
Technical Award L1/2

Performing Arts

PER 2: The production / performance
Report on the Examination

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Introduction

A small number of centres entered students for this unit in this first year of the Technical Award Performing Arts specification. This unit builds upon the learning undertaken in unit 1: unlocking creativity and sees students working in either a performance or production role in response to a chosen brief. The unit offers five alternative briefs designed to offer a variety of opportunities for creative work within a range of contexts. It is important that teachers and students carefully consider the potential and constraints offered by the chosen brief, as fulfilling the requirements of the brief is a central challenge within the unit. The briefs can be found on page 39 to page 41 of the specification.

Administration/presentation of work

On the whole, centres were well aware of the requirement to present contextual information on the record form to aid the moderator in identifying students on DVD recordings and to fully justify/explain the awarding of marks. There were no difficulties in student identification with a particularly successful strategy being to clearly state each student's position within the initial line up prior to the presentation. The quality of video recordings was generally acceptable although teachers are advised to avoid excessive camera movement and focussing too specifically on individual performers. It is important that moderators are able to watch ensemble/chorus work so recordings should aim to cover as much of the stage space as possible.

The logbook should be focussed on the student's chosen discipline and how skills have been refined throughout the rehearsal process. It should also provide evidence for how the chosen brief has been interpreted and how key staging decisions have impacted on the performance. It is not a repeat of the unit 1 portfolio – wider evidence on marketing; budgeting etc. is not required unless this is directly related to the chosen discipline. It is expected that assertions made within the logbook actually relate to outcomes in the performance itself. At times, connections were not always easy to make. Logbooks are available on the technical award performing arts page on the AQA website. It is acceptable for students to use alternative formats for submitting this evidence.

Assessment

Assessment for this unit differs from unit 1 in that both practically based evidence from the performance itself *and* further supportive evidence from the logbook can be taken into account when considering levels of attainment for the first three areas of assessment: *rehearsal and refinement, roles and responsibilities and demands of the brief. Skills and techniques during the performance* should be marked with reference to the performance only. *Transferable skills* can be considered throughout the preparation phase and during the performance. The logbook is a supportive document which should provide further insight into the student's rehearsal process and ideas linked to the performance. Moderators will consult the logbook when considering evidence for the first three assessment areas. They will, however, also look for evidence for these areas in the performance itself – the quality of rehearsal, roles and responsibilities and awareness of the demands of the brief should be clearly evident in performance outcomes. It should be noted that the logbook should contain three self-assessments which are to be completed at key points of the process, details to be found on p34of the specification.

The five areas of assessment are commented upon in the sections below.

Rehearsal and refinement

Throughout the rehearsal process, students should be very aware of how their skills have improved in relation to their chosen discipline. The majority of students provided an initial skills audit in their logbook which helped them to track this development. There was some good use of relevant arts vocabulary in reflective evaluations and some students made good use of influences and relevant theory to help them improve. Several students used a diary format within the logbook to reflect on changes/improvements made during rehearsal – primarily as an individual but also as a group. This was most effective when genuine evaluative points were made rather than a narrative record of ‘what had been done’. Students must ensure that the outcomes of this evaluative process are actually evidenced in the performance itself. Some students made comments about the use of stage space, for example, within the logbook but did not always use spatial elements effectively in the actual performance.

Roles and responsibilities

Students should consider how their chosen discipline contributes to the overall success of the performance. It is important that students taking production disciplines work closely with performers from the outset to ensure that there is one overall concept. Good awareness of roles and responsibilities will result in a well-constructed production/performance where performers, for example, show excellent awareness of how their role relates to the narrative/style and responses to other performers onstage are well understood. Any production role offered will enhance the meaning of the production. Production candidates are encouraged to add design sheets and sketches to their logbooks (as an appendix) with notes on how their role integrated with the overall performance. In this series, most production candidates did not demonstrate a robust understanding of the impact of their role on the performance.

Demands of the brief

Performances and productions must demonstrate a clear understanding of the demands of the chosen brief. If, for example, a particular age group has been chosen for the audience then performers should be aware of this when presenting their work. Students who select a production option should consider the constraints of the chosen brief – possibly due to venue size or style of performance. Generally, there was a good recognition of the parameters of the briefs selected by centres for this first series.

Skills and techniques during the performance

It is acceptable for students to present both original, devised work and/or work from repertoire (such as scripts and other published material) as long as it is relevant to the chosen brief. Work from this series covered both original material and repertoire but not combinations. Teachers are advised to, as far as possible, create a sense of occasion for performers – with an audience present if possible. It was good to see that all performances were of a manageable length, longer pieces can test performers in rehearsal and this can have an impact on standards of presentation. Some performers could have considered their interaction with fellow cast members onstage a little more and transitions between scenes and episodes could have been considered more carefully during rehearsal. Teachers are reminded that production students should also submit a 5 to 10 minute DVD recording of themselves talking about their role, their work in rehearsal and most importantly how this role had an impact on the success of the performance. A very small number of production students did not offer this extra evidence this year. Many more students opted for

performance roles in this first year of the specification, musical theatre was the most popular choice.

Transferable skills

The key term for this area of assessment is *communication*. It is expected that the communication skills of each group member is considered throughout the process and not just during the performance/production. To achieve marks in the highest band a student should demonstrate excellent communication within the group at all stages of preparation – but this will also be clearly evident in the performance/production itself.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.

Converting Marks into UMS marks

Convert raw marks into Uniform Mark Scale (UMS) marks by using the link below.

[UMS conversion calculator](#)