates should work as a group during the realisation of the performing arts event. However, candidates should also be aware of their individual roles and receive appropriate guidance from the teacher. Candidates must also produce, under controlled conditions, a supporting document from their notes. Candidates must complete the work under the direct supervision of the teacher or another person nominated by the centre. Candidates do not have to complete their work in one sitting. At the end of each session, candidates' work should be collected, stored securely and redistributed as necessary. Candidates have a maximum of two hours to complete the assessment. For further guidance, see Assessment Evidence in Section 3.

In A2 2, candidates should work as a group during the realisation of the Commission Brief. However, candidates should also be aware of their individual administrative roles, which they research and carry out independently. Candidates should work independently when completing their record of work. To prevent plagiarism, the teacher should supervise the work that candidates undertake. Supervision of candidates should be sufficient to enable teachers to ensure that they can authenticate candidates' work and verify that the work candidates submit for assessment is their own.

Under controlled conditions, candidates must also produce an evaluation from their notes. They must complete this work under the direct supervision of the teacher or another person nominated by the centre. Candidates have a maximum of 45 minutes to complete their evaluation. For further guidance, see Assessment Evidence in Section 3.

7.3 Assessment conditions

Teachers should ensure that the performance is suitable for assessment in both AS 2 and A2 2. On the day of the examination, all candidates should be present for the whole performance. Production candidates present their production ideas to the external examiner before the performance and execute their chosen discipline during the performing arts event at AS 2 and the performance based on the Commission Brief at A2 2. We will issue full instructions to centres on the procedures to follow for the external examiner's visit.

7.4 Submission of work

For AS 2, centres must submit an Examination Record Sheet: Record of Performance Detail for each group by the end of February. Centres must submit their candidates' supporting documents by the date we specify in any year.

For A2 2, centres must submit an Examination Record Sheet for each group by the end of February. Centres must submit their candidates' records of work by the date we specify in any year.

All performances and presentations for both AS 2 and A2 2 should be recorded in full by a fixed camera situated as close as possible to the external examiner. We require recordings for monitoring and scrutiny purposes. At the start of their performance or presentation, each candidate must identify themselves by name, candidate number and centre number. All unedited recordings should be sent to us no later than one week after the examination. We will issue further guidance on recording formats on our microsite at www.ccea.org.uk

8 Links

8.1 Support

We provide the following resources to support this specification:

- a subject microsite within our website; and
- specimen assessment materials.

We intend to expand our range of support to include the following:

- past papers;
- Chief Examiner's reports;
- Principal Moderator's reports;
- guidance materials;
- centre support visits;
- support days for teachers;
- portfolio clinics;
- agreement trials; and
- exemplification of standards.

8.2 Curriculum objectives

This specification addresses and builds upon the broad curriculum objectives for Northern Ireland. In particular, it enables students to understand, relate to and explore:

- moral, ethical, social, economic, cultural and legislative issues by providing opportunities to research, study and develop the work of performing arts practitioners, their styles and genres;
- sustainable development and health and safety considerations in staging performance events; and
- the 'skills agenda' and employability, by providing opportunities to develop their skills in either performance or production and to study administrative roles in arts organisations, as well as the parts played by agents, unions, recruitment and funding bodies, and learn about marketing, publicity and theatre management roles.

8.3 Skills development

This specification provides opportunities for students to develop the following key skills:

- application of number (for example consideration of production costs (AS 2) and analysis of funding and marketing practices (A2 2));
- communication (assessed through the quality of written communication in, for example, the summary of research and record of work (AS 1) and the written report (A2 1));
- improving own learning and performance (for example evaluating planning, rehearsal and performance (AS 1 and A2 2) and analysis of strengths and areas for development and critical analysis (AS 2 and A2 2));
- Information and Communication Technology (for example using computerised lighting/sound equipment in production, using appropriate facilities to record events on DVD and using appropriate applications and software in the development and presentation of promotional materials);
- problem solving (for example planning and realising a performing arts event AS 2 and performing to a commission brief A2 2); and
- working with others (sharing responsibilities and working arrangements to effectively carry out the tasks in all units).

8.4 Examination entries

Entry codes for this subject and details on how to make entries are available on our Qualifications Administration Handbook microsite, which you can access at www.ccea.org.uk

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided in this section.

8.5 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification.

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

During the development process, an external equality panel reviewed the specification to identify any potential barriers to equality and inclusion. Where appropriate, we have considered measures to support access and mitigate barriers.

Reasonable adjustments are made for students with disabilities. For this reason very few students, if any, should have difficulty accessing the assessment. However, students with speech and/or hearing impairments may be restricted if they choose to study, for example, drama as a discipline where use of the voice is an integral aspect of the discipline.

Performing arts also requires effective teamwork to share dramatic intentions and communicate ideas. Therefore, some students may have difficulty with elements of this collaborative work.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. Students with speech and/or hearing impairments may need access to a sign language interpreter in order to complete the assessment tasks. You can find information on reasonable adjustments in the Joint Council for Qualifications' document *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*, available at www.jcq.org.uk

8.6 Health and safety

This specification requires students to use a range of equipment. All students should therefore carefully consider the equipment that they use and identify any risks that may be involved.

Students should take due care with all electrical equipment. Students should give particular regard to the safe use of extension leads and adaptors, and the safe positioning of power cables. Where possible, students should use battery powered equipment, including cameras, lights (rechargeable torches work well) and audio recording equipment. Students should also wear appropriate safety equipment when required (for example, students should wear safety gloves if they are working with stage lights, safety glasses and gloves when making props or constructing or moving sets). Performance and production students should be in a safe environment away from any risk from falling objects and combustible products.

All students should be familiar with fire drills, and fire safety equipment should be available and regularly checked.

Students should not be exposed to computer screens for prolonged periods without a break, and the volume of speakers and headphones should be set at safe levels.

As with all work-related programmes, centres must ensure compliance with all relevant health and safety legislation regarding facilities, equipment and appropriately trained staff.

8.7 Contact details

The following list provides contact details for relevant staff members and departments:

- Specification Support Officer: Nola Fitzsimons
(telephone: (028) 9026 1200, extension 2235, email: nfitsimons@ccea.org.uk)
- Officer with Subject Responsibility: John Trueman, (telephone: (028) 9026 1200,
email: jtrueman@ccea.org.uk)
- Examination Entries, Results and Certification
(telephone: (028) 9026 1262, email: entriesandresults@ccea.org.uk)
- Examiner Recruitment
(telephone: (028) 9026 1243, email: appointments@ccea.org.uk)
- Distribution
(telephone: (028) 9026 1242, email: ccedistribution@ccea.org.uk)
- Support Events Administration
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Information Section (including Freedom of Information requests)
(telephone: (028) 9026 1200, email: info@ccea.org.uk)
- Business Assurance (Complaints and Appeals Manager: Marisa Getgood)
(telephone: (028) 9026 1244, email: complaints@ccea.org.uk)
- Moderation
(telephone: (028) 9026 1200, extension 2236, email: moderationteam@ccea.org.uk)

Appendix 1

Recommended resources

Below is a list of the minimum resources we recommend centres should have in order to deliver this specification.

General

A stage lit performance space

An audience space

Storage space for materials and equipment

Access to an appropriate number of computers

Portable CD player

Video camera

Stills camera

TV and DVD player

An archive of DVD material, including recorded stage performances, concerts and choreographed dance, representing a range of styles and genres

Materials from the list below according to the design/performance/production choices that students make

Costume

Drawing/Sketching materials

A range of materials/fabric to create mock up costumes

A range of accessories, for example jewellery, shoes, hats or bags

Sewing or construction equipment

Lighting

Control desk

Dimmers

Lamps

Cables

Colour gels/Gobos

Set

Drawing/Sketching materials

Portable rostra

A range of materials to create model sets

Basic stage furniture and furnishings, for example chairs, tables, household items

Construction equipment/tools

Sound

A basic 08 channel theatre sound system

Microphones with stands and cabling

CD system with speakers

Mixing/Editing suite

Production/Performance

A range of scores

A range of scripts

A range of dance notation

A range of musical instruments, for example keyboards, percussion instruments

Appendix 2

Assessment Criteria and Mark Bands for Unit AS 1: Developing Skills and Repertoire

Candidates need to produce a portfolio comprising:

- (a) a summary of research and skills audit (AO1, 12 marks);
- (b) a record of work (AO2, 28 marks);
- (c) (i) a risk assessment (AO3, 4 marks); and
(ii) a recording of performance/presentation (AO3, 10 marks); and
- (d) an evaluation (AO4, 6 marks).

There are 60 marks available for this unit. Award 0 for work that is not worthy of credit.

For further guidance on marking and internal standardisation, please refer to Section 6 of this specification.

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO1 (a)	<ul style="list-style-type: none"> • basic research of the style and genre within the chosen discipline; • limited evidence of relevant research into the skills required for the chosen discipline; • little knowledge and understanding of current professional practice, including one superficial example of the use of new technologies; • a basic undeveloped skills audit with few ideas on their current skill level and only basic information on their experience to date; and • quality of written communication that is basic.* <p style="text-align: right;">[1–3]</p>	<ul style="list-style-type: none"> • appropriate research of the style and genre within the chosen discipline; • sufficient evidence of relevant research into the skills required for the chosen discipline; • some knowledge and understanding of current professional practice, including one example of the use of new technologies; • a relevant, but not developed, skills audit with some ideas on their current skill level and only moderate information on their experience to date; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[4–6]</p>	<ul style="list-style-type: none"> • effective and detailed research of the style and genre within the chosen discipline; • ample evidence of relevant research into the skills required for the chosen discipline; • clear and straightforward knowledge and understanding of current professional practice, including a range of examples of the use of new technologies; • a detailed and developed skills audit with realistic ideas on their current skill level and significant information on their experience to date; and • quality of written communication that is good.* <p style="text-align: right;">[7–9]</p>	<ul style="list-style-type: none"> • thorough and precise research of the style and genre within the chosen discipline; • comprehensive evidence of relevant research into the skills required for the chosen discipline; • in-depth knowledge and understanding of current professional practice, including a wide range of examples of the use of new technologies; • a comprehensive and fully developed skills audit with perceptive ideas on their current skill level and precise information on their experience to date; and • quality of written communication that is excellent.* <p style="text-align: right;">[10–12]</p>
* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.				

Assessment Criteria and Mark Bands for Unit AS 1: Developing Skills and Repertoire (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO2 (b)	<ul style="list-style-type: none"> • basic and incomplete research of the social, cultural and historical context of both extracts of repertoire; • superficial action plans with little evidence of understanding how to manage themselves and work with others; • evidence of practice, using only basic skills and techniques, that shows little progression and minimal development of a personal style; • basic awareness of their own strengths and weaknesses; and • quality of written communication that is basic.* <p style="text-align: right;">[1–7]</p>	<ul style="list-style-type: none"> • some research of the social, cultural and historical context of both extracts of repertoire, which may be uneven; • relevant action plans with some understanding of self-management and working with others; • evidence of practice, using some relevant skills and techniques, that shows some progression and moderate development of a personal style; • recognition of some of their own strengths and weaknesses; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[8–14]</p>	<ul style="list-style-type: none"> • detailed research of the social, cultural and historical context of both extracts of repertoire; • clear and detailed action plans showing understanding of self-management and working with others; • evidence of practice, using a range of relevant skills and techniques, that shows significant progression and the creative development of a personal style; • clear consideration of their own strengths and weaknesses; and • quality of written communication that is good.* <p style="text-align: right;">[15–21]</p>	<ul style="list-style-type: none"> • comprehensive research of the social, cultural and historical context of both extracts of repertoire; • fully developed action plans reflecting thorough understanding of self-management and working with others; • evidence of practice, using a wide range of relevant skills and techniques, that shows sustained progression and highly creative development of a personal style; • insightful recognition and consideration of their own strengths and weaknesses; and • quality of written communication that is excellent.* <p style="text-align: right;">[22–28]</p>
<p>* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.</p>				

Assessment Criteria and Mark Bands for Unit AS 1: Developing Skills and Repertoire (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO3 (c)(i)	<ul style="list-style-type: none"> a basic risk assessment that accounts for one or two hazards and presents only basic ideas for risk reduction using research as guidance; quality of written communication that is basic.* <p style="text-align: right;">[1]</p>	<ul style="list-style-type: none"> a relevant risk assessment that accounts for more than two hazards and presents appropriate ideas for risk reduction with some evidence of the use of research to inform outcomes; quality of written communication that is satisfactory.* <p style="text-align: right;">[2]</p>	<ul style="list-style-type: none"> a clearly developed risk assessment that accounts for significant hazards and presents effective ideas for risk reduction using research to inform outcomes; quality of written communication that is good.* <p style="text-align: right;">[3]</p>	<ul style="list-style-type: none"> a comprehensive risk assessment that accounts for all hazards and presents perceptive ideas for risk reduction using research innovatively to inform outcomes; quality of written communication that is excellent.* <p style="text-align: right;">[4]</p>
AO3 (c)(ii)	<ul style="list-style-type: none"> a performance/presentation of each extract of repertoire with inconsistent use of contrasting skills and basic communication of meaning; minimal awareness of the technical/aesthetic requirements; and insufficient understanding of professional practice. <p style="text-align: right;">[1–2]</p>	<ul style="list-style-type: none"> a performance/presentation of each extract of repertoire with relevant use of contrasting skills and some communication of meaning; some awareness of the technical/aesthetic requirements; and adequate understanding of professional practice. <p style="text-align: right;">[3–5]</p>	<ul style="list-style-type: none"> a performance/presentation of each extract of repertoire with confident use of contrasting skills and effective communication of meaning; clear awareness of the technical/aesthetic requirements; and secure understanding of professional practice. <p style="text-align: right;">[6–8]</p>	<ul style="list-style-type: none"> a performance/presentation of each extract of repertoire with creative use of contrasting skills and engaging and insightful communication of meaning; highly developed awareness of the technical/aesthetic requirements; and thorough understanding of professional practice. <p style="text-align: right;">[9–10]</p>
<p>* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.</p>				

Assessment Criteria and Mark Bands for Unit AS 1: Developing Skills and Repertoire (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO4 (d)	<ul style="list-style-type: none"> • a superficial peer assessment with limited analysis of the aesthetic and technical quality of the performance or product and basic reference to the overall impact on the audience; • a basic self-assessment with limited analysis of the aesthetic and technical quality of the performance or product and basic reference to the overall impact for the audience, supported with minimal examples; • limited identification of ideas for further development and target setting for the future; and • quality of written communication that is basic.* <p style="text-align: right;">[1]</p>	<ul style="list-style-type: none"> • an appropriate peer assessment that analyses some of the aesthetic and technical quality of the performance or product with moderate reference to the overall impact on the audience; • a relevant self-assessment that analyses some of the aesthetic and technical quality of the performance or product with moderate reference to the overall impact for the audience, supported with some practical examples; • some identification of ideas for further development and target setting for the future; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[2–3]</p>	<ul style="list-style-type: none"> • a detailed peer assessment that clearly analyses the aesthetic and technical quality of the performance or product with effective reference to the overall impact on the audience; • a clear and realistic self-assessment that clearly analyses the aesthetic and technical quality of the performance or product with significant reference to the overall impact for the audience, supported with detailed practical examples; • effective identification of ideas for further development and target setting for the future; and • quality of written communication that is good.* <p style="text-align: right;">[4–5]</p>	<ul style="list-style-type: none"> • a comprehensive peer assessment that fully analyses the aesthetic and technical quality of the performance or product with insightful reference to the overall impact on the audience; • a perceptive self-assessment that critically analyses the aesthetic and technical quality of the performance or product with precise reference to the overall impact for audience, supported with carefully selected practical examples; • insightful identification of ideas for further development and focused target setting for the future; and • quality of written communication that is excellent.* <p style="text-align: right;">[6]</p>
<p>* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.</p>				

Appendix 3

Assessment Criteria and Mark Bands for Unit AS 2: Planning and Realising a Performing Arts Event For Use by the External Examiner

Candidates need to produce a supporting document in three sections (a, b, and c):

- (a) Section 1 – a response to the pre-release stimulus material (AO1, 8 marks);
- (b) Section 2 – developing the performing arts event (AO2, 32 marks);
- (c) Section 3 – a rationale, an evaluation and a summative statement (AO4, 8 marks); and
- (d) a performance/presentation (AO3, 32 marks).

There are 80 marks available for this unit. Award 0 for work that is not worthy of credit.

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO1 (a)	<ul style="list-style-type: none"> • basic research into the social, cultural and historical context of the chosen performance style and genre that may not wholly reflect the main influences on the performing arts industry; • little knowledge and understanding of the practical and artistic constraints influencing the event; and • quality of written communication that is basic.* <p style="text-align: right;">[1–2]</p>	<ul style="list-style-type: none"> • appropriate research into the social, cultural and historical context of the chosen performance style and genre recognising the main influences on the performing arts industry; • some knowledge and understanding of the practical and artistic constraints influencing the event; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[3–4]</p>	<ul style="list-style-type: none"> • effective and detailed research into the social, cultural and historical context of the chosen performance style, form and genre reflecting the key influences on the performing arts industry; • clear and straightforward knowledge and understanding of the practical and artistic constraints influencing the event; and • quality of written communication that is good.* <p style="text-align: right;">[5–6]</p>	<ul style="list-style-type: none"> • thorough and precise research into the social, cultural and historical context of the chosen performance style, form and genre reflecting the key influences on the performing arts industry; • in-depth knowledge and understanding of the practical and artistic constraints influencing the event; and • quality of written communication that is excellent.* <p style="text-align: right;">[7–8]</p>
* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.				

Assessment Criteria and Mark Bands for Unit AS 2: Planning and Realising a Performing Arts Event (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO2 (b)	<ul style="list-style-type: none"> • a review of two live or recorded performing arts events, indicating basic appreciation of skills and techniques in the chosen discipline; • evidence of limited experimentation in rehearsal of two ideas drawn from the reviews, with minimal integration of skills and techniques; • little recognition of their own strengths and weaknesses when shaping work in rehearsal; and • quality of written communication that is basic.* <p style="text-align: right;">[1–8]</p>	<ul style="list-style-type: none"> • a review of two live or recorded performing arts events, indicating some appreciation of skills and techniques in the chosen discipline; • evidence of some creative experimentation in rehearsal of two ideas drawn from the reviews, with some integration of skills and techniques; • recognition of some of their own strengths and weaknesses when shaping work in rehearsal; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[9–16]</p>	<ul style="list-style-type: none"> • a review of two live or recorded performing arts events, indicating a secure appreciation of skills and techniques in the chosen discipline; • evidence of creative experimentation in rehearsal of two ideas drawn from the reviews, integrating skills and techniques effectively; • good recognition of their own strengths and weaknesses when shaping work in rehearsal; and • quality of written communication that is good.* <p style="text-align: right;">[17–24]</p>	<ul style="list-style-type: none"> • a review of two live or recorded performing arts events, indicating a thorough appreciation of skills and techniques in the chosen discipline; • evidence of highly creative experimentation in rehearsal of two ideas drawn from the reviews, integrating skills and techniques with confidence and control; • a precise insight into how they shaped work in rehearsal with a highly developed response to their own strengths and weakness; and • quality of written communication that is excellent.* <p style="text-align: right;">[25–32]</p>
* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.				

Assessment Criteria and Mark Bands for Unit AS 2: Planning and Realising a Performing Arts Event (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO4 (c)	<ul style="list-style-type: none"> • little justification of a rationale, with few relevant opinions for their choice of one idea to be implemented in their realisation of the performing arts event; • a basic evaluation, with little analysis of how their own and others' ideas contributed to the performing arts event; • a basic outline of their experience of working on the event with some attempt to link to employment opportunities; and • quality of written communication that is basic.* <p style="text-align: right;">[1–2]</p>	<ul style="list-style-type: none"> • some justification of a rationale, supported with appropriate opinions for their choice of one idea to be implemented in their realisation of the performing arts event; • a mainly descriptive evaluation, with some analysis of how their own and others' ideas contributed to the performing arts event; • a satisfactory outline of their experience of working on the event that is linked with some relevance to employment opportunities; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[3–4]</p>	<ul style="list-style-type: none"> • a clearly justified rationale, supported with realistic opinions for their choice of one idea to be implemented in their realisation of the performing arts event; • a detailed analysis and evaluation of how their own and others' ideas contributed to the performing arts event; • a summary of their experience of working on the event that is linked clearly to employment opportunities; and • quality of written communication that is good. <p style="text-align: right;">[5–6]</p>	<ul style="list-style-type: none"> • a fully justified rationale, supported with well-reasoned opinions for their choice of one idea to be implemented in their realisation of the performing arts event; • a comprehensive critical analysis and evaluation of how their own and others' ideas contributed to the performing arts event; • a concise summary of their experience of working on the event that is linked precisely to employment opportunities; and • quality of written communication that is excellent.* <p style="text-align: right;">[7–8]</p>
* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.				

Assessment Criteria and Mark Bands for Unit AS 2: Planning and Realising a Performing Arts Event (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO3 (d)	<ul style="list-style-type: none"> • some awareness of working with others to deliver a basic demonstration of limited performance skills or production ideas in the chosen discipline; • a performance/presentation that occasionally conveys the chosen style, form and genre of the event and attempts to contribute to the final outcome; and • communication of ideas to the audience with minimal relevance, impact and inconsistent application of technique. <p style="text-align: right;">[1–8]</p>	<ul style="list-style-type: none"> • an ability to work supportively with others to deliver an appropriate demonstration of performance skills or production ideas in the chosen discipline; • a performance/presentation that conveys the chosen style, form and genre of the event and contributes to the final outcome for most of the time; and • communication of ideas to the audience with some relevance, impact and application of accurate technique. <p style="text-align: right;">[9–16]</p>	<ul style="list-style-type: none"> • an ability to work independently and with others to deliver an effective demonstration of well-developed performance skills or production ideas in the chosen discipline; • a performance/presentation that confidently conveys the chosen style, form and genre of the event and makes a significant contribution to the final outcome; and • communication of ideas to the audience through a confident and secure application of personal technique. <p style="text-align: right;">[17–24]</p>	<ul style="list-style-type: none"> • an ability to work independently and with others to deliver an engaging demonstration of highly developed performance skills or production ideas in the chosen discipline; • a performance/presentation that fully conveys the chosen style, form and genre of the event and produces fit for purpose outcomes; and • communication of ideas to the audience through an imaginative and sustained application of personal technique. <p style="text-align: right;">[25–32]</p>

Appendix 4

Assessment Criteria and Mark Bands for Unit A2 1: Planning for Employment

Candidates need to produce:

- (a) a written report (AO1, 12 marks);
- (b) a promotional portfolio (AO2, 12 marks);
- (c) an audition and interview or presentation and interview (AO3, 24 marks); and
- (d) an evaluation (AO4, 12 marks).

There are 60 marks available for this unit. Award 0 for work that is not worthy of credit.

For further guidance on marking and internal standardisation, please refer to Section 6 of this specification.

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO1 (a)	<ul style="list-style-type: none"> • basic knowledge and understanding of the skills required to work professionally, with a limited range of different training routes identified; • incomplete knowledge and understanding of the role of outside agencies relevant to the chosen discipline; • an undeveloped employment plan, outlining three possible job opportunities in the chosen discipline, which may lack clarity or detail; and • quality of written communication that is basic.* <p style="text-align: right;">[1–3]</p>	<ul style="list-style-type: none"> • some knowledge and understanding of the skills required to work professionally, with an appropriate range of different training routes identified; • adequate knowledge and understanding of the role of outside agencies relevant to the chosen discipline; • a relevant employment plan, outlining three possible job opportunities in the chosen discipline, which may be uneven in places; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[4–6]</p>	<ul style="list-style-type: none"> • detailed knowledge and understanding of the skills required to work professionally, with a significant range of different training routes identified; • clear knowledge and understanding of the role of outside agencies relevant to the chosen discipline; • a realistic and developed employment plan with a detailed outline of three possible job opportunities in the chosen discipline; and • quality of written communication that is good.* <p style="text-align: right;">[7–9]</p>	<ul style="list-style-type: none"> • comprehensive knowledge and understanding of the skills required to work professionally, with a thorough range of different training routes identified; • in-depth knowledge and understanding of the role of outside agencies relevant to the chosen discipline; • a focused and highly developed employment plan with a comprehensive outline of three possible job opportunities in the chosen discipline; and • quality of written communication that is excellent.* <p style="text-align: right;">[10–12]</p>
* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.				

Assessment Criteria and Mark Bands for Unit A2 1: Planning for Employment (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO2 (b)	<ul style="list-style-type: none"> • a basic promotional portfolio that may be incomplete and shows little evidence of personal style or reflection of industry practice; and • an attempt to develop and integrate skills and techniques, but may be inconsistent or lacking in relevance to the discipline. <p style="text-align: right;">[1–3]</p>	<ul style="list-style-type: none"> • an appropriate promotional portfolio that shows some thought for style but may lack consistency in its reflection of industry practice and acquisition of a personal style; and • some focus in developing and integrating skills and techniques relevant to the discipline. <p style="text-align: right;">[4–6]</p>	<ul style="list-style-type: none"> • an effective promotional portfolio that considers style and shows evidence of a creative approach that clearly reflects industry practice and their developing personal style; and • a focused approach to developing and integrating skills and techniques relevant to the discipline. <p style="text-align: right;">[7–9]</p>	<ul style="list-style-type: none"> • a comprehensive promotional portfolio that shows creative flair, consistent style and originality, and fully reflects industry practice and confirms their own personal style; and • a highly committed approach to developing and integrating skills and techniques relevant to the discipline. <p style="text-align: right;">[10–12]</p>
AO3 (c)	<ul style="list-style-type: none"> • basic preparation for audition/presentation and interview with little evidence of a personal style; • inconsistent use of research to inform the final outcome; and • superficial application of knowledge and skills in audition/presentation and interview, with minimal evidence of professional practice. <p style="text-align: right;">[1–6]</p>	<ul style="list-style-type: none"> • appropriate preparation for audition/presentation and interview with some evidence of a personal style; • adequate use of research that at times informs the final outcome; and • relevant application of knowledge and skills in audition/presentation and interview that reflects professional practice at times. <p style="text-align: right;">[7–12]</p>	<ul style="list-style-type: none"> • a confident personal style in preparation for audition/presentation and interview; • effective use of research to inform the final outcome; and • purposeful application of knowledge and skills in audition/presentation and interview that clearly reflects professional practice. <p style="text-align: right;">[13–18]</p>	<ul style="list-style-type: none"> • a committed and sustained personal style in preparation for audition/presentation and interview; • focused and coherent use of research to inform the final outcome; and • thorough and creative application of knowledge and skills in audition/presentation and interview that wholly reflects professional practice. <p style="text-align: right;">[19–24]</p>

Assessment Criteria and Mark Bands for Unit A2 1: Planning for Employment (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO4 (d)	<ul style="list-style-type: none"> • a basic evaluation of the quality of their promotional portfolio, with minimal analysis or account of feedback; • basic identification of the strengths of the audition/presentation and interview; • superficial identification of areas for development; and • quality of written communication that is basic.* <p style="text-align: right;">[1–3]</p>	<ul style="list-style-type: none"> • a mainly descriptive evaluation of the quality of their promotional portfolio, with some analysis and account of feedback; • some analysis of the strengths of the audition/presentation and interview; • relevant identification of areas for development; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[4–6]</p>	<ul style="list-style-type: none"> • a clear and realistic analysis and evaluation of the quality of their promotional portfolio, taking significant account of feedback; • a detailed analysis of the strengths of the audition/presentation and interview; • clearly identified areas for development; and • quality of written communication that is good.* <p style="text-align: right;">[7–9]</p>	<ul style="list-style-type: none"> • a critical and focused analysis and evaluation of the quality of their promotional portfolio, taking full account of feedback; • a comprehensive analysis of the strengths of the audition/presentation and interview; • insightful identification of areas for development; and • quality of written communication that is excellent.* <p style="text-align: right;">[10–12]</p>
<p>*For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.</p>				

Appendix 5

Assessment Criteria and Mark Bands for Unit A2 2: Performing to a Commission Brief

For Use by the External Examiner

Candidates need to produce:

- (a) a research report (AO1, 8 marks);
- (b) a summary of findings (AO2, 16 marks);
- (c) evidence of tasks completed (AO3, 16 marks);
- (d) an evaluation (AO4, 8 marks); and
- (e) a performance or presentation (AO3, 32 marks).

There are 80 marks available for this unit. Award 0 for work that is not worthy of credit.

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO1 (a)	<ul style="list-style-type: none"> • basic research into the social, cultural and historical context of the chosen Commission Brief; • a superficial and incomplete description of the financing and marketing practices of two professional venues, showing limited knowledge and understanding of professional practice in the performing arts industry; and • quality of written communication that is basic.* <p style="text-align: right;">[1–2]</p>	<ul style="list-style-type: none"> • appropriate research into the social, cultural and historical context of the chosen Commission Brief; • a satisfactory description of the financing and marketing practices of two professional venues, showing some knowledge and understanding of professional practice in the performing arts industry; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[3–4]</p>	<ul style="list-style-type: none"> • effective and detailed research into the social, cultural and historical context of the chosen Commission Brief; • a clear and detailed account of the financing and marketing practices of two professional venues, showing knowledge and understanding of professional practice in the performing arts industry; and • quality of written communication that is good.* <p style="text-align: right;">[5–6]</p>	<ul style="list-style-type: none"> • thorough and precise research into the social, cultural and historical context of the chosen Commission Brief; • a precise and in-depth account of the financing and marketing practices of two professional venues, showing comprehensive knowledge and understanding of professional practice in the performing arts industry; and • quality of written communication that is excellent.* <p style="text-align: right;">[7–8]</p>
* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.				

Assessment Criteria and Mark Bands for Unit A2 2: Performing to a Commission Brief (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO2 (b)	<ul style="list-style-type: none"> a basic attempt to link the research findings of professional practice to carrying out the administrative role; quality of written communication that is basic;* and <p style="text-align: right;">[1–4]</p>	<ul style="list-style-type: none"> some attempt to link the research findings of professional practice to carrying out the administrative role; quality of written communication that is satisfactory;* and <p style="text-align: right;">[5–8]</p>	<ul style="list-style-type: none"> effective links are made with the research findings of professional practice to carry out the administrative role; quality of written communication that is good;* and <p style="text-align: right;">[9–12]</p>	<ul style="list-style-type: none"> highly intuitive links are made with the research findings of professional practice to carry out the administrative role; quality of written communication that is excellent;* and <p style="text-align: right;">[13–16]</p>
AO3 (c)	<ul style="list-style-type: none"> incomplete evidence of the three administrative tasks that shows only basic professional practice. <p style="text-align: right;">[1–4]</p>	<ul style="list-style-type: none"> some evidence of the three administrative tasks that shows appropriate professional practice. <p style="text-align: right;">[5–8]</p>	<ul style="list-style-type: none"> significant evidence of the three administrative tasks that shows consistent consideration of professional practice. <p style="text-align: right;">[9–12]</p>	<ul style="list-style-type: none"> thorough and detailed evidence of the three administrative tasks that shows insightful reflection of professional practice. <p style="text-align: right;">[13–16]</p>
* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.				

Assessment Criteria and Mark Bands for Unit A2 2: Performing to a Commission Brief (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO4 (d)	<ul style="list-style-type: none"> • a basic description of how the group agreed the concept for the Commission Brief; • a basic evaluation with minimal analysis of their own and others' ability to make decisions, explore problems and find solutions, and limited reference to meeting deadlines and production costs; • an incomplete account of their own contribution in realising the brief, with little evidence of analysis; • superficial or incomplete evaluation of the practical outcomes of their administrative role, with little evidence of analysis; and • quality of written communication that is basic.* <p style="text-align: right;">[1–2]</p>	<ul style="list-style-type: none"> • a relevant description with aspects of analysis of how the group agreed the concept for the Commission Brief; • a mainly descriptive evaluation with some analysis of their own and others' ability to make decisions, explore problems and find solutions, and some reference to meeting deadlines and production costs; • an appropriate analysis of their own contribution in realising the brief; • some analysis and evaluation of the practical outcomes of their administrative role; and • quality of written communication that is satisfactory.* <p style="text-align: right;">[3–4]</p>	<ul style="list-style-type: none"> • an effective analysis of how the group negotiated and agreed the concept for the Commission Brief; • a clear analysis and evaluation of their own and others' ability to make decisions, explore problems and find solutions, and detailed reference to meeting deadlines and production costs; • a detailed analysis of their own contribution in realising the brief; • a realistic analysis and evaluation of the practical outcomes of their administrative role; and • quality of written communication that is good.* <p style="text-align: right;">[5–6]</p>	<ul style="list-style-type: none"> • a perceptive analysis of how the group negotiated and agreed the concept for the Commission Brief; • a critical analysis and evaluation of their own and others' ability to make decisions, explore problems and find solutions, and a full appreciation of meeting deadlines and production costs; • a comprehensive analysis of their own contribution in realising the brief; • an insightful analysis and evaluation of the practical outcomes of their administrative role; and • quality of written communication that is excellent.* <p style="text-align: right;">[7–8]</p>
<p>* For a detailed explanation of the mark bands for the quality of written communication, see Section 4 of the specification.</p>				

Assessment Criteria and Mark Bands for Unit A2 2: Performing to a Commission Brief (cont.)

	Mark Band 1: Basic Candidates' work shows:	Mark Band 2: Satisfactory Candidates' work shows:	Mark Band 3: Good Candidates' work shows:	Mark Band 4: Excellent Candidates' work shows:
AO3 (e) EITHER Performance	<ul style="list-style-type: none"> • a basic interpretation that reflects a superficial degree of engagement with the Commission Brief; • a performance with basic level of skills development; and • basic meaning and mood communicated in the final performance with little evidence of personal style. <p style="text-align: right;">[1–8]</p>	<ul style="list-style-type: none"> • an appropriate but sometimes uneven interpretation that reflects a moderate degree of engagement with the Commission Brief; • a performance with some level of skills development; and • meaning, mood and personal style conveyed in the final performance with some relevance and originality. <p style="text-align: right;">[9–16]</p>	<ul style="list-style-type: none"> • a confident and sustained interpretation that reflects a consistent degree of engagement with the Commission Brief; • a performance with a considerable level of skills development; and • meaning, mood and personal style conveyed in the final performance with effectiveness and aspects of originality. <p style="text-align: right;">[17–24]</p>	<ul style="list-style-type: none"> • a highly developed and fully sustained interpretation that reflects a high degree of engagement with the Commission Brief; • a performance with a professional level of skills development; and • meaning, mood and personal style conveyed in the final performance with flair and originality. <p style="text-align: right;">[25–32]</p>
OR Production	<ul style="list-style-type: none"> • a basic product that reflects a superficial degree of engagement with production needs of the Commission Brief; • a presentation and supporting materials that indicate only basic consideration of the technical and aesthetic production needs; and • basic meaning and mood communicated in the final performance with little evidence of personal style. <p style="text-align: right;">[1–8]</p>	<ul style="list-style-type: none"> • an appropriate but sometimes uneven product that reflects a moderate degree of engagement with the production needs of the Commission Brief; • a presentation and supporting materials that indicate uneven consideration of the technical and aesthetic production needs; and • meaning, mood and personal style conveyed in the final performance with some relevance and originality. <p style="text-align: right;">[9–16]</p>	<ul style="list-style-type: none"> • a confident and sustained product that reflects a consistent degree of engagement with the production needs of the Commission Brief; • a presentation and supporting materials that indicate competent consideration of the technical and aesthetic production needs; and • meaning, mood and personal style conveyed in the final performance with effectiveness and aspects of originality. <p style="text-align: right;">[17–24]</p>	<ul style="list-style-type: none"> • a highly developed and fully sustained product that reflects a high degree of engagement with the production needs of the Commission Brief; • a presentation and supporting materials that indicate comprehensive consideration of the technical and aesthetic production needs; and • meaning, mood and personal style conveyed in the final performance with flair and originality. <p style="text-align: right;">[25–32]</p>



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