

Summer 2021



Summer 2021

Alternative Arrangements: AS and A level

Performing Arts Subject Guidance



Introduction

On 6 January 2021, the Minister of Education, Peter Weir MLA, cancelled all CCEA GCSE, AS and A2 examinations scheduled for January, February, May and June 2021. Instead, the approach to awarding grades in Summer 2021 will be based on teacher professional judgements, with moderation. CCEA has published *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre* to support teachers and school leaders in determining the appropriate Centre Determined Grades for each student.

In 2021, centres are asked to use a range of evidence to arrive at a professional and academic judgement of the standard at which each student is performing in the context of the specification for which they are entered and from this provide a grade to CCEA. This is different from 2020, when centres were asked to supply a centre assessment grade based on their judgement of the grade a student would likely have achieved if they had been able to complete examinations. It will require centres and CCEA to develop and use different processes from those used last year.

This document follows on from CCEA's *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre* and aims to provide further guidance to support teachers and Heads of Department in determining the appropriate Centre Determined Grade for each student entered for GCE AS or A level Performing Arts.

Contents

1. Overview
2. Preliminary Considerations
3. Evidence to Inform Centre Determined Grades
4. Support
5. Making Decisions about Centre Determined Grades
6. Further Advice and Information

Appendix 1: AS Grade Descriptions and Key Features

Appendix 2: A2 Grade Descriptions and Key Features

Appendix 3: Definitions of Levels of Control

1. Overview

Each Centre Determined Grade is a judgement of the final grade for a qualification. It must be based on a holistic review of a student's performance as indicated by assessment evidence, gathered and retained at centre level. In the interests of fairness within and across centres, each Centre Determined Grade must be a realistic, evidence-based judgement of the standard at which a student is performing, i.e. their demonstrated knowledge, understanding and skills in the content of the specification they have covered. This means students **do not** need to have completed a specified amount of content, or demonstrate skills, knowledge and understanding across every area of the specification, as they would normally. In this way, disruption to teaching and learning can be taken into account.

We must also acknowledge the decision taken in December 2020 by the Education Minister in respect of reducing the assessment burden in GCE AS and A level qualifications. The details in the table below will still be applicable in forming a Centre Determined Grade in Summer 2021. For example, teachers can consider evidence for one unit or both units.

Subject	Current Arrangements	Unit For Omission	Specification Adaptations
AS Performing Arts	<p>AS 1: Developing Skills and Repertoire Internal assessment (24% of A Level) (60% of AS)</p> <p>AS 2: Planning and Realising a Performing Arts Event External assessment (16% of A Level) (40% of AS)</p>	<p>One unit may be omitted at AS. The unit omission is at the discretion of the centre.</p> <p>For example: Students could choose to sit</p> <ul style="list-style-type: none"> • Unit 1 (24%) or • Unit 2 (16%) 	<p>AS 1: N/A</p> <p>AS 2: All students wishing to sit this unit should use the pre-release stimulus material from 2019/20.</p> <p>Solo work/monologues will be accepted.</p>
A2 Performing Arts	<p>A2 1: Planning for Employment Internal assessment (36% of A Level) (60% of A2)</p> <p>A2 2: Performing to a Commission Brief External assessment (24% of A Level) (40% of A2)</p>	<p>One unit may be omitted at A2. The unit omission is at the discretion of the centre.</p> <p>For example: Students could choose to sit</p> <ul style="list-style-type: none"> • Unit 1 (36%) or • Unit 2 (24%) 	<p>A2 1: N/A</p> <p>A2 2: All students wishing to sit this unit should use the pre-release stimulus material from 2019/20.</p> <p>Solo work/monologues will be accepted.</p>

2. Preliminary Considerations

In arriving at a Centre Determined Grade for a student, it is not necessary to assess every aspect of the specification exhaustively. A selection of key tasks or assessments carried out under appropriate conditions and with a suitable level of demand, which allows you to authenticate the work as the student's own, will give a good indication of the standard at which the student is performing in the qualification.

To make accurate judgements, you must have a clear understanding of:

- the range of skills, knowledge and understanding covered by the specification;
- the assessment requirements and the structure of the specification;
- the grade descriptions at key grades (see Section 5 and Appendix 1 and 2 in this document);
- the level of demand of the qualification assessments; and
- the weighting of each component/unit and the type of assessment.

For GCE Performing Arts, information on these aspects can be found in the specification and further illustrated in the specimen assessment materials, controlled assessment/coursework assessment tasks, and Chief Examiner and Principal Moderator reports which are available on the CCEA website at www.ccea.org.uk

A piece of evidence has high validity and reliability if a student who performs well in the task would reasonably be expected to perform equally well in the qualification as a whole. Some considerations that may impact on evidence are noted below.

- **Specification Coverage**

A piece of evidence that covers a greater breadth of the specification content, knowledge, understanding and skills from a unit (or units) with a higher weighting may give a better indication of a student's standard of performance than a piece with lesser breadth or with a lower weighting. Evidence does not need to cover the entire specification content.

- **Similarity to Actual Qualification Assessments**

Evidence that is similar to a CCEA assessment for the qualification will be more useful in determining a student's grade than evidence that is considerably different from the qualification assessment in terms of question structure, content and/or assessment arrangements.

- **Controls**

If evidence is generated under less controlled conditions than a qualification assessment, its value may be less than a piece generated under conditions that are similar. Centres should keep a record of the conditions under which an assessment was completed, i.e. high, medium or limited levels of control – see **Appendix 3** for definitions.

However, CCEA understands the difficult public health context in which schools have been working since March 2020, which has included two extended periods of remote learning. Schools may, therefore, need to utilise evidence generated within more limited levels of control, where they can authenticate this as the student's own.

- **Level of Demand**

The evidence you gather must be set at an appropriate level of demand for it to be a good indicator of a student's standard of performance.

- **When Evidence Is Generated**

It should be borne in mind that a student's knowledge, understanding and skills may develop over the period of a course of study; you should consider when any piece of evidence was generated and ensure, if possible, that evidence generated recently is taken into account.

3. Evidence to Inform Centre Determined Grades

This section provides guidance on the information that centres should use in confirming Centre Determined Grades.

You should consider all the key evidence you have for each student and reflect on how much it tells you about the student's standard of performance, as measured against the requirements of the relevant specification. For example, this could be, but is not limited to:

- the consistency of a student's practical or performance evidence;
- their depth or breadth of knowledge and understanding in response to the pre-release stimulus;
- their degree of analytical or evaluative skills demonstrated on key topics; and/or
- quality of student responses to discriminating tasks.

Centres should be clear in their Centre Determined Grades policy what types of evidence will be used in determining the grade. Centres should also be clear with students the evidence that will be used to determine their grades. Where possible, centres should aim to use consistent sources of evidence for a qualification cohort. Some examples of evidence suitable for GCE AS and A level Performing Arts you may choose to use are included in the following table:

Evidence
<p>Performance in any mock examinations taken – These are likely to be a good indicator of performance, particularly if they are taken under high control conditions and assess the skills, knowledge and understanding required by the CCEA specification. In Performing Arts this may include recordings of dress and tech runs of performances, mock auditions/presentations and interviews.</p>
<p>Performance in class performance/production tasks – If the performance/production task only assesses specific content you should use a range of tasks. A series of such assessments, done under high control conditions and sampling the key aspects of the specification, should provide good evidence of student performance. Task outcomes will be recorded as a mark or percentage, and centres should ensure there is a consistent approach in using these to arrive at a centre determined grade.</p>
<p>Records of each student’s performance throughout their study in Performing Arts – This includes, for example, progress review/tracking data, classwork, bookwork, drafts of coursework, teacher records of participation and engagement in discussion, practical tasks and workshops, rehearsal logs, research notes and/or participation in performances and presentations, including video recordings of work and work in progress.</p>
<p>Outcomes in AS Unit 1 Developing Skills and Repertoire and/or AS Unit 2: Planning and Realising a Performing Arts Event. Outcomes in A2 Unit 1 Planning for Employment and/or A2 Unit 2 Performing to a Commission Brief. Evidence from these units can be used even if these have not been fully completed and may include written work and/or Performance/Production outcomes.</p>
<p>Performance in any class assessments taken throughout their study of the GCE Performing Arts specification – This may consist of a variety of evidence types, produced under different conditions. Evidence of this kind is unlikely to form a strong evidence base on its own, but it may supplement other evidence types.</p>
<p>For resitting students, prioritise evidence generated during the 2020/21 academic year.</p>

Assessment Objectives

Assessment objectives are the skills that are normally assessed through the completion of examinations or internally assessed tasks. They are the foundations on which a specification is developed, and a weighting is applied to each individual assessment objective to show the weighting of assessment associated with it. They may also prove to be a useful indicator of the level of demand of a task or assessment. As such, you should consider the assessment objectives that will be assessed when selecting evidence to form a holistic judgement of a student's performance. This information will be recorded in the Departmental Assessment Evidence Grid which is set out in Appendix 6 of CCEA's *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre*.

The assessment objectives for GCE Performing Arts are:

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.

Further information on assessment objectives, including weightings associated with individual units, can be found in Section 4: Scheme of Assessment in the subject specification.

When considered alongside the assessment objectives set out above, the following sources and/or types of evidence may be of greatest value in supporting a holistic review of a student's attainment.

Please note that where a unit omission has impacted on an assessment objective, it is *not necessary* to consider evidence for this objective; however, where reliable evidence exists, centres may still wish to consider it in forming a holistic judgement.

GCE Performing Arts Evidence for each Assessment Objective

Evidence can be drawn from any tasks, whether complete or incomplete, for either Unit 1 or Unit 2 at AS and A2. Where evidence is incomplete, centres may choose to use evidence from other sources indicated below and in greater detail in the Grade Descriptions and Key Features (see Appendix 1 and 2).

Where work has been completed under the normal medium or low levels of control as per the specification requirements, this will not reduce the value of the work when used as evidence. It is not necessary to source additional evidence completed under a high level of control or adjust the usual levels of control where this would not normally be a requirement of the specification (see Appendix 3 for definitions of control levels).

Due to current public health restrictions, we understand that this will likely have a significant impact on any performance work completed by students. Where students are required to wear masks and adhere to social distancing rules, centres may wish to choose one of the following options:

- Continue with the performance ensuring students wear masks and restage to adhere to social distancing guidelines. Performance students should only be marked on the skills they are able to demonstrate whilst wearing a mask. Any skills that are unable to be assessed should be disregarded when arriving at a grade.
- Where applicable, centres may choose to perform site specific work outside ensuring they still adhere to public health guidelines.
- Ask students to complete monologue work, either video recorded at home or in school. Where monologues are completed in school, students must still adhere to current public health guidelines.
- Centres may wish to choose a different performance as their key evidence.

Where it is not stated in the Grade Descriptions and Key Features (see Appendix 1 and 2) the quality of any video recordings should not affect the overall mark awarded by the teacher.

To mitigate against plagiarism, centres are reminded that students must ensure that they reference any published sources and include a bibliography as part of their assessment evidence.

Evidence from Completed Units for each Assessment Objective

AO1 – Knowledge and understanding of the performing arts industry. Candidates demonstrate understanding of the processes and products of the performing arts industry.

- AS 1: Developing Skills and Repertoire – *A Summary of Skills and Research Audit.*
- AS 2: Planning and Realising a Performing Arts Event – *Section 1: A Response to the Pre-Release Stimulus Material.*
- A2 1: Planning for Employment – *A Written Report.*
- A2 2: Performing to a Commission Brief – *A Research Report.*

AO2 – Acquisition of skills and techniques. Candidates acquire skills and techniques in specialist areas.

- AS 1: Developing Skills and Repertoire – *A Record of Work.*
- AS 2: Planning and Realising a Performing Arts Event – *Section 2: Developing the Performing Arts Event.*
- A2 1: Planning for Employment – *A Promotional Portfolio.*
- A2 2: Performing to a Commission Brief – *A Summary of Findings.*

AO3 – Application of skills and techniques. Candidates realise work by applying skills and techniques in work-related contexts.

- AS 1: Developing Skills and Repertoire – *A Risk Assessment and A Recording of a Performance or Presentation.*
- AS 2: Planning and Realising a Performing Arts Event – *A Recording of a Performance or Presentation.*
- A2 1: Planning for Employment – *An Audition or Presentation, and Interview.*
- A2 2: Performing to a Commission Brief – *Evidence of Tasks Completed and a Performance or Presentation.*

AO4 – Analysis and evaluation. Candidates analyse and evaluate their own and others' practice and ideas.

- AS 1: Developing Skills and Repertoire – *An Evaluation.*
- AS 2: Planning and Realising a Performing Arts Event – *Section 3: A Rationale, an Evaluation and a Summative Statement.*
- A2 1: Planning for Employment – *An Evaluation.*
- A2 2: Performing to a Commission Brief – *An Evaluation.*

Evidence from Incomplete Units for each Assessment Objective

Where work is incomplete from Unit 1 and/or Unit 2 at AS and A2, centres may choose evidence from other sources, including:

- **Any available complete tasks** from the relevant unit at AS or A2.
- **Students' notes, drafts or plans** from the relevant unit at AS or A2.
- **Class or homework essays/tasks** related to the relevant unit at AS or A2.
- **Recordings of performances or presentations** under the required minimum time.
- **Mock performances, dress rehearsals or tech rehearsals** these may be complete or incomplete performances.
- **Self-evaluation** outcomes rather than full evaluation of the work of others.

For further subject specific examples of evidence where units of work are incomplete, see **Appendix 1 for AS** and **Appendix 2 for A2**.

Using AS Evidence at A Level

For A level, AS evidence may be considered alongside A2 evidence; however, the differences between AS and A2 should be borne in mind. For example, the AS qualification is weighted at 40% of the overall A level and has different grade descriptions. There is also no A* grade at AS. If AS evidence is used, it must be assessed against the grade descriptions at A2 (see Appendix 2 for more details). If you do decide to use AS evidence to support judgements at A2, this should be

reflected in the Centre Determined Grades policy for your centre and in the Candidate Assessment Record, and it should be included in evidence submitted to CCEA for sampling in the CCEA review stage.

4. Support

A range of subject-specific support is available on the CCEA website and can assist teachers in arriving at a fair and consistent judgement for students.

Summer 2021 Support Webinar

We will produce subject-specific support webinars for teachers to accompany this guidance document. These will include an overview of arriving at a Centre Determined Grade and additional guidance in using the CCEA assessment resources and existing support materials. Subject-specific webinars will be uploaded to the CCEA website from 26 March 2021.

Support Materials and Pre-Release Stimulus

A range of support materials are available in the Support section of the qualification web page, including written exemplars from each unit at AS and A2.

The pre-release stimulus materials are available in the Assessment section of the qualification web page.

Agreement Trial Materials

The agreement trial for Summer 2021 is available at <https://training.ccea.org.uk/course/view.php?id=131>. Please note these agreement trials were produced before the cancellation of examinations for 2021. However, they will still be useful in providing guidance on the requirements of internally assessed units and the CCEA standard to be applied in marking them. Performing Arts agreement trial material includes candidate samples and commentary for most disciplines at AS and A2.

Chief Examiner/Principal Moderator Reports

The reports for 2017–2019 Summer series are available in the Reports section of the qualification web page and outline the performance of students in all aspects of this qualification.

CCEA Grade Boundaries

Raw to uniform mark boundaries for past Summer series are available in the Support section of the qualification web page and may provide a reference point to support Centre Determined Grades.

CCEA Analytics

You can also avail of the data held in the CCEA Analytics application. Further information can be obtained by contacting CCEA at CCEA.Analytics@ccea.org.uk

5. Making Decisions about Centre Determined Grades

Before deciding Centre Determined Grades you should agree as a department the evidence you will review (see Section 3 for some examples). Once the decision has been made, this should be set out in your centre's Centre Determined Grades policy and be included in the Departmental Assessment Evidence Grid, referenced in Section 3, that will form part of the evidence base.

When making decisions, take into consideration the amount of specification coverage and if this applies to all students. Adapt as necessary for individual students the evidence you will review, to account for those students who may have encountered more significant disruption. Evidence does not have to be in the same format for every student, but teachers should be satisfied that the evidence is reliable to make an informed holistic judgement of that student's attainment.

Internal Standardisation

In subjects where there is more than one teacher and/or class in the department, it is a requirement to carry out internal standardisation. The purpose of internal standardisation is to provide teachers with confidence in the Centre Determined Grades they have assigned, to ensure fairness and objectivity of decisions, and to ensure consistency in the application of assessment criteria and standards.

Where more than one teacher is involved in marking the assessment, the application of the mark scheme must be agreed before marking begins.

When marking is complete, internal standardisation must be conducted to ensure all markers have applied the mark scheme consistently and accurately.

Internal standardisation should include cross-marking samples of work across the full range of attainment and include students' work from each class **to ensure a common standard within a department is applied.**

Grade Descriptions

Grade descriptions set out the characteristics of performance at key grades in the grade range for a qualification, in terms of both content covered and the skills developed (assessment objectives) over the course of study. These should be used to form the basis of your decisions on the Centre Determined Grades that will be awarded to your students in Summer 2021.

Grade descriptions are provided at Grades **A** and **E** in the GCE specification for both AS and A2 level, to give a general indication of the standards of achievement likely to have been shown by students awarded these grades. To support teachers in Summer 2021, we are providing an additional grade description at Grade C. Teachers should refer to these descriptions to support their judgements when arriving at their Centre Determined Grades for students.

Please note that shortcomings in some aspects of students' performance in assessments may be balanced by better performances in others.

Please see Appendices 1 and 2 for the Grade Descriptions at A, C and E for both AS and A level. These also include the type of assessment objective evidence you may wish to use and the key features associated with each grade.

Practical Application of Grade Descriptions

To select the most appropriate grade for a student, teachers may use the following approach:

1. Familiarise yourself with the grade descriptions for the subject.
2. Consider support materials such as those set out in Section 4 of this document.
3. Before you arrive at a holistic grade for a student's performance, review the evidence available. At this stage you may wish to make notes to record the qualities that are being looked for.
4. Consider the positive features of the evidence, based on the key features described in the Appendix.
5. Using the descriptions for Grades A, C and E, based on the principle of 'best fit', select the grade you believe comes closest to encapsulating the overall achievement of the student as demonstrated by the evidence. Using this grade as a benchmark, work **either up or down** using the table below to find the final grade.

For example, a student considered a Grade C overall using Unit A2 1: Planning for Employment as evidence, may have shown a satisfactory proficiency in AO1 demonstrating the characteristics of a Grade C. However, the level of attainment in AO2 and AO4 is not as strong, placing it as Grade D. Finally, attainment in AO3 is much stronger, placing it between Grade A and B. Therefore, using the 'best fit' approach, the centre may choose to award the student a Grade C overall.

- a) if you are of the view that the student's evidence meets the description for grade C, consider this first; if the supporting evidence is strong, you may then wish to go up to the grade above and decide if the evidence meets this, and so on, until you have a best fit between the grade description and the student's work; or*
- b) if you are of the view that the student's evidence does not meet the description for grade C, then go down to the grade below and decide if it meets this, and so on, until you have a best fit between the grade description and the student's work.*

The table below summarises this approach:

Grade	Description/Advice
A* <i>(A2 only)</i>	<i>Candidates</i> at grade A* clearly demonstrate all of the features associated with performance at 'A' but in many areas elements of the evidence presented are exceptional, i.e. beyond that which would reasonably be expected of a student working at grade 'A'.
A	<i>See Grade A Description.</i>
B	<i>Candidates</i> at grade 'B' may demonstrate some elements of grade 'A' performance in the evidence presented but, because of limitations in other aspects of their work, not to the extent that an assessor could confidently award a grade 'A'.
C	<i>See Grade C Description.</i>
D	<i>Candidates</i> at grade 'D' may demonstrate some elements of grade 'C' performance in the evidence presented but, because of limitations in other aspects of their work, not to the extent that an assessor could confidently award a grade 'C'.
E	<i>See Grade E Description.</i>

6. Further Advice and Information

Summer 2021 presents us with significant challenges, particularly teachers and students, and we hope the information set out in this document supports you through the process of awarding Centre Determined Grades this year. The information in this document will be supplemented with a webinar, which amongst other things will provide additional guidance on how to apply grade descriptions to the process of arriving at Centre Determined Grades for each of your students.

If in the interim you require further information, please contact:

CCEA Helpline	<p><u>Email: helpline@ccea.org.uk</u></p> <p>Telephone: 028 9026 1220. The helpline is operational each day from 9am to 5pm, Monday to Friday, for centres with queries in relation to Summer 2021.</p> <p>All other queries should be directed to <u>centresupport@ccea.org.uk</u></p>
CCEA Entries	<u>entriesandresults@ccea.org.uk</u>
Subject Officer	Katie Smith <u>kasmith@ccea.org.uk</u>
Specification Support Officer	Nola Fitzsimons <u>nfitzsimons@ccea.org.uk</u>

Appendix 1

AS Grade Descriptions and Key Features – Performing Arts

Assessment Objective	AO1 Knowledge and understanding of the performing arts industry. Candidates demonstrate understanding of the processes and products of the performing arts industry.		
	A	C	E
Grade Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> show a broad understanding of the structure, breadth and processes of the performing arts sector; and analyse the key influences on the performing arts industry. 	<p>Candidates:</p> <ul style="list-style-type: none"> show an understanding of the structure, processes and products of the performing arts sector; and identify some of the key influences on the performing arts industry. 	<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.
AO1 Evidence	Grade A Key Features		
<p>Evidence for AO1 can be found in:</p> <p>AS 1: Developing Skills and Repertoire – A summary of research and skills audit.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> Assess tasks available. Class or homework research tasks/presentations for any aspect of Summary of Research or Skills Audit. 	Grade A Key Features		
	Grade A Key Features		
	<ul style="list-style-type: none"> Excellent thorough precise and relevant research of style and genre, and skills required within the chosen discipline. In depth knowledge and understanding of current professional practice and use of new technologies with a wide range of examples relevant to chosen discipline. Comprehensive, precise and fully developed skills audit with specific examples of own experience in the specification. 	Grade C Key Features	
	Grade C Key Features		
	Grade E Key Features		
	Grade E Key Features		
	<ul style="list-style-type: none"> Limited research of style and genre, and skills required within the chosen discipline. Basic knowledge and understanding of professional practice and use of new technologies but examples may be limited or lack relevance to the discipline. A skills audit with limited detail on current skill level referencing a few of the skills as outlined on pg.8–10 of the specification. 	Grade E Key Features	

<p>AS 2: Planning and Realising a Performing Arts Event – Section 1: A response to the pre-release stimulus material.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Class or homework tasks researching the pre-release stimulus materials and the chosen performance style.</i> 	<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. 	<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. 	<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.
---	---	--	--

<p><i>context of the chosen extract(s).</i></p> <ul style="list-style-type: none"> • <i>Rehearsal logs detailing skills and techniques used to develop the final product.</i> • <i>Notes detailing progress, highlighting strengths and weaknesses, and target setting.</i> 	<p>developed through the rehearsal process.</p> <ul style="list-style-type: none"> • Insightful recognition of own strengths and weakness and how this informs target setting. 	<ul style="list-style-type: none"> • Evidence of progression and with a sense of a personal style emerging through the rehearsal process. • Consideration of own strengths and weakness. 	<ul style="list-style-type: none"> • Limited evidence of progression or personal style emerging through the rehearsal process. • Some recognition of own strengths and weakness.
<p>AS 2: Planning and Realising a Performing Arts Event – Section 2: Developing the performing arts event.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Class or homework tasks reviewing one online performing arts event.</i> • <i>Class or homework tasks showing ideas gained from watching the work of others and how it might influence their own work.</i> • <i>Rehearsal or production log recording progress in at least one rehearsal or production idea drawn from an online review.</i> 	<ul style="list-style-type: none"> • A review of two 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 with confidence and control. • Good recognition of their own strengths and weaknesses when shaping work in rehearsal. 	<ul style="list-style-type: none"> • A review of two 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. 	<ul style="list-style-type: none"> • A review of two 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.

Assessment Objective	AO3 Application of skills and techniques. Candidates realise work by applying skills and techniques in work-related contexts.		
	A	C	E
<p>Grade Descriptions</p> <p>AO3 Evidence</p> <p>Evidence for AO3 can be found in:</p> <p>AS 1: Developing Skills and Repertoire: (i) A risk assessment.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • A risk assessment for just one extract either solo or a group is acceptable. • Class or homework research tasks on risk assessments. 	<p>Grade A Key Features</p> <ul style="list-style-type: none"> • Comprehensive risk assessment related to the specific demands of the extract(s). • Wide range of relevant hazards accounted for with perceptive ideas for risk reduction showing excellent application of research. 	<p>Grade C Key Features</p> <ul style="list-style-type: none"> • Relevant risk assessment sometimes related to the demands of the extract(s). • Some relevant hazards accounted for with some ideas for risk reduction. • Some evidence of research which may not be fully applied. 	<p>Grade E Key Features</p> <ul style="list-style-type: none"> • Basic risk assessment which may be generic in nature. • Some hazards accounted for which may not be relevant to the demands of the extract. • Limited ideas for risk reduction. • Basic evidence of research.
<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"> • apply skills and processes satisfactorily to the creative development of an initial idea through rehearsal to final realisation; • show an emerging personal technique in rehearsal and performance; • carry out some relevant research to inform outcomes; • recognise some technical/aesthetic requirements; • work alone or with others to produce fit for purpose outcomes; and • show some understanding of professional practice. 	<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>AS 1: Developing Skills and Repertoire: (ii) A recording of performance or presentation.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • A recording of one extract of either solo or a group repertoire is acceptable. • Recordings of dress rehearsals or mock presentations. • Folder of working documents produced by production candidates as per the specification pg.8–10. 	<p>Performance candidates:</p> <ul style="list-style-type: none"> • Perform extract(s) demonstrating creative use of skills required for the discipline (as outlined on pg.8–10 of the specification). • Perform the final product with engaging and insightful communication of meaning. • Show a highly developed awareness of the technical and aesthetic requirements of the extract(s). • Demonstrate a thorough understanding of professional practice. <p>Production candidates:</p> <ul style="list-style-type: none"> • Present creative production ideas for the extract(s) demonstrating fully the skills required for the discipline (as outlined on pg.8–10 of the specification). • Present the final product with engaging and insightful communication. • Show a highly developed awareness of the technical and aesthetic requirements of the extract(s). • Demonstrate a thorough understanding of professional practice. 	<p>Performance candidates:</p> <ul style="list-style-type: none"> • Perform extract(s) demonstrating relevant use of the skills required for the discipline (as outlined on pg.8–10 of the specification). • Perform the final product with effective communication of meaning with developing confidence. • Show an awareness of some of the technical and aesthetic requirements of the extract(s). • Demonstrate a clear and satisfactory understanding of professional practice. <p>Production candidates:</p> <ul style="list-style-type: none"> • Present relevant production ideas for the extract(s) demonstrating some of the skills required for the discipline (as outlined on pg.8–10 of the specification). • Present the final product with effective communication of meaning and developing confidence. • Show some awareness of the technical and aesthetic requirements of the extract(s). • Demonstrate a clear and satisfactory understanding of professional practice. 	<p>Performance candidates:</p> <ul style="list-style-type: none"> • Perform extract(s) demonstrating basic use of the skills required for the discipline (as outlined on pg.8–10 of the specification). • Perform the final product with some communication of meaning, which may not be fully appropriate to the extract(s). • Show limited awareness of the technical and aesthetic requirements of the extract(s). • Demonstrate a basic understanding of professional practice. <p>Production candidates:</p> <ul style="list-style-type: none"> • Present basic production ideas for the extract(s) demonstrating the basic skills required for the discipline (as outlined on pg.8–10 of the specification). • Present the final product with limited communication of meaning. • Show limited awareness of the technical and aesthetic requirements of the extract(s). • Demonstrate a basic understanding of professional practice.
--	---	---	---

<p>AS 2: Planning and Realising a Performing Arts Event: A performance or presentation.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Class or individual recordings of dress, tech rehearsals, or presentations.</i> • <i>Folder of working documents produced by production candidates as outlined in pg. 8–10 of the specification.</i> 	<ul style="list-style-type: none"> • An ability to work independently and/or 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 and produces fit for purpose outcomes. • Communication of ideas through an imaginative and sustained application of personal technique. 	<ul style="list-style-type: none"> • An ability to work independently and/or supportively with others to deliver an appropriate demonstration of performance skills or production ideas in the chosen discipline. • A performance/presentation that mostly conveys the chosen style, form and genre and contributes to the final outcome. • Communication of ideas with relevance, impact and application of technique. 	<ul style="list-style-type: none"> • An awareness of working independently and/or 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 and attempts to contribute to the final outcome. • Communication of ideas with some relevance, impact and inconsistent application of technique.
--	--	--	--

AO4 Analysis and evaluation. Candidates analyse and evaluate their own and others' practice and ideas.	
Assessment Objective	E
<p style="text-align: center;">Grade Descriptions</p>	<p style="text-align: center;">A</p> <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.
	<p style="text-align: center;">C</p> <p>Candidates:</p> <ul style="list-style-type: none"> in evaluating performance products and practices show an ability to select and apply some relevant information and form opinions on their own and others' work and practice; some use of technical language and critical vocabulary with increasing confidence; and some recognition of areas for development when evaluating their own work.
	<p style="text-align: center;">E</p> <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.
<p>AO4 Evidence</p> <p>Evidence for AO4 can be found in:</p> <p>AS 1: Developing Skills and Repertoire – An evaluation.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> <i>Evaluation of one extract of either solo or a group repertoire is acceptable.</i> <i>Self-evaluation only.</i> <i>Peer-evaluation only.</i> <i>Class or homework tasks evaluating performances/ presentations of baseline or mid-stage related to self and/or work of peers.</i> 	<p style="text-align: center;">Grade A Key Features</p> <ul style="list-style-type: none"> A comprehensive peer assessment fully analysing the aesthetic and technical quality of the final performance or product. A perceptive self-assessment critically analysing the aesthetic and technical quality of the final performance or product. Insightful and precise reference to the overall impact of the audience in both peer and self-assessment. Uses carefully selected practical examples to support self and peer assessment, referencing the skills relevant to the discipline. Insightful identification of ideas for further development and focused
	<p style="text-align: center;">Grade C Key Features</p> <ul style="list-style-type: none"> An appropriate peer assessment analysing some of the aesthetic and technical quality of the final performance or product. A self-assessment analysing some of the aesthetic and technical quality of the final performance or product. Clear reference to the overall impact of the audience in both peer and self-assessment. Uses some practical examples to support self and peer assessment, referencing some of the skills relevant to the discipline. Some identification of ideas for further development and target
	<p style="text-align: center;">Grade E Key Features</p> <ul style="list-style-type: none"> A basic peer assessment considering some of the aesthetic and/or technical quality of the final performance or product. A mainly descriptive self-assessment with limited reference to some of the aesthetic and/or technical quality of the final performance or product. Limited reference to the overall impact of the audience in peer and/or self-assessment. Limited, if any, practical examples to support self and/or peer assessment, with basic reference to skills relevant to the discipline.

	target setting for the future evident in self-assessment.	setting for the future evident in self-assessment.	Little identification of ideas for further development and target setting for the future evident in self-assessment.
<p>AS 2: Planning and Realising a Performing Arts Event – Section 3: A rationale, an evaluation and a summative statement.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Evaluation of the candidate’s own work in rehearsal/exploration.</i> • <i>Class or homework tasks evaluating work in progress.</i> 	<ul style="list-style-type: none"> • A clearly justified rationale supported with well-reasoned opinions for their choice of one experimentation idea to be implemented. • A detailed analysis and evaluation of how their own and (if appropriate) others’ ideas contributed to the outcome. • A concise summary of their experience linked precisely to employment opportunities. 	<ul style="list-style-type: none"> • Some justification of a rationale supported with appropriate opinions for their choice of one experimentation idea to be implemented. • A mainly descriptive evaluation, with some analysis of how their own and (if appropriate) others’ ideas contributed to the outcome. • A satisfactory outline of their experience linked with some relevance to employment opportunity. 	<ul style="list-style-type: none"> • Little justification of a rationale, with few relevant opinions for their choice of one experimentation idea to be implemented. • A basic evaluation, with little analysis of how their own and (if appropriate) others’ ideas contributed to the outcome. • A basic outline of their experience with some attempt to link to employment opportunities.

Appendix 2

A2 Grade Descriptions and Key Features – Performing Arts

Assessment Objective	AO1		
	A	C	E
Knowledge and understanding of the performing arts industry. Candidates demonstrate understanding of the processes and products of the performing arts industry.			
Grade Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> show a thorough and detailed understanding of the structure, scope and processes of the performing arts sector; and show insight and thorough consideration of the influences on the performing arts industry. 	<p>Candidates:</p> <ul style="list-style-type: none"> show good understanding of the key aspects of the structure, scope and processes of the performing arts sector; and show clear knowledge and understanding of a range of influences on the performing arts industry. 	<p>Candidates:</p> <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.
AO1 Evidence	Grade A Key Features	Grade C Key Features	Grade E Key Features
<p>Evidence for AO1 can be found in:</p> <p>A2 1: Planning for Employment – A written report.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> Assess any tasks available. Research notes/presentations on any of the elements of the written report: <ul style="list-style-type: none"> Training routes. Role of unions, agents and outside agencies. Case studies of different job opportunities/outlines of job opportunities. 	<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. 	<ul style="list-style-type: none"> Some 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. 	<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.

<p>A2 2: Performing to a Commission Brief – A research report.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Research notes on the pre-release stimulus material and chosen Commission Brief.</i> • <i>Research notes on the marketing and finance practices for at least one professional context.</i> 	<ul style="list-style-type: none"> • Effective and detailed research into the social, cultural and historical context of the chosen Commission Brief. • A clear account of the financing and marketing practices of two professional contexts, showing comprehensive knowledge and understanding of professional practice in the performing arts industry. 	<ul style="list-style-type: none"> • Appropriate research into the social, cultural and historical context of the chosen Commission Brief. • A sound description of the financing and marketing practices of two professional contexts, showing some knowledge and understanding of professional practice in the performing arts industry. 	<ul style="list-style-type: none"> • Some research into the social, cultural and historical context of the chosen Commission Brief. • A superficial description of the financing and marketing practices of two professional contexts, showing some basic knowledge and understanding of professional practice in the performing arts industry.
---	--	--	---

Assessment Objective		AO2 Acquisition of skills and techniques. Candidates acquire skills and techniques in specialist areas.		
		A	C	E
Grade Descriptions		<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"> develop an appropriate range of skills, techniques and attitudes relevant to the performing arts discipline(s) covered; develop technical and interpretative skills and techniques, showing a focused approach; develop and apply a range of approaches and work-related practice; demonstrate purposeful self-management and the ability to work with others to produce effective outcomes; and show an emerging personal style. 	<p>Candidates:</p> <ul style="list-style-type: none"> develop a range of skills, techniques and attitudes relevant to the performing arts discipline(s) covered; recognise and communicate their own strengths and weaknesses; explore a range of approaches recognising and applying work-related practice; and work with others to produce effective outcomes.
AO2 Evidence		Grade A Key Features		
Evidence for AO2 can be found in:		Grade C Key Features		
<p>A2 1: Planning for Employment: A promotional portfolio</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> Assess tasks available. Class or homework research tasks on creation of Promotional Portfolio. Drafts of Promotional Portfolio materials. 		<p>Grade A Key Features</p> <ul style="list-style-type: none"> Comprehensive promotional portfolio that shows creative flair, consistent style and originality, and fully reflects industry practice and confirms their own personal style. A highly committed approach to developing and integrating skills and techniques relevant to the discipline. 		
		Grade E Key Features		
		<p>Grade E Key Features</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. Some focus in developing and integrating skills and techniques relevant to the discipline. 		

<ul style="list-style-type: none"> • <i>Folder of Production documents.</i> • <i>Contents list/evidence of planning for a Showreel/ Demo CD.</i> 			
<p>A2 2: Performing to a Commission Brief – A Summary of Findings.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Research notes of professional practice for a chosen administrative role and how that influenced approaches to at least one task for that role.</i> 	<ul style="list-style-type: none"> • Effective links are made with the research findings of professional practice to carry out the administrative role. 	<ul style="list-style-type: none"> • A relevant attempt to link the research findings of professional practice to carry out the administrative role. 	<ul style="list-style-type: none"> • Some attempt to link the research findings of professional practice to carry out the administrative role.

Assessment Objective	AO3 Application of skills and techniques. Candidates realise work by applying skills and techniques in work-related contexts.		
Grade Descriptions	A	C	E
<p>AO3 Evidence</p> <p>Evidence for AO3 can be found in:</p> <p>A2 1: Planning for employment – An audition/presentation and interview.</p> <p>If incomplete:</p> <ul style="list-style-type: none"> • <i>One piece of repertoire performed or presented for the audition/presentation is acceptable.</i> • <i>Audition/presentation submitted as a 'self-tape'.</i> • <i>Interview completed separately to audition/presentation.</i> 	<p>Grade A Key Features</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. • Thorough and creative application of knowledge and skills in audition/presentation and an interview that wholly reflects professional practice. 	<p>Grade C Key Features</p> <ul style="list-style-type: none"> • A mostly confident personal style in preparation for audition/presentation and interview. • Some effective use of research to inform the final outcome. • Purposeful application of knowledge and skills in audition/presentation and an interview that clearly reflects professional practice, most of the time. 	<p>Grade E Key Features</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. • Relevant application of knowledge and skills in audition/presentation and an interview that reflects professional practice at times.
	<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"> • apply technical skills and interpretative approaches to the creative process, demonstrating awareness of professional practice; • demonstrate a confident personal style in rehearsal and performance; • show knowledge and understanding of technical and aesthetic factors and production requirements; and • carry out some research to inform outcomes. 	<p>Candidates:</p> <ul style="list-style-type: none"> • apply technical skills and a restricted range of interpretative approaches to the creative process; • work both individually and in teams appropriately and take account of feedback on their own work; • research appropriate information with guidance and support; and • show an awareness of obvious technical and aesthetic factors.

<ul style="list-style-type: none"> • <i>Rehearsal/mock' recordings.</i> • <i>Class or homework research tasks on chosen repertoire for audition/presentation.</i> • <i>Class or homework research tasks for interview.</i> 	<ul style="list-style-type: none"> • Significant evidence in the administrative task(s) that shows insightful reflection of professional practice. 	<ul style="list-style-type: none"> • Evidence of detail in the administrative task(s) that shows understanding of professional practice. 	<ul style="list-style-type: none"> • Some evidence of basic professional practice in the administrative task(s).
<p>A2 2: Performing to a Commission Brief – Evidence of tasks completed.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Class or homework tasks researching administrative practices.</i> • <i>Evidence of at least one task for the chosen administration role.</i> <p>A2 2: Performing to a Commission Brief – Performance or presentation.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Class or individual recordings of rehearsals/dress rehearsal.</i> • <i>A folder of working documents produced by production candidates as per pg.27–29 of the specification.</i> • <i>Recordings of technical rehearsals/presentations.</i> 	<p><i>Performance Candidates:</i></p> <ul style="list-style-type: none"> • A confident and fully sustained interpretation that reflects a high degree of engagement with the Commission Brief. • A performance with a high level of skills development. • Meaning, mood and personal style conveyed in the final performance with originality. <p><i>Production Candidates:</i></p> <ul style="list-style-type: none"> • A confident and fully sustained product that reflects a high degree of engagement with the production needs of the Commission Brief. 	<p><i>Performance Candidates:</i></p> <ul style="list-style-type: none"> • An appropriate and sustained interpretation that reflects a moderate degree of engagement with the Commission Brief. • A performance with an appropriate level of skills development. • Meaning, mood and personal style conveyed in the final performance with relevance and some originality. <p><i>Production Candidates:</i></p> <ul style="list-style-type: none"> • An appropriate and sustained product that reflects a moderate degree of engagement with the production needs of the Commission Brief. 	<p><i>Performance Candidates:</i></p> <ul style="list-style-type: none"> • A performance that reflects some degree of engagement with the Commission Brief. • A performance with some level of skills development. • Some meaning and mood communicated in the final performance. <p><i>Production Candidates:</i></p> <ul style="list-style-type: none"> • A product that reflects only some degree of engagement with production needs of the Commission Brief.

	<ul style="list-style-type: none"> • A presentation and supporting materials that indicate comprehensive consideration of the technical and aesthetic production needs. • Meaning, mood and personal style conveyed in the final performance with originality. 	<ul style="list-style-type: none"> • A presentation and supporting materials that indicate consideration of the technical and aesthetic production needs. • Meaning, mood and personal style conveyed in the final performance with relevance and some originality. 	<ul style="list-style-type: none"> • A presentation and supporting materials that indicate only some consideration of the technical and aesthetic production needs. • Some meaning and mood communicated in the final performance.
--	--	---	--

Assessment Objective		AO4 Analysis and evaluation. Candidates analyse and evaluate their own and others' practice and ideas.		
		A	C	E
Grade Descriptions		<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. 	<p>Candidates:</p> <ul style="list-style-type: none"> in evaluating their own work, make clear and realistic judgements, using technical language and critical vocabulary; show knowledge and understanding in evaluating the quality of their own work and practice; and present some analysis of the influences on their own work. 	<p>Candidates:</p> <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.
AO4 Evidence		Grade A Key Features		
Evidence for AO4 can be found in:		Grade C Key Features		
<p>A2 1: Planning for Employment</p> <p>– An evaluation.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> <i>Evaluation of any aspect of the Promotional Portfolio that has been completed.</i> <i>Evaluative notes of feedback on any aspect of the Promotional Portfolio that has been completed.</i> <i>Evaluation or evaluative notes on the strengths and weakness of the audition/presentation.</i> 		<p>Grade A Key Features</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. 	<p>Grade C Key Features</p> <ul style="list-style-type: none"> A clear and realistic analysis and evaluation of the quality of their promotional portfolio, taking some account of feedback. Some detailed analysis of the strengths of the audition/presentation and interview. Some clearly identified areas for development. 	<p>Grade E Key Features</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.

<ul style="list-style-type: none"> • <i>Evaluation or evaluative notes on the strengths and weakness of the interview.</i> • <i>Notes on areas for development.</i> 			
<p>A2 2: Performing to a Commission Brief – An evaluation.</p> <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • <i>Evaluative notes on:</i> <ul style="list-style-type: none"> – <i>Why the brief was chosen.</i> – <i>The problems encountered.</i> – <i>How solutions were applied.</i> – <i>Ideas on their admin role.</i> 	<ul style="list-style-type: none"> • An effective analysis of how the concept for the Commission Brief was chosen. • A critical analysis and evaluation of their own (and if possible) others' ability to make decisions, explore problems and find solutions, and a full appreciation of meeting deadlines. • A comprehensive analysis of their own contribution in realising the brief. • An insightful analysis and evaluation of the practical outcomes of their administrative role. 	<ul style="list-style-type: none"> • A relevant description with aspects of analysis of how the concept for the Commission Brief was chosen. • An evaluation with some detailed analysis of their own (and if possible) others' ability to make decisions, explore problems and find solutions, and some reference to meeting deadlines. • A relevant analysis of their own contribution in realising the brief. • A relevant analysis and evaluation of the practical outcomes of their administrative role. 	<ul style="list-style-type: none"> • A basic description of how the concept for the Commission Brief was chosen. • A basic evaluation with only some analysis of their own (and if possible) others' ability to make decisions, explore problems and find solutions, and limited reference to meeting deadlines. • A basic account of their own contribution in realising the brief, with little evidence of analysis. • A superficial evaluation of the practical outcomes of their administrative role, with little evidence of analysis.

Appendix 3

Definitions of Levels of Control

Levels of control for the conditions under which students have completed assessments that are internally marked in school are defined as High, Medium and Limited at GCSE. These definitions also align with the conditions of control for GCE and other CCEA qualifications. In recording the levels of control for evidence to be used in Centre Determined Grades for Summer 2021, the following should be used.

High	<p>The use of resources is tightly prescribed. The centre must ensure that:</p> <ul style="list-style-type: none"> • all students are within direct sight of the teacher/supervisor throughout the session(s); • display materials which might provide assistance are removed or covered; • there is no access to email, the internet or mobile phones; • students complete their work independently; • interaction with other students does not occur; and • no assistance of any description is provided.
Medium	<p>Students do not need to be directly supervised at all times. The use of resources, including the internet, is not tightly prescribed. Centres should ensure that:</p> <ul style="list-style-type: none"> • there is sufficient evidence to ensure that the individual work can be authenticated; and • the work an individual student submits for assessment is their own. <p>If work has been completed in groups, teachers must ensure that they can determine and assess the individual student's contribution to the work.</p> <p>If work has been completed remotely, it may be useful to ask questions about what they did and how/why they did it, to help authenticate the work.</p>
Limited	<p>Work is completed without any direct supervision and would not normally contribute to assessable outcomes.</p>



© CCEA 2021