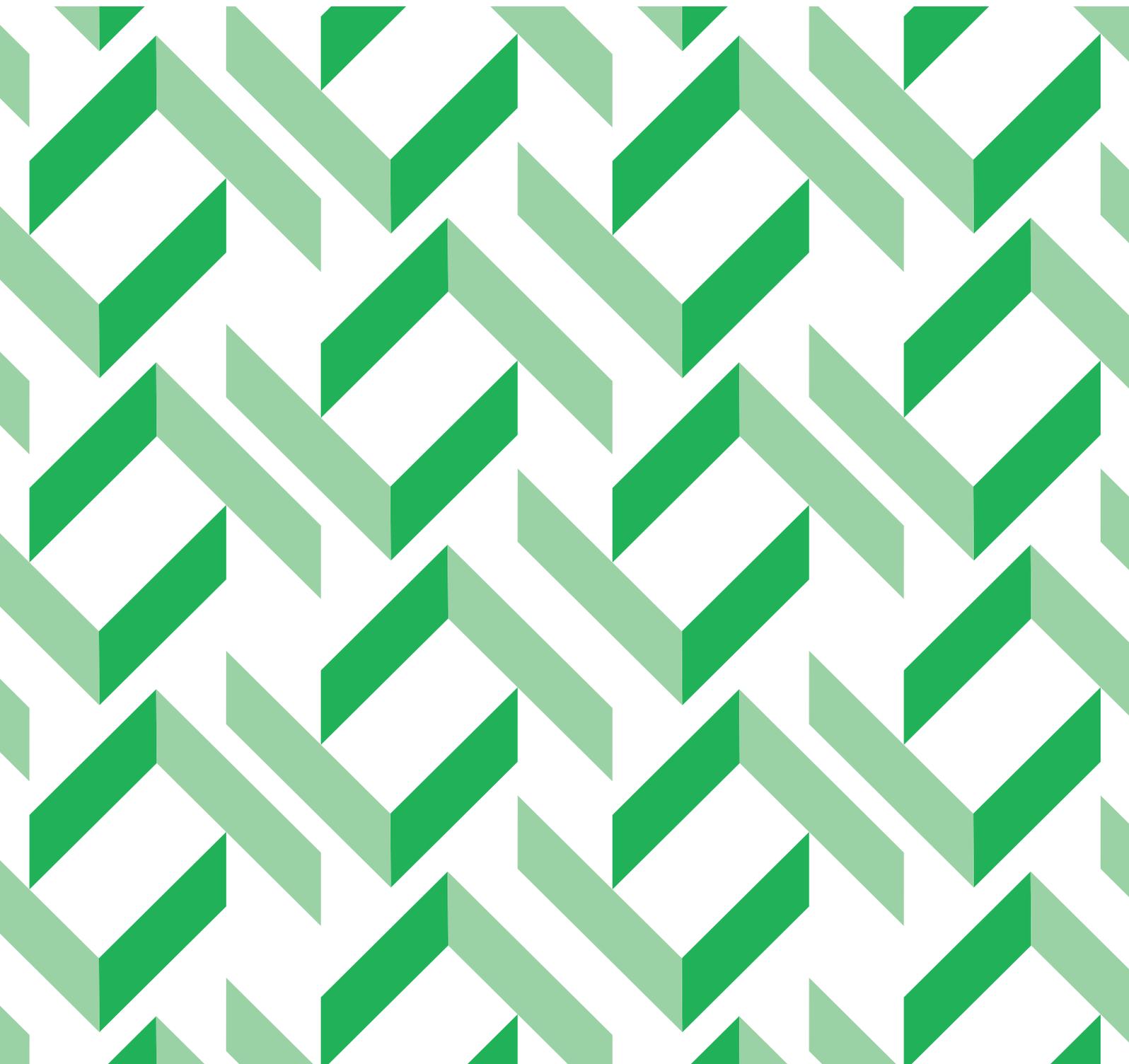




# **GCSE**

## **Specifications for teaching from 2009**

### Performing Arts



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**WJEC GCSE in Performing Arts**  
**For Teaching from 2009**  
**For Award from 2011**

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## PERFORMING ARTS SUMMARY OF ASSESSMENT

### SINGLE AWARD

#### UNIT 1 (120 marks) Controlled Assessment

#### 60% (30% Double Award) Exploring Performing Arts and the Performing Arts Industry

Candidates will undertake three controlled assessment tasks relating to research carried out on practical work and in an additional performing arts skills area.

Internally assessed and externally moderated in April/May.

#### UNIT 2 (80 marks) External Assessment

#### 40% (20% Double Award) Themed Showcase Performance

Candidates will either create a performance or contribute their chosen technical production skill to a performance in response to a theme set by the centre. Candidates may perform in more than one discipline.

Externally Assessed between March and May.

### DOUBLE AWARD

To achieve the Double Award, candidates must successfully complete Unit 1 and Unit 2 as outlined above, in addition to Unit 3 and Unit 4.

#### UNIT 3 (120 marks) Controlled Assessment

#### 30% Developing knowledge and understanding of Performing Arts and the Performing Arts Industry

Candidates will prepare three controlled assessment tasks relating to a new performing arts skill and of the requirements of working in the Performing Arts industry. Candidates will also carry out some research on practical work.

Internally assessed and externally moderated in April/May.

#### UNIT 4 (80 marks) External Assessment

#### 20% Commissioned Performance

Candidates will either create a performance or contribute their chosen technical production skill to a performance in response to a commission set by WJEC. Candidates will be required to present work in **two** disciplines.

Externally Assessed between March and May.

### AVAILABILITY OF ASSESSMENT AND CERTIFICATION

	Entry Code		June 2010	June 2011 and each year thereafter
	Subject	Option*		
<b>Unit 1</b>	4771	01 or W1	✓	✓
<b>Unit 2</b>	4772	01 or W1	✓	✓
<b>Unit 3</b>	4773	01 or W1		✓
<b>Unit 4</b>	4774	01 or W1		✓
<b>Subject Award (Single Award)</b>	4770	SA or GU		✓
<b>Subject Award (Double Award)</b>	4778	DA or DW		✓

#### \* Option Codes

English Medium 01, Welsh Medium W1 - for units  
English Medium SA, Welsh Medium GU - for single award  
English Medium DA, Welsh Medium DW - for double award

**N.B. First certification of both Single and Double Award is Summer 2011**

**Qualification Accreditation Number: 500/5440/5(Single); 500/4640/9 (Double)**

# PERFORMING ARTS (SINGLE AND DOUBLE)

## 1

### INTRODUCTION

This specification meets the General Criteria for GCSE. Assessment for this qualification will comply with the grading, awarding and certification requirements of the Code of Practice.

GCSE qualifications are reported on an eight-point scale from A\* to G, where A\* is the highest grade. Candidates who fail to reach the minimum standard for a grade to be awarded are recorded as U (unclassified) and do not receive a qualification certificate.

#### 1.1 Rationale

This specification seeks to emphasise the unique qualities of Performing Arts. Candidates will be given opportunities to analyse and evaluate significant features of their own and others' performances including viewing and responding to live and recorded performances.

This specification provides a balance of practical performing, creative group work and work related research. It provides opportunities for candidates to demonstrate performing or technical/design skills.

Candidates may complete the single award through the study of Unit 1 and Unit 2. Having completed these, candidates may choose to continue with Unit 3 and Unit 4 to achieve a double award. This can be taken over the course of one or two years.

The specification has been designed to encourage progressive development in Performing Arts. The controlled tasks in Unit 1 include research on a range of Performing Arts activities and preparation for the practical work carried out in Unit 2. It is expected that research carried out during Unit 1 will lead to a better performance in Unit 2. The same links apply to Unit 3 and Unit 4 for the double award. In Unit 4 candidates' work will demonstrate knowledge of two Performing Arts Skills.

This specification and all units are available in both English and Welsh.

#### 1.2 Aims and Learning Outcomes

This GCSE specification in Performing Arts should encourage students to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study. It aims to prepare learners to make informed decisions about further learning opportunities and career choices.

Following a course in GCSE Performing Arts will enable students to:

- develop and demonstrate skills in a range of practical, creative and performance work;

- actively engage in the process of studying performance in its various guises, in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds;
- develop an understanding of working in the Performing Arts industry;
- understand the Performing Arts industry as a practitioner and as a spectator;
- work imaginatively and creatively in collaborative contexts, generating, developing and communicating ideas;
- reflect on and evaluate their own work and the work of others;
- understand the elements required to create performances for an audience.

### 1.3 Prior Learning and Progression

Although there is no specific requirement for prior learning, this specification builds upon the Programmes of Study for Art, Dance, Design and Technology, Drama/English and Music at key stages 1-3.

It also builds on the work candidates may have carried out in extra-curricular activities both within and outside of school.

This specification may be followed by any candidate, irrespective of their gender, ethnic, religious or cultural background. This specification is not age specific and, as such, provides opportunities for candidates to extend their life-long learning.

The knowledge, understanding and skills developed during the course of study will significantly contribute to other subjects at an equivalent level.

This specification provides a suitable foundation for the study of GCE Performing Arts courses, for a range of Level 2 or 3 courses specialising in Performing Arts or direct entry into employment as performers or technical support in the Performing Arts industry.

### 1.4 Equality and Fair Assessment

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

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

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Candidates with a physical disability may have difficulty accessing all option routes and therefore some disabled candidates may be restricted as to which discipline they can work in. For example, candidates with a physical disability which may affect their ability to perform may take one of the technical design options. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance Relating to Candidates who are eligible for Adjustments in Examinations*. This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in future.

## **1.5 Classification Codes**

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

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

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

## 2

## CONTENT

Candidates may produce work from the following Performing Arts disciplines. They should be encouraged to experience a broad range of performing skills. For example, a candidate specialising in drama may wish to sing and present work in the musical theatre genre.

The following skills will be accepted:

Acting

Circus Skills (juggling, unicycling, conjuring, etc.)

Dance

DJ-ing

Music (vocal and instrumental performance)

Music technology

Technical production skills (costume and make up **or** set **or** lighting **or** sound design **or** stage management)

This list is not definitive. Centres should contact WJEC to get approval for skills that candidates may wish to offer, which are not included in the above list.

### **UNIT 1: Exploring Performing Arts and the Performing Arts Industry (60% Single Award, 30% Double Award)**

Unit 1 is designed to introduce candidates to the world of Performing Arts and to prepare them for practical work they will undertake.

To introduce candidates to Performing Arts and the Performing Arts industry and to improve their individual skills they will need to complete the following:

#### *1. Developing Performing Arts Skills*

Candidates will undertake an audit of **one** of their Performing Arts skills at the beginning of the course and will subsequently develop an action plan with clear targets and timescales for improvement. This plan should be revisited and updated throughout the course. Candidates are encouraged to record their progress in developing a specific performance skill either on an audio CD, MD or tape or on video/DVD. They will complete a brief task to demonstrate their learning and development and will analyse and evaluate their work. The analysis will also include research into the work of at least one performer/technician in the selected skill. The work would ideally be that of a professional in the industry, which may have been witnessed as a live performance or video/audio recording. Candidates should ideally witness live work, but recorded material is also acceptable. The work of amateurs is also acceptable. Candidates will include a detailed account of the specific skills they aim to adopt/adapt in their own work and analyse and evaluate how successful they were in achieving their intentions. Candidates are encouraged to experience live performances as much as possible.

## 2. *Knowledge of the Performing Arts Industry*

Candidates will research the skills and qualifications needed for **two** jobs within the Performing Arts industry, from the list at the top of page 6. This will be carried out as a piece of research using the internet, the library, an interview with an employer or employee, etc. Candidates will complete a written report outlining the key qualifications, professional skills, personal skills and employment opportunities for each job. They will also outline their suitability for **one** of the roles they have researched.

## 3. *Preparation for Performance*

Candidates will carry out research on the Themed Showcase Performance they will produce in Unit 2.

This research will include:

- the selection of suitable material, in keeping with the choice of theme, for the candidate and for **one other** performing skill area detailed on page 6;
- details of at least two venues (either locally or nationally) that would be suitable for the performance;
- estimated costing of the venue and equipment;
- a brief report demonstrating an understanding of health and safety implications in relation to the candidate's role and the **actual** performance space selected.

Although candidates will research venues and costing for the performance there is no expectation that the performance in Unit 2 will take place in an external venue or that it will incur extra cost.

## **UNIT 2: Themed Showcase Performance (40% Single Award, 20% Double Award)**

Candidates will create a showcase performance on a theme set by the centre. Each centre will complete a pro-forma provided by WJEC in January, briefly outlining the material that will be presented for this performance.

The length of the performance will vary in accordance with the candidates' chosen disciplines and will be worked out according to the formula of **5** minutes per candidate. There will be no **fewer than 2** and no **more than 5** candidates **performing** in each group. In addition, each group may have up to a maximum of **two** technical design candidates, each offering a **different skill**. Candidates may appear in a group performance without being assessed.

Design and technical production candidates must demonstrate their skill through the display of their designs on the day and operating any equipment as necessary. They will also discuss the planning process with the examiner in a short presentation that will last no longer than **5 minutes**. This will include any research evidence of process and development of ideas and cue sheets.

Candidates must select the target audience to which the performance is aimed. All performances will take place in front of an audience but it should be noted that although candidates will plan their presentation for a specific audience, it doesn't necessarily need to be performed to the intended audience.

It must be noted that school productions are not acceptable for assessment in this unit, but extracts taken from such productions performed under the examination conditions detailed in this specification will be accepted.

Examples of themes and the nature of audiences include:

- *Come Join the Circus*: a performance of circus skills and dance aimed at pupils in years 2 and 3.
- *Popular Music*: a night of popular music and dance presented to teenagers in a local youth club.
- *Bygone Days*: a performance of music and drama aimed at the aged in the community.
- *Songs from the Shows*: an evening of instrumental and vocal music from musical theatre performed to the local amateur dramatic society.

Candidates will work in groups to present their work. Solo items are encouraged in the performance, but candidates should work collaboratively to produce a number of performances on one theme.

Candidates are required to analyse and evaluate the work they and their group have presented in Unit 2, ideally on the day following the assessment. This written analysis and evaluation will include details on:

- the candidate's analysis of their own progress and that of others during the preparation of the Unit 2 performance;
- how the candidate's own and others' skills and ideas were adapted and/or adopted during the process of preparation;
- an analysis of feedback received during the process, from peers, teachers and the audience and how it effected the final performance;
- an evaluation of their own and others' work, identifying opportunities and achievements and an analysis of the experience and learning to inform future progress.

The task will be completed under formal examination conditions, lasting one hour and will be externally assessed.

The performance will be assessed by a visiting examiner and will be video recorded by the centre. The DVD/video and the evaluations will be sent to WJEC by a specified date.

## **Double Award**

### **UNIT 3: Developing knowledge and understanding of Performing Arts and the Performing Arts Industry (30% Double Award)**

Unit 3 is designed to develop and build upon the knowledge and understanding of Performing Arts that candidates have acquired in Unit 1 and Unit 2, and to prepare them for practical work they will undertake.

To further develop candidates' understanding and knowledge of Performing Arts and the Performing Arts industry and to improve their individual skills, they will need to complete the following:

1. *New Skill Development Plan*

Candidates will select a **new** performing arts skill, from the list on page 6 of the specification, and develop an action plan with clear targets and timescales for improvement. This plan should be revisited and updated throughout the course. Candidates are encouraged to record their progress in developing this new skill either on an audio CD, MD or tape or on video/DVD. They will complete a brief task to demonstrate their learning and development and will analyse and evaluate their work. The analysis will also include research into the work of at least one performer/technician in the selected skill. The work would ideally be that of a professional in the industry, which may have been witnessed as a live performance or video/audio recording. Candidates should ideally witness live work, but recorded material is also acceptable. The work of amateurs is also acceptable. Candidates will include a detailed account of the specific skills they aim to adopt/adapt in their own work and analyse and evaluate how successful they were in achieving their intentions. Candidates are encouraged to experience live performances as much as possible.

2. *Extended Performing Arts Learning*

Candidates will develop their performing arts skills as extended learning, outside of the classroom. This could take many forms, including participation in external performing lessons and/or examinations, performing or providing technical support in youth groups/clubs, assisting in preparing younger pupils for performance, participating in any amateur dramatic/entertainment events, including involvement in the school production, etc. Candidates should be encouraged to participate in as broad a range of activities as possible.

Candidates will complete a report detailing the specific tasks they have undertaken and analysing what they have learned as a result of engaging in these activities. This report will include an analysis of:

- the candidate's initial skills and how they developed during the task;
- the new skills learned as result of engaging in the task;
- their ability to respond to new challenges and to adapt to different roles and situations;
- how responsible the candidate was for their own learning and contribution to the task;
- the candidate's experience and learning to inform future progress;
- how the tasks undertaken relate to the Performing Arts industry.

Candidates must include one witness statement from an adult supervisor/participant, including teachers, with the report.

3. *Proposal for Commissioned Performance*

Candidates will include research on the performance they will produce in Unit 4, in response to a commission set by WJEC.

This research will include:

- two proposals in response to the commission task set by WJEC;
- details of at least two venues (either locally or nationally) that would be suitable for the performance;
- estimated costing of the venue and equipment;

- list of performance details;
- creation of marketing material (including a poster advertising the event, tickets and a programme);
- a brief report demonstrating an understanding of health and safety implications in relation to the candidate's role and the **actual** performance space selected.

Although candidates will research venues and costing for the performance there is no expectation that the performance in Unit 4 will take place in an external venue.

#### **UNIT 4: Commissioned Performance (20% Double Award)**

Candidates will create a performance in response to a commission as set out below. Candidates will be expected to demonstrate **two** Performing Arts skills from the list on page 6. One of the skills demonstrated may be the same as the skill presented in Unit 2. Each centre will complete a pro-forma provided by WJEC in January, briefly outlining the material that will be presented for this performance.

The length of the performance will vary in accordance with the candidates' chosen disciplines and will be worked out according to the formula of **8** minutes per candidate. There will be no **fewer than 2** and no **more than 5** candidates **performing** in each group. In addition, each group may have up to a maximum of **two** technical design candidates, each offering a **different skill**. Candidates may appear in a group performance without being assessed.

Design and technical production candidates must demonstrate their skill through the display of their designs on the day and operating any equipment as necessary. They will also discuss the planning process with the examiner in a short presentation that will last no longer than **5 minutes**. This will include any research evidence of process and development of ideas and cue sheets.

Candidates will work in groups to present their work. Solo items are encouraged in the performance, but candidates should work collaboratively to produce a number of performances in response to the commission.

Performances may take place in front of an audience, which may not necessarily be the target audience.

It must be noted that school productions are not acceptable for assessment in this unit, but extracts taken from such productions performed under the examination conditions detailed in this specification will be accepted.

Candidates are required to analyse and evaluate the work they and their group have presented in Unit 4, ideally on the day following the assessment. This written analysis and evaluation will include details on:

- the candidate's analysis of their own progress and that of others during the preparation of the Unit 4 performance;
- how the candidate's own and others' skills and ideas were adapted and/or adopted during the process of preparation;

- an analysis of feedback received during the process, from peers, teachers and the audience and how it effected the final performance;
- an evaluation of their own and others' work, identifying opportunities and achievements and an analysis of the experience and learning to inform future progress.

The task will be completed under formal examination conditions, lasting one hour and will be externally assessed.

The performance will be assessed by a visiting examiner and will be video recorded by the centre. The DVD/video and the evaluations will be sent to WJEC by a specified date.

### **Commissioned Performance Brief for examination in 2011**

You have been commissioned to create a performance which will be performed in your local community. The title of the commission is *Another World*.

# 3

## ASSESSMENT

### 3.1 Scheme of Assessment

Assessment for the GCSE Performing Arts is untiered, i.e. all units cater for the full range of ability and allow access to grades A\*-G or A\*A\*-GG for the single and double awards respectively.

The scheme of assessment will consist of:

#### **SINGLE AWARD**

##### **UNIT 1 Controlled Assessment Tasks: 60% Single Award, 30% Double Award**

Candidates must submit three controlled assessment tasks as detailed under Section 5, page 18.

These tasks are collectively marked out of 120. (60 marks for task one, and 30 marks each for tasks two and three).

This work will be internally assessed by the teacher using the assessment criteria .

A sample of work will be sent to WJEC for external moderation. The work will be submitted on a specified date in the summer term.

The moderator will only need to see the work completed by the candidates in the sample. There is no need to send any supplementary materials and/or appendices other than those that are stated in Section 5.

##### **UNIT 2 Themed Showcase Performance: 40% Single Award, 20% Double Award**

Candidates will be assessed on their performance based on a theme set by the centre. The timing of the performance will be worked out according to the guidelines on page 7. This work will be externally assessed by a visiting examiner from WJEC during the summer term.

The generic assessment criteria outlined in Appendix II will apply to all performances or technical production skills. However, the individual skills required of candidates' chosen disciplines are outlined below:

#### **Acting:**

- use of movement and gesture;
- use of voice in relation to character;
- communication of character;
- interaction with other performers;
- collaborative skills.

**Circus Skills:**

- technical control of chosen skill(s);
- accurate performance;
- interpretation;
- creativity in performance;
- collaborative skills.

**Costume design and make up:**

- series of drawings including details of materials and measurements, etc. leading to the final design;
- finished costume and make up in performance (minimum of two);
- creative skills;
- interpretative skills;
- collaborative skills.

**Dance:**

- control of body and spatial awareness;
- fluidity in line;
- interpretation of music;
- creativity in choreography;
- collaborative skills.

**DJ-ing:**

- technical knowledge of hardware used;
- range of sounds used;
- interpretation of work;
- creativity in performance;
- collaborative skills.

**Lighting:**

- knowledge of how to set up a lighting rig/plot;
- use of colour and different lighting effects (minimum of 4) for performance interpretation;
- accurate operation of system during performance;
- creativity in design;
- collaborative work.

**Music:**

- technical skills on chosen instrument or voice;
- accuracy of performance;
- interpretation of music;
- creativity in composition and/or performance;
- collaborative skills.

**Music technology:**

- technical knowledge of software and hardware used;
- balanced and varied sound;
- interpretation of work;
- creativity in composition;
- collaborative skills.

**Set design:**

- series of drawings including details of materials and measurements, etc. leading to the final design;
- a scale model of design (real or computer generated);
- interpretative skills;
- creative skills;
- collaborative work.

It should be noted that the final set design does not have to be the design used in performance.

**Sound:**

- set up a sound system and knowledge of other technical equipment (CD, MDs, MP3s, etc.);
- appropriate balance of sound and effects (levels cue sheet);
- interpretation of theme and creativity in design, including live sound;
- accurate operation of system during performance;
- collaborative work.

**Stage Management:**

- prompt script including cue sheets;
- props list and props table;
- call sheet;
- running of the performance;
- collaborative work.

Candidates will complete an evaluation and analysis of their own and others' work presented for Unit 2. This will be assessed externally.

**Administration**

Centres will complete a pro-forma in the spring term outlining the theme and nature of performances including the target audience the venue and the preferred dates and timings of groups. (Form Unit 2A in Appendix II.)

The centre will be notified as early as possible of the date the visiting examiner will attend. Centres will complete from Unit 2B listing candidates' names and an outline of the work to be presented. The examiner will also be presented with a photograph of all candidates in height order, holding their exam number which will be clearly displayed. This will assist the examiner in identifying pupils and ensure that marking is accurate. These materials will be prepared in advance for the visiting examiner.

Candidates will evaluate their own and others' work presented for the Unit 2 performance, ideally one day after the performance, or as close as possible. This will take place under examination conditions, lasting one hour.

Centres must video record the Unit 2 assessment and send it along with the candidates' evaluations of the performance no more than **7 working days** after the examination.

Visits will take place between March and May.

## **DOUBLE AWARD**

In addition to Unit 1 and Unit 2 above, candidates must also complete Unit 3 and Unit 4 as detailed below.

### **UNIT 3 Controlled Assessment: 30% Double Award**

Candidates must submit three controlled assessment tasks as detailed under Section 5.

These tasks are collectively marked out of 120. (60 marks for task one, and 30 marks each for tasks two and three).

This work will be internally assessed by the teacher using the assessment criteria in Section 5.

A sample of work will be sent to WJEC for external moderation. The work will be submitted on a specified date in the summer term.

The moderator will only need to see the work completed by the candidates in the sample. There is no need to send any supplementary materials and/or appendices, other than those specified in Section 5.

### **UNIT 4 Commissioned Performance: 20% Double Award**

Candidates will be assessed on their performance in response to a commission set by WJEC. The timing of the performances will be worked out as outlined on page 10. Candidates must present work from **two** performing arts disciplines, as outlined on page 6.

This work will be externally assessed by a visiting examiner from WJEC between March and May.

The generic assessment criteria will apply to all performances or technical production skills. In addition the individual skills required of candidates' disciplines are outlined in Unit 2 on pages 12 to 14.

### **Administration**

Centres will complete a pro-forma in the spring term outlining details of the performance, including details on the venue, preferred dates and timings of groups.

The centre will be notified as early as possible of the date the visiting examiner will attend. Centres will complete form Unit 4B listing candidates' names and an outline of the work to be presented. The examiner will also be presented with a photograph of all candidates in height order, holding their exam number which will be clearly displayed. This will assist the examiner in identifying pupils and ensure that marking is accurate. These materials will be prepared in advance for the visiting examiner.

Candidates will evaluate their own and others' work presented for the Unit 4 performance, ideally one day after the performance, or as close as possible. This will take place under examination conditions, lasting one hour.

Centres must video record the Unit 4 assessment and send it along with the candidates' evaluations of the performance no more than **7 working days** after the examination.

Visits will take place between March and May.

### 3.2 Assessment Objectives

Candidates will be required to demonstrate their ability to:

- AO1** recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas;
- AO2** apply practical skills to communicate in performance;
- AO3** demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry;
- AO4** analyse and evaluate their own work and that of others using appropriate terminology.

The weighting of assessment objectives across examination units is as follows:

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>Total</b>
<b>UNIT 1: Controlled Assessment</b>	20% (10%)	15% (7.5%)	15% (7.5%)	10%(5%)	60% (30%)
<b>UNIT 2: Themed Showcase Performance</b>		30% (15%)		10%(5%)	40% (20%)
<b>UNIT 3: Controlled Assessment (Double Award)</b>	7.5%	7.5%	7.5%	7.5%	30%
<b>UNIT 4: Commissioned Performance (Double Award)</b>		15%		5%	20%
<b>Total Weighting</b>					
<b>Single</b>	<b>20%</b>	<b>45%</b>	<b>15%</b>	<b>20%</b>	<b>100%</b>
<b>Double</b>	<b>17.5%</b>	<b>45%</b>	<b>15%</b>	<b>22.5%</b>	<b>100%</b>

The numbers in brackets refer to the Double Award weighting.

## 4

**AWARDING, REPORTING AND RE-SITTING**

The GCSE qualification in Performing Arts can be gained as a Single or a Double Award.

GCSE Single Award qualifications are reported on an eight point scale from A\* to G, where A\* is the highest grade. GCSE Double Award qualifications are reported on a fifteen point-grade scale (A\*A\*, A\*A, AA etc – GG) where A\*A\* is the highest grade. The attainment of pupils who do not succeed in reaching the lowest possible standard to achieve a grade is recorded as U (unclassified) and they do not receive a certificate.

Individual unit results are reported on a uniform mark scale (UMS) with the following grade equivalences:

GRADE	MAX.	A*	A	B	C	D	E	F	G
UNIT 1	120	108	96	84	72	60	48	36	24
UNIT 2	80	72	64	56	48	40	32	24	16
UNIT 3	120	108	96	84	72	60	48	36	24
UNIT 4	80	72	64	56	48	40	32	24	16
QUALIFICATION									
SINGLE AWARD	200	180	160	140	120	100	80	60	40

QUALIFICATION – DOUBLE AWARD Maximum Mark 400

A*A*	A*A	AA	AB	BB	BC	CC	CD	DD	DE	EE	EF	FF	FG	GG
360	340	320	300	280	260	240	220	200	180	160	140	120	100	80

This is a unitised specification, however, a minimum of 40% of the overall assessment must be taken at the end of the course. In effect this means that at least one of the two units for a single award and two of the four units for a double award must be taken as 'terminal assessment'. Centres may determine which unit(s) are used to meet this rule; all assessment may be taken at the end of the course if so wished.

Units may be re-taken once only (with the better result counting) before aggregation for the subject award. Results for a unit have a shelf-life limited only by the shelf-life of the specification.

# 5

## ADMINISTRATION OF CONTROLLED ASSESSMENT

WJEC's Performing Arts Single and Double GCSE specification meets all the regulations for controlled assessment as laid down by the regulatory authorities.

### 5.1 Rationale for Controlled Assessment

**Controlled assessment is a compulsory aspect of the Single and Double GCSE in Performing Arts.** It complements the external examination by offering a distinct means of assessment. It is important for a number of reasons.

It enables candidates to:

- carry out creative work in their own time;
- revise and refine their work;
- carry out research and work collaboratively with others;
- engage in important decision making and problem solving.

### 5.2 Levels of Control

The regulation of controlled assessment in the Single and Double GCSE in Performing Arts is split into three stages:

- task setting
- task taking
- task marking

For each stage, the regulatory authorities have specified a certain level of control to ensure that the conditions under which the tasks are set, carried out and marked are robust and consistent between centres and Awarding Bodies. These controls will ensure that the assessment is valid, reliable and authenticated with a high degree of confidence.

### 5.3 UNIT 1: Exploring Performing Arts and the Performing Arts Industry (60% Single Award, 30% Double Award)

Candidates must undertake **three** controlled assessment tasks as outlined below.

#### 5.3.1 Task One: Developing Performing Arts Skills (30% single award, 15% double award)

This task assesses the following Assessment Objectives (figures in brackets refer to the double award):

<b>AO1</b>	recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas;	5% (2.5%)
<b>AO2</b>	apply practical skills to communicate in performance;	15% (7.5%)
<b>AO4</b>	analyse and evaluate their own work and that of others using appropriate terminology.	10% (5%)

## TASK SETTING

This task is designed to assist candidates in the development of **one** performing arts skill from the list on page 6.

Candidates will be expected to carry out an initial skills audit and to create an improvement log, outlining how they will set about achieving an improvement in **one** performing arts skill. A recording (video or audio) of a brief performance demonstrating one of the practical skills developed should be made by the centre. Candidates will be expected to write an evaluation of their skill development, analysing how their work has been influenced by another performer/technician. (See page 6 for further guidance).

## TASK TAKING

- **Authenticity control**

Candidates may practise and observe others in their chosen performing arts skills for the task in their own time, outside of the classroom. However, this work in progress must be shown to the teacher regularly during the process. The completion of the initial audit and improvement log, the recording of the performance and the self-evaluation/analysis report must take place in the classroom, under the formal supervision of the teacher who can verify the work.

- **Feedback control**

The teacher must see the rehearsal work in progress at least **twice** and no more than **four** times during the process. Teachers may suggest improvements to work in general terms to candidates. During the formal supervision of the written tasks (audit, improvement log, recording and self-evaluation/analysis), the teacher can give **limited** guidance during the task in order to clarify what is to be done and to ensure that safe working practices are adhered to. The teacher **must not** give specific advice to candidates on the content of the work.

- **Time control**

The **maximum** time allocated to this task is **6 hours**. This should be taken over a series of lessons. This does not take into account teaching and learning time and practise time outside of the classroom.

- **Collaboration control**

The work of the individual may be informed by working with others but the work of the individual will be assessed.

- **Resources control**

Candidates' access to resources is determined by those available to the centre and can include use of the internet, books, live theatrical performances, recorded (audio or video) performances, etc.

## TASK MARKING

*Task Marking is defined as having a medium level of control.*

- Teachers mark the task using the marking criteria on page 21.

- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

***Instructions for teachers on internal assessment of Controlled Task One***

This task is marked out of a total of 60 marks.

The work will be teacher assessed and subject to external moderation.

The criteria on the following page should be observed.

**Assessment Criteria UNIT 1**  
**Task One: Developing Performing Arts Skills (30%)**

<b>Mark Range</b>	<b>AO1 (5%)</b>	<b>Mark Range</b>	<b>AO2 (15%)</b>	<b>Mark Range</b>	<b>AO4 (10%)</b>
<b>0</b>	No response.	<b>0</b>	No response.	<b>0</b>	No response.
<b>1-2</b>	Limited detail included in the improvement log. Minimal identification of current strengths, with little detail on valid areas for development.	<b>1-6</b>	Limited development of skills identified in the initial audit. Minimal adaptation/adoption of skills identified in the research of performances/technicians researched.	<b>1-4</b>	A limited analysis and evaluation of skills developed. The evaluation will show minimal research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Limited identification of positive aspects and appropriate areas for further development. Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Limited use of performing arts terminology.
<b>3-4</b>	Basic detail included in the improvement log. Modest identification of current strengths, with some detail on valid areas for development.	<b>7-12</b>	Basic development of skills identified in the initial audit. Evidence of modest adaptation/adoption of skills identified in the research on performances/technicians.	<b>5-8</b>	A basic analysis and evaluation of skills developed. The evaluation will show modest research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Basic identification of positive aspects and appropriate areas for further development. Expression may be awkward and errors in spelling, grammar, and punctuation will be noticeable. Basic use of performing arts terminology.
<b>5-6</b>	Satisfactory detail included in the improvement log. Adequate identification of current strengths, with reasonable detail on valid areas for development	<b>13-18</b>	Satisfactory development of skills identified in the initial audit. Evidence of adequate adaptation/adoption of skills identified in the research on performances/technicians.	<b>9-12</b>	A satisfactory analysis and evaluation of skills developed. The evaluation will show some detailed research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Satisfactory identification of positive aspects and appropriate areas for further development. Expression will be clear most of the time, though there will be errors in spelling, punctuation and grammar. Satisfactory use of performing arts terminology.
<b>7-8</b>	Good detail included in the improvement log. Detailed identification of current strengths, with good detail on valid areas for development.	<b>19-24</b>	Good development of skills identified in the initial audit. Evidence of clear, consistent adaptation/adoption of skills identified in the research on performances/technicians.	<b>13-16</b>	A good analysis and evaluation of skills developed. The evaluation will show detailed research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Good identification of positive aspects and appropriate areas for further development. Expression will be mainly clear and fluent. There may be a few errors in spelling, punctuation and grammar. Good use of technical terminology.
<b>9-10</b>	An excellent and very comprehensive improvement log completed. Very detailed identification of current strengths, with excellent detail on valid areas for development.	<b>25-30</b>	Excellent, highly developed skills as identified in the initial audit. A highly developed adaptation/adoption of skills identified in the research on performances/technicians.	<b>17-20</b>	An excellent analysis and evaluation of skills developed. The evaluation will show very detailed research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Excellent identification of positive aspects and appropriate areas for further development. Expression will be clear and fluent. There will be few errors in grammar, punctuation and spelling. Excellent use of technical terminology.

### 5.3.2 Task Two: Knowledge of Performing Arts Industry (15% single award, 7.5% double award)

This task assesses the following Assessment Objectives (figures in brackets refer to the double award):

AO1	recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas;	5% (2.5%)
AO3	demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry.	10% (5%)

#### TASK SETTING

This task is designed to enable candidates to understand the practicalities of the Performing Arts Industry.

Candidates will be expected to carry out research on two work related roles in the performing arts industry. The two roles should be from **two different** performing arts skills areas as outlined on page 6.

Candidates will write a report (maximum 1,500 words) outlining the key qualifications, professional skills, personal skills, employment opportunities for each role. Candidates should also include details of their own suitability for one of these roles.

#### TASK TAKING

- Authenticity control**  
 Candidates may carry out research of the performing arts work related roles for the task in their own time, outside of the classroom. However, this work must be shown to the teacher and must be submitted along with the written report. The completion of the written report must take place in the classroom, under the formal supervision of the teacher who can verify the work.
- Feedback control**  
 The teacher must see the research work undertaken by the candidate at least **twice** and no more than **four** times during the process. Teachers may suggest improvements to work in general terms to candidates. During the formal supervision of the written report, the teacher can give **limited** guidance during the task in order to clarify what is to be done. The teacher **must not** give specific advice to candidates on the content of the work.
- Time control**  
 The **maximum** time allocated to this task is **3 hours**. This should be taken over a series of lessons. This does not take into account individual research and teaching and learning time undertaken.
- Collaboration control**  
 The work of the individual may be informed by working with others but the work of the individual will be assessed.

- **Resources control**

Candidates' access to resources is determined by those available to the centre and can include use of the internet, books, live theatrical performances, recorded (audio or video) performances, etc.

### TASK MARKING

*Task Marking is defined as having a medium level of control.*

- Teachers mark the task using the marking criteria below.
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

### ***Instructions for teachers on internal assessment of Controlled Task Two***

This task is marked out of a total of 30 marks.

The work will be teacher assessed and subject to external moderation.

The following criteria should be observed.

#### **Assessment Criteria UNIT 1 Task Two: Knowledge of Performing Arts Industry (15%)**

<b>Mark Range</b>	<b>AO1 (5)%</b>	<b>Mark Range</b>	<b>AO3 (10%)</b>
<b>0</b>	No response.	<b>0</b>	No response.
<b>1-2</b>	Limited ideas presented on the candidate's suitability for one of the roles.	<b>1-4</b>	Minimal research carried out on two different work roles. A limited report completed, showing minimal understanding of the roles.
<b>3-4</b>	Basic ideas presented on the candidate's suitability for one of the roles.	<b>5-8</b>	Modest research carried out on two different work roles. A basic report completed, showing modest understanding of the roles.
<b>5-6</b>	Satisfactory ideas presented on the candidate's suitability for one of the roles.	<b>9-12</b>	Adequate research carried out on two different work roles. A satisfactory report completed, showing some understanding of the roles.
<b>7-8</b>	Good ideas presented on the candidate's suitability for one of the roles.	<b>13-16</b>	Detailed research carried out on two different work roles. A good report completed, showing detailed understanding of the roles.
<b>9-10</b>	Excellent ideas presented on the candidate's suitability for one of the roles.	<b>17-20</b>	Very detailed research carried out on two different work roles. An excellent, mature report completed, showing very detailed understanding of the roles.

### 5.3.3 Task Three: Preparation for Performance (15% single award, 7.5% double award)

This task assesses the following Assessment Objectives (figures in brackets refer to the double award):

<b>AO1</b>	recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas;	10% (5%)
<b>AO3</b>	demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry.	5% (2.5%)

#### TASK SETTING

This task is designed to assist candidates to prepare for a performance.

Candidates will be expected to produce materials in preparation for the Themed Showcase Performance (Unit 2). They will produce a report (maximum 1,500 words) providing a rationale for their ideal venue for the performance (this does not need to be the **actual** venue where the performance takes place), costings, health and safety implications for their **individual** role, and details on suitable material to include in the performance for their own individual performance skill and those of at least **one** other performance skill outlined on page 6.

- Authenticity control**  
Candidates may carry out research on the venue, costings, health and safety issues and performance ideas based on the theme. However, this work must be shown to the teacher and must be submitted along with the written report. The completion of the written report must take place in the classroom, under the formal supervision of the teacher who can verify the work.
- Feedback control**  
The teacher must see the research work undertaken by the candidate at least **twice** and no more than **four** times during the process. Teachers may suggest improvements to work in general terms to candidates. During the formal supervision of the written report, the teacher can give **limited** guidance during the task in order to clarify what is to be done. The teacher **must not** give specific advice to candidates on the content of the work.
- Time control**  
The **maximum** time allocated to this task is **4 hours**. This should be taken over a series of lessons. This does not take into account individual research and teaching and learning time undertaken.
- Collaboration control**  
The work of the individual may be informed by working with others but the work of the individual will be assessed.
- Resources control**  
Candidates' access to resources is determined by those available to the centre and can include use of the internet, books, live theatrical performances, recorded (audio or video) performances, etc.

**TASK MARKING**

*Task Marking is defined as having a medium level of control.*

- Teachers mark the task using the marking criteria below.
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

***Instructions for teachers on internal assessment of Controlled Task Three***

This task is marked out of a total of 30 marks.

The work will be teacher assessed and subject to external moderation.

The following criteria should be observed.

**Assessment Criteria UNIT 1  
Task Three: Preparation for Performance (15%)**

<b>Mark Range</b>	<b>AO1 (10%)</b>	<b>Mark Range</b>	<b>AO3 (5%)</b>
<b>0</b>	No response.	<b>0</b>	No response.
<b>1-4</b>	Simple ideas presented for their own work and that of others to be included in the performance, showing some consistency within the interpretation of the theme.	<b>1-2</b>	A limited rationale presented on the selected venue and minimal detail included on costings and health and safety implications for the candidate's individual role.
<b>5-8</b>	A few creative ideas presented for their own work and that of others to be included in the performance, showing a consistent interpretation of the theme.	<b>3-4</b>	A basic rationale presented on the selected venue and modest detail included on costings and health and safety implications for the candidate's individual role.
<b>9-12</b>	Some creative ideas presented for their own work and that of others to be included in the performance, showing some originality in the interpretation of the theme.	<b>5-6</b>	A satisfactory rationale presented in the selected venue and some detail included on costings and health and safety implications for the candidate's individual role.
<b>13-16</b>	Quite creative ideas presented for their own work and that of others to be included in the performance, showing an original interpretation of the theme.	<b>7-8</b>	A good rationale presented on the selected venue and detailed account of costings and health and safety implications for the candidate's individual role.
<b>17-20</b>	Inspired and creative ideas presented for their own work and that of others to be included in the performance, showing a very original interpretation of the theme.	<b>9-10</b>	An excellent rationale presented on the selected venue and a very detailed account of costings and health and safety implications for the candidate's individual role.

### **Internal Moderation of Controlled Assessment**

Centres must ensure that careful moderation is carried out where more than one teacher is responsible for the marking of the Controlled Assessment. This is necessary to ensure uniformity of standards within a centre. Where internal moderation is necessary the teacher assuming overall responsibility for this process should provide a written outline of the procedures that have been adopted for the external moderator. The mark for each controlled task should be added together to create a total mark out of 120.

### **Authentication of Controlled Assessments**

Candidates are required to sign that the work submitted is their own and teachers/assessors are required to confirm that the work assessed is solely that of the candidate concerned and was conducted under the required conditions. A copy of the authentication form, which forms part of the cover sheet for each candidate's work is available on the website. Teachers should authenticate work on the same form. It is important to note that **all** candidates are required to sign the forms, and not merely those whose work forms part of the sample submitted to the moderator. Malpractice discovered prior to the candidate signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Before any work towards the Controlled Assessment is undertaken, the attention of candidates should be drawn to the relevant JCQ Notice to Candidates. This is available on the JCQ website ([www.icq.org.uk](http://www.icq.org.uk)) and included in *Instructions for Conducting Coursework/Portfolios*. More detailed guidance on the prevention of plagiarism is given in *Plagiarism in Examinations; Guidance for Teachers/Assessors* also available on the JCQ website.

### **External Moderation of Controlled Assessment**

The moderation of teacher assessment will be provided by inspection of the Controlled Assessment by WJEC. Centres will be informed of the submission date for the controlled assessment tasks in the published Examinations Timetable and the name of their moderator will be issued in the spring term prior to accreditation.

For Unit 1, centres must submit a sample of the candidates' work, based on the **total** mark (maximum 120) awarded for each of the three controlled tasks.

WJEC's *Internal Assessment Manual* gives instructions about selecting and despatching samples of work to the moderator.

As a result of the moderation, the marks of candidates may be adjusted to bring the centre's marks into line with the national standard. If required, the moderator will ask for additional samples of work and if necessary, the work of all candidates may be called for and externally moderated regardless of entry numbers. In this case, all of the work will be sent to the moderator.

In the event of concern over the awarding procedures, the normal appeals process will apply.

Full details of any assistance given to particular candidates which is beyond that given to the teaching group as a whole should be indicated on a separate sheet and this should be taken into account when assessing the Controlled Assessment.

### **Recording of Controlled Assessment Marks**

- (1) The individual candidate marksheets will be used for recording marks for the individual controlled tasks to be sent to the moderator. Centres must keep copies of all mark sheets sent to the moderator.
- (2) Marks will also be recorded on the WJEC on-line system.

### ***Submission of Controlled Assessment***

The following should be submitted:

- the three controlled tasks for each candidate in the sample **without any appendices other than research notes specified in the tasks**;
- individual candidate marksheets completed by the teacher for each candidate in the sample with the declarations signed by the candidate and teacher;

### ***Return of Controlled Assessment***

Work will be returned to centres by the moderator when the moderation process is complete. A sample of work will be sent to the Chief Moderator and may be retained for use at Awarding or INSET or as exemplar material.

### ***Retention of Controlled Assessment***

Centres need to retain the Controlled Assessments until the end of November following the Summer Examination.

## 5.4 UNIT 3: Developing knowledge and understanding of Performing Arts and the Performing Arts Industry (30% Double Award)

Candidates must undertake **three** controlled assessment tasks as outlined below.

### 5.4.1 Task One: Developing New Performing Arts Skills (15%)

This task assesses the following Assessment Objectives:

<b>AO1</b>	recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas;	2.5%
<b>AO2</b>	apply practical skills to communicate in performance;	7.5%
<b>AO4</b>	analyse and evaluate their own work and that of others using appropriate terminology.	5%

### TASK SETTING

This task is designed to assist candidates in the development of **one new** performing arts skill from the list on page 6. This skill **must** be different to the skill presented in Unit 1.

Candidates will be expected to carry out an initial skills audit and to create an improvement log, outlining how they will set about achieving an improvement in **the new** performing arts skill. A recording (video or audio) of a brief performance demonstrating one of the practical skills developed should be made by the centre. Candidates will be expected to write a self-evaluation and analysis of their skill development, showing how their work has been influenced by another performer/technician. (See page 9 for further guidance).

### TASK TAKING

- **Authenticity control**

Candidates may practise and observe the performing arts skills for the task in their own time, outside of the classroom. However, this work in progress must be shown to the teacher regularly during the process. The completion of the initial audit and improvement log, the recording of the performance and the self-evaluation/analysis report must take place in the classroom, under the formal supervision of the teacher who can verify the work.

- **Feedback control**

The teacher must see the rehearsal work in progress at least **twice** and no more than **four** times during the process. Teachers may suggest improvements to work in general terms to candidates. During the formal supervision of the written tasks (audit, improvement log, recording and self-evaluation/analysis), the teacher can give **limited** guidance during the task in order to clarify what is to be done and to ensure that safe working practices are adhered to. The teacher **must not** give specific advice to candidates on the content of the work.

- **Time control**  
The **maximum** time allocated to this task is **6 hours**. This should be taken over a series of lessons. This does not take into account teaching and learning time and practise time outside of the classroom.
- **Collaboration control**  
The work of the individual may be informed by working with others but the work of the individual will be assessed.
- **Resources control**  
Candidates' access to resources is determined by those available to the centre and can include use of the internet, books, live theatrical performances, recorded (audio or video) performances, etc.

### **TASK MARKING**

*Task Marking is defined as having a medium level of control.*

- Teachers mark the task using the marking criteria on page 30.
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

### ***Instructions for teachers on internal assessment of Controlled Task One***

This task is marked out of a total of 60 marks.

The work will be teacher assessed and subject to external moderation.

The criteria on the following page should be observed.

**Assessment Criteria UNIT 3**  
**Task One: Developing New Performing Arts Skills (15%)**

Mark Range	AO1 (5%)	Mark Range	AO2 (15%)	Mark Range	AO4 (10%)
<b>0</b>	No response.	<b>0</b>	No response.	<b>0</b>	No response.
<b>1-2</b>	Limited detail included in the improvement log. Minimal identification of current strengths, with little detail on valid areas for development.	<b>1-6</b>	Limited development of new skills as identified in the initial audit. Minimal adaptation/adoption of skills identified in the research on performances/technicians.	<b>1-4</b>	A limited analysis and evaluation of the new skills developed. The evaluation will show minimal research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Limited identification of positive aspects and appropriate areas for further development. Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Limited use of performing arts terminology.
<b>3-4</b>	Basic detail included in the improvement log. Modest identification of current strengths, with some detail on valid areas for development.	<b>7-12</b>	Basic development of new skills as identified in the initial audit. Evidence of modest adaptation/adoption of skills identified in the research on performances/technicians.	<b>5-8</b>	A basic analysis and evaluation of the new skills developed. The evaluation will show modest research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Basic identification of positive aspects and appropriate areas for further development. Expression may be awkward and errors in spelling, grammar, and punctuation will be noticeable. Basic use of performing arts terminology.
<b>5-6</b>	Satisfactory detail included in the improvement log. Adequate identification of current strengths, with reasonable detail on valid areas for development	<b>13-18</b>	Satisfactory development of new skills as identified in the initial audit. Evidence of adequate adaptation/adoption of skills identified in the research on performances/technicians shown.	<b>9-12</b>	A satisfactory analysis and evaluation of the new skills developed. The evaluation will show some detailed research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Satisfactory identification of positive aspects and appropriate areas for further development. Expression will be clear most of the time, though there will be errors in spelling, punctuation and grammar. Satisfactory use of performing arts terminology.
<b>7-8</b>	Good detail included in the improvement log. Detailed identification of current strengths, with good detail on valid areas for development.	<b>19-24</b>	Good development of new skills as identified in the initial audit. Evidence of clear, consistent adaptation/adoption of skills identified in the research on performances/technicians.	<b>13-16</b>	A good analysis and evaluation of the new skills developed. The evaluation will show detailed research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Good identification of positive aspects and appropriate areas for further development. Expression will be mainly clear and fluent. There may be a few errors in spelling, punctuation and grammar. Good use of technical terminology.
<b>9-10</b>	An excellent and very comprehensive improvement log completed. Very detailed identification of current strengths, with excellent detail of valid areas for development.	<b>25-30</b>	Excellent development of new skills as identified in the initial audit. A highly developed adaptation/adoption of skills identified in the research on performances/technicians.	<b>17-20</b>	An excellent analysis and evaluation of the new skills developed. The evaluation will show very detailed research and analysis on a performer/technician and how the skills observed have been adopted/adapted. Excellent identification of positive aspects and appropriate areas for further development. Expression will be clear and fluent. There will be few errors in grammar, punctuation and spelling. Excellent use of technical terminology.

**5.4.2 Task Two: Extended Performing Arts Learning (7.5%)**

This task assesses the following Assessment Objectives:

<b>AO3</b>	demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry;	5%
<b>AO4</b>	analyse and evaluate their own work and that of others using appropriate terminology.	2.5%

**TASK SETTING**

This task is designed to enable candidates to develop at least one performing arts skill, from the list on page 6, as an extended learning activity, outside of the classroom.

Candidates will be expected to participate in an extended learning activity and complete a written report, (maximum 1,500 words) outlining the specific activities they have undertaken, how the activity relates to the performing arts industry, analysing and evaluating what they have learned and outlining areas for further development. Candidates must include a witness statement from an adult supervisor/participant, including teachers. (See page 9 for further guidance).

**TASK TAKING**

- Authenticity control**  
Candidates should carry out this extended learning activity outside of the classroom. However, this work must be witnessed by a supervising adult. The completion of the written report must take place in the classroom, under the formal supervision of the teacher who can verify the work. The candidate may use notes they have compiled during the process when completing the written report, but these notes must be submitted with the report.
- Feedback control**  
The teacher must see the candidates' notes in preparation for this task at least **twice** and no more than **four** times during the process. Teachers may suggest improvements to work in general terms to candidates. During the formal supervision of the written report, the teacher can give **limited** guidance during the task in order to clarify what is to be done. The teacher **must not** give specific advice to candidates on the content of the work.
- Time control**  
The **maximum** time allocated to this task is **3 hours**. This should be taken over a series of lessons. This does not take into account the extended learning activity, individual research and teaching and learning time undertaken.
- Collaboration control**  
The work of the individual may be informed by working with others but the work of the individual will be assessed.
- Resources control**  
Candidates' access to resources is determined by those available to the centre and can include use of the internet, books, etc.

**TASK MARKING**

*Task Marking is defined as having a medium level of control.*

- Teachers mark the task using the marking criteria below.
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

**Instructions for teachers on internal assessment of Controlled Task Two**

This task is marked out of a total of 30 marks.

The work will be teacher assessed and subject to external moderation.

The following criteria should be observed.

**Assessment Criteria UNIT 3**  
**Task Two: Extended Performing Arts Learning (7.5%)**

<b>Mark Range</b>	<b>AO3(5)%</b>	<b>Mark Range</b>	<b>AO4 (2.5%)</b>
<b>0</b>	No response.	<b>0</b>	No response.
<b>1-4</b>	The report will show a minimal account of the activities undertaken. There will be little understanding of the relationship between the activity and the performing arts industry.	<b>1-2</b>	A limited analysis and evaluation of the skills developed. The evaluation will show minimal identification of positive aspects and appropriate areas for further development. Limited analysis of ability to respond to challenges and to become responsible for own learning. Minimal understanding demonstrated of how the tasks relate to the Performing Arts Industry. Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Limited use of performing arts terminology.
<b>5-8</b>	The report will show a modest account of the activities undertaken. There will be some understanding of the relationship between the activity and the performing arts industry.	<b>3-4</b>	A basic analysis and evaluation of the skills developed. The evaluation will show a modest identification of positive aspects and appropriate areas for further development. Basic analysis of ability to respond to challenges and to become responsible for own learning. A modest understanding demonstrated of how the tasks relate to the Performing Arts Industry. Expression may be awkward and errors in spelling, grammar, and punctuation will be noticeable. Basic use of performing arts terminology.
<b>9-12</b>	The report will show an adequate account of the activities undertaken. There will be a satisfactory understanding of the relationship between the activity and the performing arts industry.	<b>5-6</b>	A satisfactory analysis and evaluation of the skills developed. The evaluation will show some positive aspects and appropriate areas for further development. Satisfactory analysis of ability to respond to challenges and to become responsible for own learning. Some understanding demonstrated of how the tasks relate to the Performing Arts Industry. Expression will be clear most of the time, though there will be errors in spelling, punctuation and grammar. Satisfactory use of performing arts terminology.
<b>13-16</b>	The report will show a detailed account of the activities undertaken. There will be a good understanding of the relationship between the activity and the performing arts industry.	<b>7-8</b>	A good analysis and evaluation of the skills developed. The evaluation will show a detailed identification of positive aspects and appropriate areas for further development. Good analysis of ability to respond to challenges and to become responsible for own learning. Detailed understanding demonstrated of how the tasks relate to the Performing Arts Industry. Expression will be mainly clear and fluent. There may be a few errors in spelling, punctuation and grammar. Good use of technical terminology.
<b>17-20</b>	The report will show a very detailed account of the activities undertaken. There will be an excellent understanding of the relationship between the activity and the performing arts industry.	<b>9-10</b>	An excellent analysis and evaluation of the skills developed. The evaluation will show very detailed identification of positive aspects and appropriate areas for further development. Excellent analysis of ability to respond to challenges and to become responsible for own learning. Very detailed understanding demonstrated of how the tasks relate to the Performing Arts Industry. Expression will be clear and fluent. There will be few errors in grammar, punctuation and spelling. Excellent use of technical terminology.

### 5.4.3 Task Three: Preparation for Performance (7.5%)

This task assesses the following Assessment Objectives:

<b>A01</b>	recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas;	5%
<b>A03</b>	demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry.	2.5%

#### TASK SETTING

This task is designed to assist candidates to prepare for a performance.

Candidates will be expected to produce materials in preparation for the Commissioned Performance (Unit 4). They will produce a report (maximum 1,500 words) providing a rationale for their ideal venue for the performance (this does not need to be the **actual** venue where the performance takes place), costings, health and safety implications for their **individual** role, and details on suitable material to include in the performance for their own individual performance skills (**two** performing arts skills) and those of at least **one** other performance skill outlined on page 6. They should also include marketing material for the performance (poster, tickets, programme, etc.)

- **Authenticity control**

Candidates may carry out research on the venue, costings, health and safety issues and performance ideas based on the commission. However, this work must be shown to the teacher and must be submitted along with the written report. The completion of the written report and marketing materials must take place in the classroom, under the formal supervision of the teacher who can verify the work.

- **Feedback control**

The teacher must see the research work undertaken by the candidate at least **twice** and no more than **four** times during the process. Teachers may suggest improvements to work in general terms to candidates. During the formal supervision of the written report, the teacher can give **limited** guidance during the task in order to clarify what is to be done. The teacher **must not** give specific advice to candidates on the content of the work.

- **Time control**

The **maximum** time allocated to this task is **5 hours**. This should be taken over a series of lessons. This does not take into account individual research and teaching and learning time undertaken.

- **Collaboration control**

The work of the individual may be informed by working with others but the work of the individual will be assessed.

- **Resources control**

Candidates' access to resources is determined by those available to the centre and can include use of the internet, books, live theatrical performances, recorded (audio or video) performances, etc.

**TASK MARKING**

*Task Marking is defined as having a medium level of control.*

- Teachers mark the task using the marking criteria below.
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

***Instructions for teachers on internal assessment of Controlled Task Three***

This task is marked out of a total of 30 marks.

The work will be teacher assessed and subject to external moderation.

The following criteria should be observed.

**Assessment Criteria UNIT 3  
Task Three: Preparation for Performance (7.5%)**

<b>Mark Range</b>	<b>AO1 (5%)</b>	<b>Mark Range</b>	<b>AO3 (2.5%)</b>
<b>0</b>	No response.	<b>0</b>	No response.
<b>1-4</b>	Simple ideas presented for their own work and that of others to be included in the performance, showing some consistency within the interpretation of the commission. Limited marketing materials produced.	<b>1-2</b>	A limited rationale presented on the selected venue and minimal detail included on costings and health and safety implications for the candidate's individual role.
<b>5-8</b>	A few creative ideas presented for their own work and that of others to be included in the performance, showing a consistent interpretation of the commission. Basic marketing materials produced.	<b>3-4</b>	A basic rationale presented on the selected venue and modest detail included on costings and health and safety implications for the candidate's individual role.
<b>9-12</b>	Some creative ideas presented for their own work and that of others to be included in the performance, showing some originality in the interpretation of the commission. Satisfactory marketing materials produced.	<b>5-6</b>	A satisfactory rationale presented in the selected venue and some detail included on costings and health and safety implications for the candidate's individual role.
<b>13-16</b>	Quite creative ideas presented for their own work and that of others to be included in the performance, showing an original interpretation of the commission. Good marketing materials produced.	<b>7-8</b>	A good rationale presented on the selected venue and detailed account of costings and health and safety implications for the candidate's individual role.
<b>17-20</b>	Inspired and creative ideas presented for their own work and that of others to be included in the performance, showing a very original interpretation of the commission. Excellent marketing materials produced.	<b>9-10</b>	An excellent rationale presented on the selected venue and very detailed account of costings and health and safety implications for the candidate's individual role.

### Internal Moderation of Controlled Assessment

Centres must ensure that careful moderation is carried out where more than one teacher is responsible for the marking of the Controlled Assessment. This is necessary to ensure uniformity of standards within a centre. Where internal moderation is necessary the teacher assuming overall responsibility for this process should provide a written outline of the procedures that have been adopted for the external moderator. The mark for each controlled task should be added together to create a total mark out of 120.

### Authentication of Controlled Assessments

Candidates are required to sign that the work submitted is their own and teachers/assessors are required to confirm that the work assessed is solely that of the candidate concerned and was conducted under the required conditions. A copy of the authentication form, which forms part of the cover sheet for each candidate's work is available on the website. Teachers should authenticate work on the same form. It is important to note that **all** candidates are required to sign the forms, and not merely those whose work forms part of the sample submitted to the moderator. Malpractice discovered prior to the candidate signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Before any work towards the Controlled Assessment is undertaken, the attention of candidates should be drawn to the relevant JCQ Notice to Candidates. This is available on the JCQ website ([www.icq.org.uk](http://www.icq.org.uk)) and included in *Instructions for Conducting Coursework/Portfolios*. More detailed guidance on the prevention of plagiarism is given in *Plagiarism in Examinations; Guidance for Teachers/Assessors* also available on the JCQ website.

### External Moderation of Controlled Assessment

The moderation of teacher assessment will be provided by inspection of the Controlled Assessment by WJEC. Centres will be informed of the submission date for the controlled assessment tasks in the published Examinations Timetable and the name of their moderator will be issued in the spring term prior to accreditation.

For Unit 3, centres must submit a sample of the candidates' work, based on the **total** mark (maximum 120) awarded for each of the three controlled tasks.

Instructions for the administration of internally-assessed work are given in the WJEC *Internal Assessment Manual*.

As a result of the moderation, the marks of candidates may be adjusted to bring the centre's marks into line with the national standard. If required, the moderator will ask for additional samples of work and if necessary, the work of all candidates may be called for and externally moderated regardless of entry numbers. In this case, all of the work will be sent to the moderator.

Full details of any assistance given to particular candidates which is beyond that given to the teaching group as a whole should be indicated on a separate sheet and this should be taken into account when assessing the Controlled Assessment.

### **Recording of Controlled Assessment Marks**

- (1) The individual candidate marksheets will be used for recording marks for the individual controlled tasks to be sent to the moderator. Centres must keep copies of all mark sheets sent to the moderator.
- (2) Marks will also be recorded on the WJEC on-line system.

### ***Submission of Controlled Assessment***

The following should be submitted:

- the three controlled tasks for each candidate in the sample **without any appendices other than research notes specified in the tasks**;
- individual candidate marksheets completed by the teacher for each candidate in the sample with the declarations signed by the candidate and teacher;

### ***Return of Controlled Assessment***

Work will be returned to centres by the moderator when the moderation process is complete. A sample of work will be sent to the Chief Moderator and may be retained for use at Awarding or INSET or as exemplar material.

### ***Retention of Controlled Assessment***

Centres need to retain the Controlled Assessments until the end of November following the Summer Examination.

# 6

## 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 specified by the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

### Grade A

Candidates will be able to recall, select, use and communicate their detailed knowledge and understanding of the working contexts, skills and processes involved. They will demonstrate a sensitive awareness of performance works and the relationship between them and their cultural and social contexts in the generation, exploration and development of ideas.

They will experiment with, and apply effectively a range of practical skills, processes and techniques to communicate in performance and will display a high degree of creativity, originality and innovation in the execution of their work.

Candidates will demonstrate a high level of awareness and contextual understanding of the relationship between their own working practices and those in the performing arts industry.

They will clearly demonstrate well developed analytical and reflective skills. There will be evidence of insight and sensitivity in clear and well reasoned reflections on the development and execution of their own work and that of others. They will understand and use terminology appropriately.

### Grade C

Candidates will be able to recall, select, use and communicate their sound knowledge and understanding of the working contexts, skills and processes involved. They will show some awareness of performance works and the relationship between them and their cultural and social contexts in the generation, exploration and development of ideas.

They will experiment with and apply securely some appropriate skills, processes and techniques to communicate ideas and some creativity, originality and innovation will be evident in their work.

Candidates will show some appropriate awareness and contextual understanding of the relationship between their own working practices and those in the performing arts industry.

They will use analytical and reflective skills appropriately showing critical awareness of the development and execution of their own work and that of others.

### **Grade F**

Candidates will be able to recall, select and communicate a basic knowledge and understanding of the working contexts, skills and processes involved. They will show a simple awareness of performance works and recognise basic connections between them and their cultural and social contexts in the generation and presentation of ideas.

They will experiment with and apply some skills, processes or techniques but with little control or effectiveness.

Candidates will have a basic awareness of the context of their own working practices and their relationship to those of the performing arts industry.

They will be able to comment upon the effectiveness of their own and others' work at basic level.

# 7

## THE WIDER CURRICULUM

### Key Skills

Key Skills are integral to the study of GCSE Performing Arts and may be assessed through the course content and the related scheme of assessment as defined in the specification. The following key skills can be developed through this specification at levels 1 and 2:

- Communication
- Problem Solving
- Information and Communication Technology
- Working with Others
- Improving Own Learning and Performance

Mapping of opportunities for the development of these skills against Key Skills evidence requirement is provided in 'Exemplification of Key Skills for Performing Arts', available on WJEC website

### Opportunities for use of technology

There are many opportunities to use ICT in this specification.

Candidates may use word processing to produce various reports and forms required for their controlled assessment tasks. Technical candidates may use technology to create their designs, and are encouraged to use technology to produce their work, including some basic elements such as projections in their final presentation. Technical candidates will be encouraged to use technology in their presentation showing the research they have carried out for their performance. Music technology candidates will use a range of music software and hardware in creating their work.

In producing the work for the controlled assessment tasks, candidates will be encouraged to refer to materials on CD ROMs and the internet.

A number of useful websites are listed in the Teachers' Guidance and these can be used to gather information.

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

This GCSE in Performing Arts course is, by its nature, one that requires candidates to explore a range of spiritual, moral, ethical, social and cultural issues. The grid below suggests examples of possible development opportunities.

Issue	Units	Methods
Spiritual	Units 1, 2, 3, 4	<ul style="list-style-type: none"> <li>• giving students the opportunity to explore values and beliefs;</li> <li>• encouraging students to explore and develop what animates themselves and others;</li> <li>• encouraging students to reflect and learn from reflection;</li> <li>• giving students the opportunity to understand human feelings and emotions;</li> <li>• developing a climate or ethos within which all students can grow and flourish, respect others and be respected;</li> <li>• accommodating difference and respecting the integrity of individuals.</li> </ul>
Moral / ethical	Units 1, 2, 3, 4	<ul style="list-style-type: none"> <li>• promoting measures to prevent discrimination on the basis of race, religion, gender, sexual orientation, age and other criteria;</li> <li>• developing an open and safe learning environment in which students can express their views and practise moral decision making;</li> <li>• encouraging students to take responsibility for their actions; for example, respect for property, care of the environment, and developing codes of behaviour.</li> </ul>
Social	Units 1, 2, 3, 4	<ul style="list-style-type: none"> <li>• encouraging students to work co-operatively;</li> <li>• encouraging students to recognise and respect social differences and similarities;</li> <li>• providing positive experiences through group work, theatrical visits, etc.;</li> <li>• helping students resolve tensions between their own aspirations and those of others;</li> <li>• providing opportunities for engaging in the democratic process;</li> <li>• providing opportunities for students to exercise leadership and responsibility.</li> </ul>
Cultural	Units 1, 2, 3, 4	<ul style="list-style-type: none"> <li>• providing opportunities for students to explore their own cultural assumptions and values;</li> <li>• recognising and nurturing particular gifts and talents;</li> <li>• providing opportunities for students to participate in cultural events such as theatre visits and encouraging students to reflect on their significance;</li> <li>• developing partnerships with outside agencies and individuals to extend students' cultural awareness, for example, theatre visits.</li> </ul>

## Citizenship

When studying Performing Arts, pupils should develop certain skills which have a direct relevance to their development of citizenship. These will include:

- providing opportunities for engagement with, and appreciation and understanding of performances from different times and places;
- developing personal meaning, exploring and reflecting on feelings and ideas expressed through performing arts;
- helping pupils take responsibility for their own decisions and valuing their own work;
- sharing performances with others with sensitivity to the views, strengths and needs of others;
- developing a shared sense of achievement and setting high levels of expectation;
- recognising the need for different roles within a group performance;
- identifying how performing arts reflect the way people feel, think and act;
- increasing motivation through achieving success in both verbal and non-verbal mediums;
- appreciating a working relationship between adults and pupils.

## Environmental Issues

Due regard has been given to the 1988 Resolution of the Council of the European Community and the Report *'Environmental Responsibility: An Agenda for Further and Higher Education'*, 1993 in preparing this specification.

## Health and Safety Consideration

At all times, teachers and candidates should consider Health and Safety issues arising from work undertaken both within and outside school. When working with equipment, props, sets, lighting, sound, instruments, microphones, amplifiers, trailing leads, etc., in practical activities and in different environments, including those that are unfamiliar, candidates should be taught:

- about hazards, risks and risk control;
- to recognise hazards, assess consequent risks and take steps to control the risks to themselves and others;
- to use information to assess the immediate and cumulative risks;
- to manage their environment to ensure the health and safety of themselves and others;
- to explain the steps they take to control risks.

Due regard should also be given to any appropriate LEA Guidance.

## The European Dimension

Due regard has been given to the 1988 Resolution of the Council of the European Community in preparing this specification. European examples should be used where appropriate in the delivery of the subject content.



## **APPENDICES**



## APPENDIX I

UNIT 2A PRO  
FORMAGCSE PERFORMING ARTS  
Unit 2 Themed Showcase Performance

Centre name	Centre number	Telephone number	Total number of candidates

## Details of Performance

Date of performance:	Venue:
Time:	Length of performance:

Group number:	Theme:
---------------	--------

Target audience:	Estimated length:
------------------	-------------------

No more than <b>five</b> candidates performing per group. Two additional technical support candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Chosen discipline(s)	Outline of presentation Briefly indicate the nature of the content <i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i>
	1			
	2			
	3			
	4			
	5			
	6			
	7			

Group number:	Theme:
---------------	--------

Target audience:	Estimated length:
------------------	-------------------

No more than <b>five</b> candidates performing per group. Two additional technical support candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Chosen discipline(s)	Outline of presentation Briefly indicate the nature of the content <i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i>
	1			
	2			
	3			
	4			
	5			
	6			
	7			

<b>Centre Number</b>

<b>Group number:</b>		<b>Theme:</b>		
<b>Target audience:</b>		<b>Estimated length:</b>		
No more than <b>five</b> candidates performing per group. Two additional technical support candidates if required.	<b>No. in group</b>	<b>Candidate's Full Name</b> <b>BLOCK CAPITALS</b>	Chosen discipline(s)	<b>Outline of presentation</b> Briefly indicate the nature of the content <i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i>
	<b>1</b>			
	<b>2</b>			
	<b>3</b>			
	<b>4</b>			
	<b>5</b>			
	<b>6</b>			
	<b>7</b>			

<b>Group number:</b>		<b>Theme:</b>		
<b>Target audience:</b>		<b>Estimated length:</b>		
No more than <b>five</b> candidates performing per group. Two additional technical support candidates if required.	<b>No. in group</b>	<b>Candidate's Full Name</b> <b>BLOCK CAPITALS</b>	Chosen discipline(s)	<b>Outline of presentation</b> Briefly indicate the nature of the content <i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i>
	<b>1</b>			
	<b>2</b>			
	<b>3</b>			
	<b>4</b>			
	<b>5</b>			
	<b>6</b>			
	<b>7</b>			

If you wish to do so, please photo-copy this pro-forma for additional groups. Please make sure that each group is given a different consecutive number for identification purposes.

Signed \_\_\_\_\_ Teacher Date \_\_\_\_\_



**GCSE PERFORMING ARTS**  
**Unit 2 Themed Showcase Performance**  
**Programme**

<b>UNIT 2B PRO FORMA</b>
------------------------------

<b>Centre Name</b>	<b>Centre Number</b>

**GROUP ONE**

**Theme:**

**Target Audience:**

Items in order of appearance	Performed by	Discipline(s)

**If appropriate indicate below technical support details for this group**

Candidate name	Nature of technical support (for which items, and in which discipline/s)

**GROUP TWO**

**Theme:**

**Target Audience:**

Items in order of appearance	Performed by	Discipline(s)

**If appropriate indicate below technical support details for this group**

Candidate name	Nature of technical support (for which items, and in which discipline/s)

<b>Centre Number</b>

**GROUP** \_  
**Theme:**

**Target Audience:**

Items in order of appearance	Performed by	Discipline(s)

**If appropriate indicate below technical support details for this group**

Candidate name	Nature of technical support (for which items, and in which discipline/s)

**GROUP** \_  
**Theme:**

**Target Audience:**

Items in order of appearance	Performed by	Discipline(s)

**If appropriate indicate below technical support details for this group**

Candidate name	Nature of technical support (for which items, and in which discipline/s)

**UNIT 2 Performance Assessment Criteria (AO2)**

<b>MARK RANGE</b>	<b>Technical Ability</b>	<b>Interpretation of Performance</b>	<b>MARK RANGE</b>	<b>Collaborative Work</b>	<b>Performance and Engagement</b>
<b>0</b>	No response.	No response.	<b>0</b>	No response.	No response.
<b>1-4</b>	Limited technical ability displayed in the performing discipline(s).	Limited interpretation of work showing occasional creativity and variety.	<b>1-2</b>	Limited interaction with other participants.	Limited development of performing skills and little engagement with the audience.
<b>5-8</b>	Basic technical ability displayed in the performing discipline(s).	Basic interpretation of work showing some sensitivity, variety and creativity.	<b>3-4</b>	Basic interaction displayed with other participants.	Basic development of performing skills and a basic engagement with the audience.
<b>9-12</b>	Satisfactory technical ability displayed in the performing discipline(s).	Satisfactory interpretation of work showing adequate standards of sensitivity, variety and creativity.	<b>5-6</b>	Satisfactory interaction displayed with other participants.	Satisfactory development of performing skills and a clear engagement with the audience.
<b>13-16</b>	Good technical ability displayed in the performing discipline(s).	Good interpretation of work showing developed standards of sensitivity, variety, creativity and maturity.	<b>7-8</b>	Good interaction displayed with other participants.	Good development of performing skills which sustains the audience interest in the performance.
<b>17-20</b>	Excellent technical ability displayed in the performing discipline(s).	Excellent interpretation of work showing very high standards of sensitivity, variety, creativity and maturity of approach.	<b>9-10</b>	Excellent, mature interaction displayed with other participants.	Excellent development of performing skills which sustains the audience interest completely throughout the entire performance.

**UNIT 2 Performance Assessment Criteria (AO4)**

<b>MARK RANGE</b>	<b>Evaluation</b>
<b>0</b>	No response.
<b>1-4</b>	A limited analysis and evaluation of individual skills and progress and those of others in the performance. The evaluation will show minimal identification of appropriate positive aspects and areas for further development. A limited analysis of the experience and learning to inform future progress. Errors in grammar, punctuation and spelling are likely to impede communication on occasions.
<b>5-8</b>	A basic analysis and evaluation of individual skills and progress and those of others in the performance, using simple performing arts terminology. The evaluation will show a modest identification of appropriate positive aspects and areas for further development. A basic analysis of the experience and learning to inform future progress. Expression may be awkward and errors in spelling, grammar and punctuation will be noticeable.
<b>9-12</b>	A satisfactory analysis and evaluation of individual skills and progress and those of others in the performance using performing arts terminology. The evaluation will show some identification of appropriate positive aspects and areas for further development. A satisfactory analysis of the experience and learning to inform future progress. Expression will be clear most of the time, though there will be errors in spelling punctuation and grammar.
<b>13-16</b>	A good analysis and evaluation of the individual skills and progress and those of others in the performance, using a good range of performing arts terminology. The evaluation will show a detailed identification of positive aspects and appropriate areas for further development. A good analysis of the experience and learning to inform future progress. Expression will be mainly clear and fluent. There may be a few errors in spelling, grammar and punctuation.
<b>17-20</b>	An excellent, thorough analysis and evaluation of individual skills and progress and those of others in the performance, using a wide range of performing arts terminology. The evaluation will show a very detailed identification of appropriate positive areas for further development. An excellent analysis of the experience and learning to inform future progress. Expression will be clear and fluent. There will be few errors in grammar, punctuation and spelling.

## UNIT 2 Technical Assessment Criteria (AO2)

<b>MARK RANGE</b>	<b>Use of Equipment/Documentation</b>	<b>Interpretation /Organisation</b>	<b>MARK RANGE</b>	<b>Collaborative Work</b>	<b>Skills</b>
<b>0</b>	No response.	No response.	<b>0</b>	No response.	No response.
<b>1-4</b>	Limited use of selected equipment/documentation, showing minimal understanding of selected skill/s.	Limited interpretation/organisation of work, showing occasional creativity and variety.	<b>1-2</b>	Limited interaction with other participants.	Limited development of technical skills and little understanding of the needs/requirements of the audience.
<b>5-8</b>	Basic use of selected equipment/documentation, showing a modest understanding of selected skill/s.	Basic interpretation/organisation of work, showing some sensitivity, variety and creativity.	<b>3-4</b>	Basic interaction displayed with other participants.	Basic development of technical skills and a basic understanding of the needs/requirements of the audience.
<b>9-12</b>	Satisfactory use of selected equipment/documentation, showing adequate understanding of selected skill/s.	Satisfactory interpretation/organisation of work, showing adequate standards of sensitivity, variety, and creativity.	<b>5-6</b>	Satisfactory interaction displayed with other participants.	Satisfactory development of technical skills and a clear understanding of the needs/requirements of the audience.
<b>13-16</b>	Good use of equipment/documentation, showing a developed understanding of selected skill/s.	Good interpretation/organisation of work, showing developed standards of sensitivity, variety, creativity and maturity.	<b>7-8</b>	Good interaction displayed with other participants.	Good development of technical skills with good understanding of the needs/requirements of the audience, sustaining their interest.
<b>17-20</b>	Excellent use of equipment/documentation, showing a very creative approach and a mature understanding of selected skill/s.	Excellent interpretation/organisation of work, showing very high standards of sensitivity, variety, creativity and maturity of approach.	<b>9-10</b>	Excellent, mature interaction displayed with other participants.	Excellent development of technical skills and an excellent understanding of the needs/requirements of the audience, sustaining their interest throughout the production.

**UNIT 2 Technical Assessment Criteria (AO4)**

<b>MARK RANGE</b>	<b>Evaluation</b>
<b>0</b>	No response.
<b>1-4</b>	A limited analysis and evaluation of individual skills and progress and those of others in the performance. The evaluation will show minimal identification of appropriate positive aspects and areas for further development. A limited analysis of the experience and learning to inform future progress. Errors in grammar, punctuation and spelling are likely to impede communication on occasions.
<b>5-8</b>	A basic analysis and evaluation of individual skills and progress and those of others in the performance, using simple performing arts terminology. The evaluation will show a modest identification of appropriate positive aspects and areas for further development. A basic analysis of the experience and learning to inform future progress. Expression may be awkward and errors in spelling, grammar and punctuation will be noticeable.
<b>9-12</b>	A satisfactory analysis and evaluation of individual skills and progress and those of others in the performance, using performing arts terminology. The evaluation will show some identification of appropriate positive aspects and areas for further development. A satisfactory analysis of the experience and learning to inform future progress. Expression will be clear most of the time, though there will be errors in spelling, punctuation and grammar.
<b>13-16</b>	A good analysis and evaluation of the individual skills and progress and those of others in the performance, using a good range of performing arts terminology. The evaluation will show a detailed identification of positive aspects and appropriate areas for further development. A good analysis of the experience and learning to inform future progress. Expression will be mainly clear and fluent. There may be a few errors in spelling, grammar and punctuation.
<b>17-20</b>	An excellent, thorough analysis and evaluation of individual skills and progress and those of others in the performance, using a wide range of performing arts terminology. The evaluation will show a very detailed identification of appropriate positive areas for further development. An excellent analysis of the experience and learning to inform future progress. Expression will be clear and fluent. There will be few errors in grammar, punctuation and spelling.



**GCSE PERFORMING ARTS  
UNIT 4 Commissioned Performance**

APPENDIX II

**UNIT 4A PRO  
FORMA**

Centre name	Centre number	Telephone number	Total number of candidates

**Details of Performance**

<b>Date of performance:</b>	<b>Venue:</b>
<b>Time:</b>	<b>Length of performance:</b>

Group number:		Estimated length:			
No more than <b>five</b> candidates performing per group. Two additional technical support candidates if required.	<b>No. in group</b>	<b>Candidate's Full Name</b> <b>BLOCK CAPITALS</b>	<b>Chosen discipline 1</b>	<b>Chosen discipline 2</b>	<b>Outline of presentation</b> Briefly indicate the nature of the content <i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i>
	1				
	2				
	3				
	4				
	5				
	6				
	7				

Group number:		Estimated length:			
No more than <b>five</b> candidates performing per group. Two additional technical support candidates if required.	<b>No. in group</b>	<b>Candidate's Full Name</b> <b>BLOCK CAPITALS</b>	<b>Chosen discipline 1</b>	<b>Chosen discipline 2</b>	<b>Outline of presentation</b> Briefly indicate the nature of the content <i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i>
	1				
	2				
	3				
	4				
	5				
	6				
	7				

<b>Centre Number</b>

Group number:			Estimated length:		
No more than <b>five</b> candidates performing per group. Two additional technical support candidates if required.	No. in group	Candidate's Full Name <b>BLOCK CAPITALS</b>	Chosen discipline 1	Chosen discipline 2	Outline of presentation Briefly indicate the nature of the content <i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i>
	1				
	2				
	3				
	4				
	5				
	6				
	7				

Group number:			Estimated length:		
No more than <b>five</b> candidates performing per group. Two additional technical support candidates if required.	No. in group	Candidate's Full Name <b>BLOCK CAPITALS</b>	Chosen discipline 1	Chosen discipline 2	Outline of presentation Briefly indicate the nature of the content <i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i>
	1				
	2				
	3				
	4				
	5				
	6				
	7				

If you wish to do so, please photo-copy this pro-forma for additional groups. Please make sure that each group is given a different consecutive number for identification purposes.

Signed \_\_\_\_\_ Teacher Date \_\_\_\_\_



**GCSE PERFORMING ARTS  
UNIT 4 Commissioned Performance Programme**

<b>UNIT 4B PRO FORMA</b>
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Centre Name	Centre Number

**GROUP ONE**

Items in order of appearance	Performed by	Disciplines

**If appropriate indicate below technical support details for this group**

Candidate name	Nature of technical support (for which items, and in which disciplines)

**GROUP TWO**

Items in order of appearance	Performed by	Disciplines

**If appropriate indicate below technical support details for this group**

Candidate name	Nature of technical support (for which items, and in which disciplines)

<b>Centre Number</b>

GROUP \_

Items in order of appearance	Performed by	Disciplines

If appropriate indicate below technical support details for this group

Candidate name	Nature of technical support (for which items, and in which disciplines)

GROUP \_

Items in order of appearance	Performed by	Disciplines

If appropriate indicate below technical support details for this group

Candidate name	Nature of technical support (for which items, and in which disciplines)

## UNIT 4 Assessment Criteria (AO2)

MARK RANGE	Technical ability	Interpretation/Organisation	MARK RANGE	Collaborative Work	Performing/Technical Skills
<b>0</b>	No response.	No response.	<b>0</b>	No response.	No response.
<b>1-4</b>	Limited technical ability displayed in the selected performing arts skills.	Limited interpretation/organisation of work, showing occasional creativity and variety.	<b>1-2</b>	Limited interaction with other participants.	Limited development of performing/technical skills, with minimal understanding of the needs/requirements of the audience.
<b>5-8</b>	Basic technical ability displayed in the selected performing arts skills.	Basic interpretation/organisation of work, showing some sensitivity, variety and creativity.	<b>3-4</b>	Basic interaction displayed with other participants.	Basic development of performing/technical skills, with a modest understanding of the needs/requirements of the audience.
<b>9-12</b>	Satisfactory technical ability displayed in the selected performing arts skills.	Satisfactory interpretation/organisation of work, showing adequate standards of sensitivity, variety and creativity.	<b>5-6</b>	Satisfactory interaction displayed with other participants.	Satisfactory development of performing/technical skills, with an adequate understanding of the needs/requirements of the audience.
<b>13-16</b>	Good technical ability displayed in the selected performing arts skills.	Good interpretation/organisation of work, showing developed standards of sensitivity, variety, creativity and maturity.	<b>7-8</b>	Good interaction displayed with other participants.	Good development of performing/technical skills, with a clear understanding of the needs/requirements of the audience, sustaining their interest.
<b>17-20</b>	Excellent and mature technical ability displayed in the selected performing arts skills.	Excellent interpretation/organisation of work showing very high standards of sensitivity, variety, creativity and maturity of approach.	<b>9-10</b>	Excellent, mature interaction displayed with other participants.	Excellent development of performing/technical skills, with an excellent understanding of the needs/requirements of the audience, sustaining their interest throughout the production.

**UNIT 4 Assessment Criteria (AO4)**

<b>MARK RANGE</b>	<b>Evaluation</b>
<b>0</b>	No response.
<b>1-4</b>	A limited analysis and evaluation of individual skills and progress and those of others in the performance. The evaluation will show minimal identification of appropriate positive aspects and areas for further development. A limited analysis of the experience and learning to inform future progress. Errors in grammar, punctuation and spelling are likely to impede communication on occasions.
<b>5-8</b>	A basic analysis and evaluation of individual skills and progress and those of others in the performance, using simple performing arts terminology. The evaluation will show a modest identification of appropriate positive aspects and areas for further development. A basic analysis of the experience and learning to inform future progress. Expression may be awkward and errors in spelling, grammar and punctuation will be noticeable.
<b>9-12</b>	A satisfactory analysis and evaluation of individual skills and progress and those of others in the performance, using performing arts terminology. The evaluation will show some identification of appropriate positive aspects and areas for further development. A satisfactory analysis of the experience and learning to inform future progress. Expression will be clear most of the time, though there will be errors in spelling, punctuation and grammar.
<b>13-16</b>	A good analysis and evaluation of the individual skills and progress and those of others in the performance, using a good range of performing arts terminology. The evaluation will show a detailed identification of positive aspects and appropriate areas for further development. A good analysis of the experience and learning to inform future progress. Expression will be mainly clear and fluent. There may be a few errors in spelling, grammar and punctuation.
<b>17-20</b>	An excellent, thorough analysis and evaluation of individual skills and progress and those of others in the performance, using a wide range of performing arts terminology. The evaluation will show a very detailed identification of appropriate positive areas for further development. An excellent analysis of the experience and learning to inform future progress. Expression will be clear and fluent. There will be few errors in grammar, punctuation and spelling.

## SINGLE AND DOUBLE GCSE PERFORMING ARTS GRID

The numbers in brackets refer to the Double Award.

		Assessment Objectives Raw Marks (Actual/Notional)				Paper Total Mark (Scaling factor)	QWC (✓)
		AO1	AO2	AO3	AO4		
<b>UNIT 1</b>		20% (10%)	15% (7.5%)	15% (7.5%)	10% (5%)		
Controlled Task One		10	30		20	60	(✓)
Controlled Task Two		10		20		30	
Controlled Task Three		20		10		30	
						120 (x1.0)	
<b>UNIT 2</b>			30% (15%)		10% (5%)		(✓)
Practical Examination			60		20	80 (x1.0)	
		<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>		
<b>UNIT 3</b>		7.5%	7.5%	7.5%	7.5%		
Controlled Task One		10	30		20	60	(✓)
Controlled Task Two				20	10	30	
Controlled Task Three		20		10		30	(✓)
						120 (x1.0)	
		<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>		
<b>UNIT 4</b>			15%		5%		(✓)
Practical Examination			60		20	80 (x1.0)	
		<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>		
<b>Single Award</b>	TOTAL (marks)	40	90	30	40	(200 UMS)	
	TOTAL (%)	20%	45%	15%	20%		
<b>Double Award</b>	TOTAL (marks)	70	180	60	90	(400 UMS)	
	TOTAL (%)	17.5%	45%	15%	22.5%		