GCSE
Specification

Performing Arts and Performing Arts (Double Award) 4880
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1 Introduction

1.1 Why choose AQA?

AQA is the UK’s favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why is AQA so popular?

AQA understands the different requirements of each subject by working in partnership with teachers. Our GCSEs:

- enable students to realise their full potential
- contain engaging content
- are manageable for schools and colleges
- are accessible to students of all levels of ability
- lead to accurate results, delivered on time
- are affordable and value for money.

AQA provides a comprehensive range of support services for teachers:

- access to subject departments
- training for teachers including practical teaching strategies and approaches that really work presented by senior examiners
- personalised support for Controlled Assessment
- 24 hour support through our website and online Ask AQA
- past question papers and mark schemes
- comprehensive printed and electronic resources for teachers and students.

AQA is an educational charity focused on the needs of the learner. All our income goes towards operating and improving the quality of our specifications, examinations and support services. We don’t aim to profit from education – we want you to.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

1.2 Why choose Performing Arts?

All performance, design, technical and management skills are appropriate to this course. This process based specification will:

- afford candidates the opportunity to experience the performing arts industry in a meaningful context through active participation in performance work
- empower candidates to develop a responsible approach to their learning and development of performing arts skills through a structured programme of study
- give candidates the opportunity to study a wide range of performance, design, technical and management skills relating to the performing arts industry and realise them in production
- allow teachers the freedom to choose the methods of delivery and the context for performance
- provide candidates and teachers with the opportunity to innovate and experiment within a range of performing arts disciplines
- give candidates the opportunity and confidence to work and engage with professionals from the performing arts industry to inform their own creative work.

The qualification is an appropriate foundation for progression in performing arts, theatre studies and generic subjects such as dance, drama and music. It also provides a foundation for design work in set, costume and props and technical elements as in lighting and sound.

The course provides a worthwhile introduction to a wide range of personal and organisational skills, which are very valuable in the workplace.
1.3 How do I start using this specification?

Already using the existing AQA GCSE Performing Arts specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc., at [http://www.aqa.org.uk/rn/askaqa.php](http://www.aqa.org.uk/rn/askaqa.php)
- Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website ([http://www.aqa.org.uk/admin/p_entries.php](http://www.aqa.org.uk/admin/p_entries.php)).

Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority are not. If your centre is new to AQA, please contact our centre approval team at centreapproval@aqa.org.uk

1.4 How can I find out more?

**Ask AQA**

You have 24-hour access to useful information and answers to the most commonly-asked questions at [http://www.aqa.org.uk/rn/askaqa.php](http://www.aqa.org.uk/rn/askaqa.php)

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

**Teacher Support**

Details of the full range of current Teacher Support and CPD courses are available on our website at [http://web.aqa.org.uk/qual/cpd/index.php](http://web.aqa.org.uk/qual/cpd/index.php)

There is also a link to our fast and convenient online booking system for all of our courses at [http://coursesandevents.aqa.org.uk/training](http://coursesandevents.aqa.org.uk/training)
2 Specification at a Glance

Performing Arts
4882

Unit 1 – 48801: Skills development
Portfolio evidence
Controlled Assessment
70 marks – 60%

Unit 2 – 48802: Showcase performance
Externally set brief - internally marked
60 marks – 40%

Performing Arts Double Award
4884

Unit 1 – 48801: Skills development
Portfolio evidence
Controlled Assessment
70 marks – 30%

Unit 2 – 48802: Showcase performance
Externally set brief - internally marked
60 marks – 20%

Unit 3 – 48803: Working to a commission
Portfolio evidence
Controlled Assessment
70 marks – 30%

Unit 4 – 48804: Final performance/designs for the chosen commission
Externally set commission - internally marked
60 marks – 20%

For assessments and subject awards after June 2013 there is a requirement that 100% of the assessment is terminal.
Within this specification, candidates will be provided with the opportunity to work on learning and developing both new and existing skills in a range of performance disciplines.

Performing arts disciplines

It is expected that candidates will have a broad experience of more than one performing arts discipline.

The requirements of the specification can be met through specialising in one or more of the performing arts disciplines below.

Candidates will need to consider the following:

**Acting**

- movement skills, body awareness and co-ordination, spatial awareness
- blocking/choreography and interaction with other performers on stage and backstage, specific skills in use of props, mask and mime work, where necessary
- rehearse appropriately
- improvisational skills used to develop character or situation, or to experiment with text-based material or stimuli
- vocal skills of breath control, clarity, projection, interpretation and characterisation
- use of text/script and how to interpret narrative, character, style, gestures and timing for performance
- research into the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
- explore how technical and design elements can enhance a performance
- comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

**Singing**

- develop vocal skills of breath control, clarity, projection, timing, rhythm
- select appropriate styles and genres to suit vocal range
- rehearse or practise appropriately
- enhance performance through acting and movement skills, interpretation and characterisation
- interpret musical notation for performance
- research the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
- explore how technical and design elements can enhance a performance
- comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

**Music**

- select appropriate instruments and styles in relation to expertise
- develop playing techniques for performance, rhythm, timing, accuracy
- rehearse appropriately
- play as part of an ensemble or group and begin to develop solo performance skills
- interpret musical notation for performance
- research the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
- explore how technical and design elements can enhance a performance
- comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

**Dance**

- develop dance skills of body awareness, correct bodily alignment, good centring, control and co-ordination
- select appropriate styles and genres to suit personal skills
- use a range of dynamics, clarity, fluency, phrasing of movement
- rehearse or practise appropriately
- demonstrate spatial awareness, musicality, rapport and movement memory in performance
- research the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
- explore how technical and design elements can enhance a performance
- comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

GCSE Performing Arts is offered as a Single GCSE (Units 1 and 2) and a Double Award. For the Double Award, candidates take Units 1, 2, 3 and 4.
Music technology
• set up an appropriate PA system with microphones where necessary
• select appropriate sound sources to support performances, for example CD players, cassette decks, mini-discs, keyboards
• access sounds within keyboards and synthesisers
• rehearse appropriately
• perform with the equipment and performers, following a script or cues
• research the work of others and select relevant influences on own work
• evaluate the effectiveness of their own work and that of others in both the process of development and performance
• explore how technical and design elements can enhance a performance
• relevant health and safety practices associated with correct preparation, performing and clearing up

DJ’ing
• set up appropriate equipment, for example, mixing desk with the turntables, sampler, headphones and amplifiers
• collect a range of sound sources and select those suitable for the performance
• create mixes using sound sources and plan a ‘set’
• rehearse appropriately
• perform using equipment and script or running order
• research the work of others and select relevant influences on own work
• evaluate the effectiveness of their own work and that of others in both the process of development and performance
• explore how technical and design elements can enhance a performance
• comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

Sound
• evaluate the effectiveness of their own work and that of others in both the process of development and performance
• explore the different ways technical and design elements can enhance a performance
• comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

Lighting
• understand how to set up a lighting rig – including rigging and focusing Fresnel and profile lanterns and carry this out with supervision
• use colour and gobos to create specific effects for a performance
• plot and operate lighting cues using a manual, two pre-set board (minimum)
• rehearse appropriately with stage management using cue sheets and script
• finalise setting the lights for performance during the dress and technical rehearsals
• operate lighting cues during performances
• research the work of others and select relevant influences on own work

Set designer
• provide a synopsis of the play identifying scene changes and essential requirements
• produce a design brief that identifies how the director’s demands are being met
• create a series of design sheets with construction details, materials to be used, measurements and colours with any historical research
• produce a scale model of the final design with scene changes, furniture and accessories for the performance
• organise the action plan for the completion of the building or preparation and check the suitability for the performance
• research the work of others and select relevant influences on own work
• evaluate the effectiveness of their own work and that of others in both the process of development and performance
• explore the different ways technical and design elements can enhance a performance
• comply with relevant health and safety practices associated with correct preparation, performing and clearing up.
**Costume designer**
- provide a synopsis of the play identifying costume requirements and any accessories
- produce a design brief that identifies how the director’s demands are being met
- create design sheets with construction details, swatches of materials to be used, measurements and colours, with any historical research
- organise the team in making or hiring/assembling costumes for performance
- a finished costume demonstrated in performance
- research the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
- explore the different ways technical and design elements can enhance a performance
- comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

**Properties**
- provide a synopsis of the play identifying props design briefs that identify how the director’s demands are being met
- produce design sheets with construction details, swatches of materials to be used, measurements and colours, with any historical research
- organise the team in making, sourcing or hiring a collection of props for the performance
- supervise their use in performance
- research the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
- explore the different ways technical and design elements can enhance a performance
- comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

**Masks**
- provide a synopsis of the play identifying the dramatic possibilities for the inclusion of masks
- produce a design brief that identifies how the director’s demands are being met
- create a series of design sheets with construction details, materials to be used, dimensions and whether they are full-face or half mask, and any historical research
- organise the action plan where there is more than one mask required
- a completed mask with any accessories, demonstrated in performance
- research the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
- explore the different ways technical and design elements can enhance a performance
- relevant health and safety practices associated with correct preparation, performing and clearing up.

**Puppets**
- provide a synopsis of the play identifying the dramatic possibilities for the inclusion of puppets
- produce a design brief that identifies how the director’s demands are being met
- create a series of design sheets with construction details, materials to be used, method used, for example, rod, string, ‘black light’ or actor in blacks, and any historical research
- organise the construction action plan where there is more than one puppet required
- a completed puppet demonstrated in performance
- research the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
- explore the different ways technical and design elements can enhance a performance
- comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

**Make-up**
- provide a synopsis of the play identifying the dramatic possibilities for the use of make-up
- produce a design brief that identifies how the director’s demands are being met
- create a series of design sheets with character or special effect make-up identified, colours to be used, and prostheses and wigs where necessary, and any historical research
- organise the team of ‘artists’ to apply the make-up for performance
- complete the full make-up for one character in performance
- research the work of others and select relevant influences on own work
- evaluate the effectiveness of their own work and that of others in both the process of development and performance
• explore the different ways technical and design elements can enhance a performance
• comply with relevant health and safety practices associated with correct preparation, performing and clearing up.

**Stage management**

• work closely with the director and liaise with the technical crew about any decisions made
• attend all rehearsals and prepare a prompt copy/stage manager’s book with appropriate performance moves, lighting and sound cues and production details
• organise cue sheets, properties lists, call sheets
• check on the preparation of all production elements, for example set, costumes and props
• rehearse appropriately with the technical crew on cues and scene shifting for example
• run the dress and technical rehearsal and performances
• research the work of others and select relevant influences on own work
• evaluate the effectiveness of their own work and that of others in both the process of development and performance
• comply with relevant health and safety practices associated with correct preparation, working with audience and clearing up.

**Marketing and Publicity**

• work closely with the director about any decisions and requirements for the performance which will affect the materials produced
• plan and prepare a range of images suitable for the proposed production and present them to the director. Decide on the most appropriate for the final materials, for example, tickets, posters and flyers and agree a budget and keep accounts
• produce posters, flyers and tickets using relevant equipment and technology, and produce performance programmes ensuring all information is correct
• contact personnel in the local community, by letter, or phone to publicise the event, invite them to attend and distribute the publicity materials to the target audience
• liaise with Front of House personnel on sales and keeping accounts
• arrange photo shoots and other publicity activities to enhance the audience awareness
• research the work of others and select relevant influences for own work
• explore the different ways technical and design elements can enhance the production of publicity materials
• evaluate the effectiveness of their own work and that of others in both the process of development and the production of materials
• comply with relevant health and safety practices associated with correct preparation, production of materials and clearing up.

Opportunities should be provided for candidates to research the roles and responsibilities associated with these areas.

It is important that candidates experience support and backstage roles so that they have an overview of the whole performance process in relation to their chosen discipline(s) in the performing arts industry.

It should be noted that choreography and direction are not included in the performance disciplines to be presented in the units 2 and/or 4. This is because, in most cases, the success of the final piece of work depends upon the skills of the performers carrying out the completed piece. However, any choreography or direction carried out by the candidate can be included in the portfolio and credited as part of skills development.
3.1 Unit 1: Skills development

3.1.1 About this unit

In this portfolio unit, candidates will provide evidence of their learning and development of appropriate skills used in presentations and performances.

The work undertaken in this unit will provide candidates with the fundamental skills, knowledge and understanding which they will use in unit 2.

The candidate’s portfolio should reflect the work they have done, their personal skills and their understanding of planning and presenting a performance. Candidates will need to choose and use suitable methods to present their evidence in support of the skills they have learned.

Candidates must provide evidence of the following:

- Skills development
- Planning and research
- Practical activities
- Contextual understanding of work-related aspects
- Evaluation of own and others’ work.

Assessment requirements

Candidates need to produce a portfolio. This should be a practical working record in their chosen performing arts disciplines which includes:

- an indication of their initial skills level and the activities carried out to improve the skills
- materials showing research into the performing arts industry
- three observations during the course about their working practice by suitably qualified people.

The three observations by suitably qualified people can include submissions from other teaching staff or students, technical or caretaking staff or even members of the public who have observed the candidate and are suitably qualified to comment. Observations by people in organisations outside school are also valid, for example adjudication notes from a local festival or examiners’ notes for dance or music awards.

Skills development

Skills development is an ongoing process which will also be reinforced by the candidate’s involvement in performances. Teachers’ guidance will be necessary to help candidates identify a realistic programme of skills development. It will be necessary to provide some technical vocabulary appropriate to the different areas of study. Tick sheets are often a quick and clear indication of what has been achieved, with a brief comment by the candidate and/or teacher to confirm this.

In this section, candidates will:

- carry out a skills audit to indicate their initial skills level and their strengths and areas for improvement
- be given the opportunity to improve existing skills and to learn new ones
- learn to practise and develop their skills with an understanding of health and safety factors.
It is advisable to spend the first half-term introducing candidates to the different skills involved in performing arts. Performance, design and technical skills can be presented through a series of workshops or discrete sessions. These activities should provide candidates with an overview of the process of performance and the skills to carry them out. These processes are integral to all performance work. As these activities will be carried out under the direct supervision of the teacher they will provide a clear indication of candidates’ abilities and so enable the teacher to plan the programme of practical activities.

Candidates will need to practice and develop their skills by using correct rehearsal techniques or practical methods suitable for their chosen skills areas.

Planning and research

Planning and research are fundamental for all work presented to an audience. It is an ongoing process whereby materials are selected and re-assessed in order to meet the needs of the brief presented by the teacher.

It is expected that candidates collaborate during the planning and research process to ensure that the final presentation to the audience is suitable for purpose and fulfils the brief. The work of the individual candidate will be informed by working with others. For example, during the discussions within the group, a sequence of events or sequence of activities will be decided upon and an individual will be allocated certain responsibilities. It is these individual responsibilities which must be made clear and the teacher must ensure that candidates provide an individual response within the portfolio.

Minutes of meetings provide useful evidence to be included in the portfolios as planning and research decisions can be directly related to individual responsibilities. Minutes should be photocopied for all the teams and clearly annotated by individual members. Authorship needs to be identified.

Candidates will need to consider:

- target audiences
- action planning and meeting deadlines
- choice of personnel
- planning job tasks
- presenting ideas to peers and teacher
- health and safety
- budgeting
- copyright and performance rights
- marketing and publicity
- organisation of ticket sales, box office, front of house
- preparing running orders/call sheets
- research of appropriate materials linked to the theme of the practice brief
- research and selection of relevant performances styles and technical skills
- research and selection of relevant performance spaces and venues.
Practical activities

Practical activities are those which enable the effective realisation of performances. Candidates will work on practice briefs set by the teacher.

Candidates will:

- need to define their individual performance, design or technical role and work effectively within a team
- prepare thoroughly for practical sessions
- show work-related practices in the realisation of their work
- learn the processes involved in the planning, preparation and rehearsal of performances
- select methods and techniques to be used in their own work.
- take responsibility for communicating their performance needs to others, e.g. set, props, costumes, positioning of equipment such as musical instruments or microphones
- take responsibility for their own equipment, props, costumes etc depending on their role/responsibility, especially during performances and clearing up.

The practical activities provide the framework for all other assessment criteria. Where possible these should be performed in front of an audience. The practical activities should allow the candidates to learn about the processes involved in putting on a performance as well as reinforce the skills to carry these processes out. The teacher will supervise and direct the candidates until they have the experience and confidence to work more independently. Initial practical activities in the form of workshops and simulations will have provided candidates with initial skills levels. Later practical activities will allow development of these skills into competencies in a range of different performances. Activities should cover performance, design, technical and backstage work to allow candidates to experience all these areas and make an informed choice for the showcase brief set by AQA in unit 2. Time allocation will depend upon the complexity of the activities and the abilities of the candidates. In the preparation of a production it usually takes one hour to produce one minute's polished performance.

Contextual understanding of work-related aspects

This section is concerned with the realities of working in the performing arts industry and the roles and responsibilities through working as part of a production company.

Candidates will need to:

- research action planning and produce schedules
- gain knowledge and understanding of roles and responsibilities within different areas of performing arts
- research working practices of professionals or practitioners and other people within the performing arts industry.

Candidates should provide supporting evidence of this section within their portfolios and through their working practice. Ideally, candidates should be given an opportunity to meet and interview practitioners in their chosen fields for example, T.I.E performers in school or stage managers at a local theatre. These interviews or reports of the meeting can be included in the portfolio. Where primary research is not practicable then secondary research through theatre or dance company websites is acceptable. Consultation with careers officers can cast light on training routes and career opportunities available, as does an analysis of job advertisements in publications. The material generated should not only be recorded in the portfolios it should also be used to inform candidates’ approach to their practical work.
Understanding of work-related aspects will be enhanced through taking on a range of roles and responsibilities during the processes of working towards putting on performances and exploring the contexts for performing events, both locally and nationally. Local venues and contexts where performing arts events take place can be researched by looking in local newspapers or events programmes. If possible these should be visited and tours arranged. The main point of this is in understanding that each has a very different range of facilities that determines the style of events that can be held. Candidates must be aware of the constraints and problems of performing in the different spaces, as their own work will have to take this into consideration.

**Evaluation of own and others’ work**

This is an ongoing process. It is important that candidates reflect on the practical activities and comment on the work of others within the group.

Candidates should be able to:

- evaluate the process of planning and research of the performance brief
- use their own judgement to evaluate both their contribution to the practical activities and comment on the work of others
- use comments and feedback from others.

Evaluation is continuous throughout the course as candidates will evaluate all aspects of the assessment criteria, skills development, planning and research, practical activities and contextual understanding of work-related aspects. Teachers must be aware that evaluation comments will be found throughout the portfolio. Evaluation is strongly linked to skills development and practical activities as the reflection after a performance or activities will inform a future plan of action for a candidate’s individual improvement. Teachers can help this process by providing candidates with tick sheets or other proformas whereby it is a straightforward process to show what has been achieved, especially when assessing the work of others.

**Guidance on delivery**

As progress is made it should be recorded in the portfolios. Comments by the candidate, peers, teacher and others should be included along with other documentary evidence such as annotated photographs or photocopies of certificates. Work carried out outside the centre, for example in a dance class, rock band or amateur dramatic society is equally valid and should be included in the portfolio.

Teachers should provide all candidates with a range of experiences, workshops, skills classes in whole group, small groups or one-to-one where appropriate. It is not expected that the teacher should be the sole source of information and training. Ideally, they will co-ordinate support from various sources. This might include visits to the theatre, concerts or workshops with professional practitioners or study of work on digital media.

Work on mini-showcase presentations is also vital in preparing and motivating the candidates as well as offering opportunities to learn and develop new skills in areas such as design, lighting, sound, marketing or front of house.

Teacher guidance will be necessary to help candidates identify a realistic programme of skills development.
Teachers are allowed the freedom to design their own tasks according to the assessment criteria laid down in the specification. Candidates will learn to work as members of a production company. Teamwork is an essential part of the planning and research for a performance event. Candidates will need to learn about the processes involved in putting on a performance by carrying out practice briefs set by the teacher. The teacher will monitor the planning and research to ensure the materials are suitable and will make the final decision about the content.

3.1.2 Assessment Criteria

This unit is internally assessed and moderated by AQA. All four assessment objectives are assessed. Candidates must demonstrate their ability to:

AO1 recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas (20%)

AO2 apply practical skills to communicate in performance (20%)

AO3 demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry (10%)

AO4 use the skills of analysis to evaluate their own work and that of others using appropriate terminology (10%).

The maximum mark for this unit is 70.

The assessment marking criteria grid is used when assessing candidates’ work. This provides a mark range for each set of criteria at different levels of achievement.

The assessment criteria for unit 1 appear in the tables on the following pages.
### Skills development

**Max mark: 15**

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (13–15 marks)</th>
<th>Mark band 2 (10–12 marks)</th>
<th>Mark band 3 (7–9 marks)</th>
<th>Mark band 4 (4–6 marks)</th>
<th>Mark band 5 (1–3 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Candidates identify their initial skills level with thorough critical awareness and perceptively identify strengths and areas for improvement.</strong></td>
<td>Candidates identify their initial skills level with good critical awareness and identify strengths and areas for improvement.</td>
<td>Candidates identify their initial skills level with reasonable critical awareness and a clear identification of strengths and areas for improvement.</td>
<td>Candidates identify their initial skills level with a limited awareness of strengths and areas for improvement.</td>
<td>Candidates identify their initial skills level with a basic awareness of strengths and areas for improvement.</td>
<td>Candidates identify their initial skills level with a basic awareness of strengths and areas for improvement.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td>They plan an innovative programme which develops a thorough range of skills, processes and techniques and follow it effectively and creatively.</td>
<td>They plan a creative programme which develops a good range of skills, processes and techniques and follow it effectively.</td>
<td>They identify a programme which develops a reasonable range of skills, processes and techniques and follow it appropriately.</td>
<td>They follow a programme which develops skills, processes and techniques and respond positively.</td>
<td>They follow a programme of skills development.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>They show a thorough exploration of other skills and techniques and perceptively select and use them imaginatively.</td>
<td>They show a good exploration of other skills and techniques and use them with control and consistency.</td>
<td>They show a reasonable exploration of other skills and techniques and select and use them with control.</td>
<td>They show a limited exploration of other skills and techniques, with an attempt to use them.</td>
<td>They show a basic exploration of other skills and techniques.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Candidates have a thorough understanding of rehearsal and practice methods and health and safety, using them with consistent attention to detail.</td>
<td>Candidates have a good awareness of rehearsal and practice methods, and health and safety, using them with understanding.</td>
<td>Candidates have a reasonable awareness of rehearsal and practice methods and health and safety, using them appropriately.</td>
<td>Candidates have a limited awareness of rehearsal and practice methods and health and safety, using them correctly.</td>
<td>Candidates have a basic awareness of rehearsal and practice methods and health and safety factors.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Work not worthy of any credit.**
### 3.1.2 Unit 1: Assessment Criteria (continued)

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (9–10 marks)</th>
<th>Mark band 2 (7–8 marks)</th>
<th>Mark band 3 (5–6 marks)</th>
<th>Mark band 4 (3–4 marks)</th>
<th>Mark band 5 (1–2 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planning and research</td>
<td>Candidates show a thorough critical awareness and understanding of the planning process and offer suggestions which are perceptive and innovative.</td>
<td>Candidates show a good critical awareness of the demands of the planning process and offer imaginative suggestions.</td>
<td>Candidates show a reasonable critical awareness of the demands of the planning process and offer suitable suggestions.</td>
<td>Candidates show a limited critical awareness of the demands of the planning process and comment on the decisions made.</td>
<td>Candidates show a basic critical awareness of the demands of the planning process.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td></td>
<td>They demonstrate an ability to carry out thorough, well focused and effective research in response to the tasks or briefs.</td>
<td>They demonstrate an ability to carry out good, well focused and relevant research in response to the tasks or briefs.</td>
<td>They demonstrate a reasonable ability to carry out relevant research in response to the tasks or briefs.</td>
<td>They demonstrate a limited ability to carry out suitable research in response to the tasks or briefs.</td>
<td>They demonstrate a basic ability to carry out research in response to the tasks or briefs.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Materials are thoroughly researched and selected. Suggestions offer perceptive and innovative responses for the planned work.</td>
<td>Materials are researched and selected. Suggestions offer imaginative and creative responses for the planned work.</td>
<td>Materials are researched and selected. Suggestions offer a reasonable range of responses for the planned work.</td>
<td>Materials are researched and selected. Suggestions are relevant for the planned work.</td>
<td>Materials are researched. Suggestions are superficial or inappropriate for the planned work.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>There is a high degree of insight and sensitivity in communicating and co-operating with the group.</td>
<td>There is good insight and sensitivity in communicating and co-operating with the group.</td>
<td>There is a reasonable insight in communicating and co-operating with the group.</td>
<td>There is a willingness to communicate and co-operate with the group.</td>
<td>There is some lack of communication with the group.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Responsibilities for planning and research are carried out perpectively.</td>
<td>Responsibilities for planning and research are carried out effectively.</td>
<td>Responsibilities for planning and research are carried out appropriately.</td>
<td>Responsibilities for planning and research are limited.</td>
<td>Responsibilities for planning and research are basic.</td>
<td></td>
</tr>
<tr>
<td>Assessment marking criteria</td>
<td>Mark band 1 (21–25 marks)</td>
<td>Mark band 2 (16–20 marks)</td>
<td>Mark band 3 (11–15 marks)</td>
<td>Mark band 4 (6–10 marks)</td>
<td>Mark band 5 (1–5 marks)</td>
<td>0 marks</td>
</tr>
<tr>
<td>-----------------------------</td>
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<td>---------------------------</td>
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<td>---------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Practical activities</td>
<td>Candidates show a thorough ability and understanding of applying skills and techniques consistently, effectively and in a perceptive and imaginative way.</td>
<td>Candidates show a good ability to apply skills and techniques consistently, in an imaginative way.</td>
<td>Candidates show a reasonable ability to apply skills and techniques consistently, with accuracy of expression and control.</td>
<td>Candidates show a limited ability to apply skills and techniques, with expression and control.</td>
<td>Candidates show a basic ability to apply skills and techniques, with expression and control.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td>Max mark: 25</td>
<td>The work is thoroughly rehearsed and developed, with fluency and effective control. Candidates show a thorough understanding of how to communicate with an audience. Roles and responsibilities are carried out thoroughly, to a high standard.</td>
<td>The work is effectively rehearsed and developed with fluency and control. Candidates show a good understanding of how to communicate with an audience. Roles and responsibilities are carried out, to a good standard.</td>
<td>The work is rehearsed with limited fluency and control. Candidates show a limited understanding of how to communicate with an audience. Roles and responsibilities are carried out, to a limited standard.</td>
<td>The work is rehearsed with basic control.</td>
<td>Candidates show a basic understanding of how to communicate with an audience. Roles and responsibilities are carried out, to a basic standard.</td>
<td></td>
</tr>
<tr>
<td>Contextual understanding of work-related aspects</td>
<td>Candidates show a thorough understanding of planning, scheduling and rehearsing, as used in the performing arts industry. There is a thorough understanding of roles and responsibilities in a wide range of performance spaces and venues. Candidates confidently link working practices and creatively to their own work.</td>
<td>Candidates show a good understanding of planning, scheduling and rehearsing, as used in the performing arts industry. There is a good understanding of roles and responsibilities in a wide range of performance spaces and venues. Candidates effectively link working practices to their own work.</td>
<td>Candidates show a reasonable understanding of planning, scheduling and rehearsing, as used in the performing arts industry. There is a reasonable understanding of roles and responsibilities in a wide range of performance spaces and venues. Candidates clearly link working practices to their own work.</td>
<td>Candidates show a limited understanding of planning, scheduling and rehearsing, as used in the performing arts industry. There is a limited understanding of roles and responsibilities in a wide range of performance spaces and venues. Candidates link working practices to their own work in a limited way.</td>
<td>Candidates show a basic understanding of planning, scheduling and rehearsing, as used in the performing arts industry. There is a basic understanding of roles and responsibilities in a wide range of performance spaces and venues. Candidates link working practices to their own work in a basic way.</td>
<td>Work not worthy of any credit.</td>
</tr>
</tbody>
</table>
### 3.1.2 Unit 1: Assessment Criteria (continued)

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (9–10 marks)</th>
<th>Mark band 2 (7–8 marks)</th>
<th>Mark band 3 (5–6 marks)</th>
<th>Mark band 4 (3–4 marks)</th>
<th>Mark band 5 (1–2 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Evaluation of own and others' work</strong> Max mark: 10</td>
<td>Candidates show a thorough evaluation of their contribution to planning and research in preparation for performances.</td>
<td>Candidates show a good evaluation of their contribution to planning and research in preparation for performances.</td>
<td>Candidates show a reasonable evaluation of their contribution to planning and research in preparation for performances.</td>
<td>Candidates show a limited evaluation of their contribution to planning and research in preparation for performances.</td>
<td>Candidates show a basic evaluation of their contribution to planning and research in preparation for performances.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td></td>
<td>They show a detailed critical analysis of their work and that of others in relation to the practical activities.</td>
<td>They show a critical analysis of their work and that of others in relation to the practical activities.</td>
<td>They show a reasonable critical analysis of their work and that of others in relation to the practical activities.</td>
<td>They show a limited critical analysis of their work and that of others in relation to the practical activities.</td>
<td>They show a basic analysis of their work and that of others in relation to the practical activities.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Candidates use comments and feedback from others in a discriminating and perceptive way to inform and improve their work.</td>
<td>Candidates use comments and feedback from others in a reasonable way to inform and improve their work.</td>
<td>Candidates use comments and feedback from others in a reasonable way to inform and improve their work.</td>
<td>Candidates use comments and feedback from others in a limited way to inform and improve their work.</td>
<td>Candidates use comments and feedback from others in a basic way to inform and improve their work.</td>
<td></td>
</tr>
</tbody>
</table>
3.2 Unit 2: Showcase performance

3.2.1 About this unit

This unit is based on the work carried out in unit 1, where the teacher has provided practice briefs for performance work in various contexts. It is expected that lessons on skills development will be continued until the teacher decides to begin work on the Showcase.

The work in this unit will allow candidates to demonstrate, in a Showcase performance, what they have learned about working as a member of a team and also how to present their personal skills to the highest possible standard. It will reinforce the processes involved in researching the work of others, planning, preparing for, and performing in an event or production.

All work carried out for the Showcase Performance should be included in the candidate's portfolio.

This unit is assessed through an externally set task in the form of a performance brief. The candidates will work as a production company. Candidates will demonstrate their ability in their chosen skills area by putting on a showcase under the supervision of the teacher acting as the commissioner of the brief. The teacher will have the final decision on the content but this should allow candidates to perform to their strengths. The showcase brief includes:

- a description of what has to be produced
- constraints which may limit what they are able to do, such as a limited budget or particular performance space
- the target audience which will have to be investigated before choosing material.

Assessment requirements

Candidates should respond to the externally set brief. They should produce:

- the final piece of work, suitably presented
- three observations of their working practices by people with whom they have worked
- an evaluation of their contribution to planning, preparation and skills development, presented on one side of A2, or two sides of A3, or four sides of A4.

Skills development and professional conduct

Candidates will demonstrate their level of skills development and professional conduct when selecting the work for the showcase.

This includes various factors and stages:

- brainstorming to produce possible ideas or sources of performance materials, taking into account the style and target audience
- researching the work of others to gain ideas
- choosing the most appropriate materials for the Showcase in relation to the skills of the group and the resources available
- trying out the items to assess their suitability and work out the potential length of the performance
- produce a running order of items or extracts/scenes/scripts, which, the candidates feel, cannot be improved further.

For each candidate entered for this examination, the teacher must record a mark for skills development and professional conduct on the Skills Development Record Form provided by AQA.
Rehearsining and preparing for the Showcase

During this time candidates will be working, alone or with others, in order to ensure that the Showcase is of the highest possible standard. Candidates should demonstrate that they can:

- stick to deadlines and schedules
- rehearse or carry out suitable activities so that they are be ready to produce the highest possible standard of performance
- work as a member of a team and be aware of all the elements of production work so that the performance will run smoothly
- observe safe working practices
- take responsibility for communicating their performance needs to others, eg set, props, costumes, positioning of equipment such as musical instruments or microphones
- take responsibility for their own equipment, props, costumes etc depending on their role/responsibility, especially during performances and clearing up.

Rehearsal and preparation period

Candidates should keep a record of their rehearsals, or working on designs, or technical elements, state where they have dealt with problems or used contingency plans, and briefly explain what was done to support anyone who was struggling in the team. The records should be used in their portfolio of evidence.

This is an important time where full co-operation is required at all times to meet the performance deadline. Regular short meetings or feedback sessions should help to keep everyone informed of progress and prevent any problems from getting out of hand and to allow for contingencies. Full dress and technical rehearsals should be run.

The timing of the Showcase Performance will depend upon the individual school or organisation and the main examination period. Spending too long rehearsing will result in a ‘dead’ performance, as the candidates will become stale and bored. Teachers know their groups and the way they carry out their tasks, so they should use their professional judgement and discretion.

It is suggested that the preparation period for the research and planning should be carried out over a period of approximately 15 hours. The individual responsibilities of the candidate during this time should be recorded. The examination period will be from 1 February to 31 May. The rehearsal period is to take approximately 30 hours, depending on the size of the group. If the performance is to be at the beginning of the examination period, then rehearsals should begin at an appropriate time to allow the candidates to achieve their full potential.

Length of presentation

The length of the presentation will vary according to the size of the group and candidates’ choice of skills, but should be adequate to provide a clear demonstration of the level of practical ability in their chosen discipline. Both solo and group presentations are acceptable. As a guide, solo presentations should be 4 to 10 minutes long and group presentations in the range of 10 to 30 minutes. While it is important that candidates experience working in teams, those focusing on individual projects should also work as part of a team to negotiate how the whole programme will be structured, and particularly how their piece will fit into the Showcase Performance.
Final performance/design

Candidates need to demonstrate that they can:

• function as a member of the team
• carry out tasks or perform effectively in their chosen area during the performance
• take responsibility for everything they need for the performance, eg costume, props, equipment, instruments, cue sheets.

Candidates offering design and technical skills for unit 2 will be assessed through the demonstration of their designs or operation of technical elements within an actual performance.

After the performance, all evidence of the following should go into the candidate’s portfolio: clearing up, striking the set, returning props and costumes, de-rigging or dismantling equipment, cleaning performance and changing areas.

Evaluation of own work

Candidates will prepare an evaluation of their contribution to planning, preparation and skills development, presented on one side of A2, or two sides of A3, or four sides of A4. This will be presented in a way which is suitable for their chosen skill and images may be used to support their evaluation.

Candidates will evaluate their contribution to:

• working as part of the production team
• planning and researching suitable materials and ideas for inclusion in the showcase
• contributing to the work of the group in developing ideas
• rehearsing or practising to improve skills development
• rehearsing effectively, either as a soloist, as part of an ensemble, or in technical production or design areas
• evaluating the process of planning, preparation and skills development for themselves and others.

3.2.2 Assessment criteria

This unit is internally assessed and moderated by AQA. All four assessment objectives are assessed.

Candidates must demonstrate their ability to:

AO1 recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas (5%)

AO2 apply practical skills to communicate in performance (20%)

AO3 demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry (5%)

AO4 use the skills of analysis to evaluate their own work and that of others using appropriate terminology (10%).

The maximum mark for this unit is 60.

The assessment marking criteria grid is used when assessing candidates’ work. This provides a mark range for each set of criteria at different levels of achievement.

The assessment criteria for unit 2 appear in the tables on the following pages.
### 3.2.2 Unit 2: Assessment criteria

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (13–15 marks)</th>
<th>Mark band 2 (10–12 marks)</th>
<th>Mark band 3 (7–9 marks)</th>
<th>Mark band 4 (4–6 marks)</th>
<th>Mark band 5 (1–3 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skills development and professional conduct</td>
<td>Candidates thoroughly agree their skills for the Showcase at an effective level. They take on roles and responsibilities in planning and research at an excellent level. They thoroughly follow work-related rehearsal methods and take direction at an effective level. Thorough co-operation with the group is evident. Candidates demonstrate a thorough understanding of taking responsibility for the performance needs and equipment. They show a thorough understanding of health and safety issues during the development of the Showcase.</td>
<td>Candidates agree their skills for the Showcase at a good level. They take on roles and responsibilities in planning and research at an effective level. They follow work-related rehearsal methods and take direction at an appropriate level. Good co-operation with the group is evident. Candidates demonstrate a good understanding of taking responsibility for the performance needs and equipment. They show a good understanding of health and safety issues during the development of the Showcase.</td>
<td>Candidates agree their skills for the Showcase at a reasonable level. They take on roles and responsibilities in planning and research at a reasonable level. They follow work-related rehearsal methods and take direction at a reasonable level. Reasonable co-operation with the group is evident. Candidates demonstrate a reasonable understanding of taking responsibility for the performance needs and equipment. They show a reasonable understanding of health and safety issues during the development of the Showcase.</td>
<td>Candidates agree their skills for the Showcase at a limited level. They take on roles and responsibilities in planning and research at a limited level. They follow work-related rehearsal methods and take direction at a limited level. Limited co-operation with the group is evident. Candidates demonstrate a limited understanding of taking responsibility for the performance needs and equipment. They show a limited understanding of health and safety issues during the development of the Showcase.</td>
<td>Candidates agree their skills for the Showcase at a basic level. They take on roles and responsibilities in planning and research at a basic level. They follow work-related rehearsal methods and take direction at a basic level. Basic co-operation with the group is evident. Candidates demonstrate a basic understanding of taking responsibility for the performance needs and equipment. They show a basic understanding of health and safety issues during the development of the Showcase.</td>
<td>Work not worthy of any credit.</td>
</tr>
</tbody>
</table>
### Assessment marking criteria

<table>
<thead>
<tr>
<th>Mark band 1 (25–30 marks)</th>
<th>Mark band 2 (19–24 marks)</th>
<th>Mark band 3 (13–18 marks)</th>
<th>Mark band 4 (7–12 marks)</th>
<th>Mark band 5 (1–6 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Final performance/designs</strong></td>
<td>Candidates show a thorough ability to apply skills and techniques consistently and effectively during the performance.</td>
<td>Candidates show a good ability to apply skills and techniques consistently during the performance.</td>
<td>Candidates show a limited ability to apply skills and techniques during the performance.</td>
<td>Candidates show a basic ability to apply skills and techniques during the performance.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td>Max mark: 30</td>
<td>The work is rehearsed and creatively developed and shows excellent expression and control.</td>
<td>The work is rehearsed and developed and shows good expression and control.</td>
<td>The work is rehearsed and shows limited expression and control.</td>
<td>The work is rehearsed and shows a basic level of skill.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roles and responsibilities are carried out thoroughly and efficiently during the performance.</td>
<td>Roles and responsibilities are carried out effectively during the performance.</td>
<td>Roles and responsibilities are carried out at a limited level during the performance.</td>
<td>Roles and responsibilities are carried out at a basic level during the performance.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>An excellent level of communication with the group is evident.</td>
<td>A good level of communication with the group is evident.</td>
<td>A reasonable level of communication with the group is evident.</td>
<td>A basic level of communication with the group is evident.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>There is a thorough understanding of communication with the audience.</td>
<td>There is a good understanding of communication with the audience.</td>
<td>There is a reasonable understanding of communication with the audience.</td>
<td>There is a basic understanding of communication with the audience.</td>
<td></td>
</tr>
<tr>
<td><strong>Evaluation of own work</strong></td>
<td>Candidates offer a thorough evaluation of their contribution to planning and research.</td>
<td>Candidates offer a good evaluation of their contribution to planning and research.</td>
<td>Candidates offer a limited evaluation of their contribution to planning and research.</td>
<td>Candidates offer a basic evaluation of their contribution to planning and research.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td>Max mark: 15</td>
<td>Candidates offer a thorough critical evaluation of their skills development using work-related language.</td>
<td>Candidates offer a good critical evaluation of their skills development using work-related language.</td>
<td>Candidates offer a reasonable critical evaluation of their skills development using work-related language.</td>
<td>Candidates offer a basic evaluation of their skills development using work-related language.</td>
<td></td>
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</tbody>
</table>
3.3 Unit 3: Working to a commission

3.3.1 About this unit

It is important that candidates reassess their skills level before starting this unit. This should be based on their work for units 1 and 2. This unit gives candidates the opportunity to increase their knowledge through working to practice commissions set by the teacher in preparation for the externally set commission for unit 4. Their portfolio should clearly reflect the work they have done. Candidates will work as a production company.

The teacher will act as a commissioner in order that candidates can learn the processes of research, planning and preparation involved in organising a performance to fulfil the commission. Candidates will present two proposals to the teacher, who will then decide which one will be developed. The group, under the teacher’s supervision, will take responsibility for planning and organising the performance as far as possible. Candidates will decide on the roles and responsibilities needed to allow the commission to be fulfilled. Candidates should learn to present ideas to, and communicate with, a range of people in their school and the wider community.

Candidates should also begin to prepare a CV based on the range of work developed during units 1 and 2. Candidates will be able to add to their CV as they improve their skills during working on the practice commissions and the commission set by AQA in unit 4. Candidates will need to be given the opportunity to research the working practices of professionals in the area of performing arts which interest them. There must be clear evidence in the portfolios that candidates have used ideas from professionals and that their work has influenced the development of the skills of the candidate.

Assessment requirements

Candidates need to produce a portfolio. This should be a practical working record of their response to the commission which includes:

- a record of two proposals for the commissions and reasons for the final choice;
- notes on the way in which they have been influenced by the work of others;
- evidence of their contribution to the overall programme and their work during the rehearsal or preparation for the performance;
- two observations of their working practice during the preparation period, one by the teacher one by a peer.

Skills development

Candidates should have the opportunity to respond to at least one practice commission and plan one performance before being presented with the commission from AQA in November. The process should give candidates time to improve their skills level, as it is vital to continue with their skills development. Their starting point will be the practice commission. Candidates will:

- produce action plans for their personal skills development
- rehearse or carry out practical activities that will ensure they are ready for the performance deadline
- keep records of their ideas and skills development in progress for the portfolio
Candidates will think about:

- work they normally do and feel comfortable about how they can build on it
- their standard of work and what they can do to improve this, for example, plan extra rehearsals
- technical skills they may find easy or difficult and how different techniques used in work-related situations can help
- ways in which they attempt work for performance
- what they enjoy most
- how they can evaluate their work in relation to the commission
- plan the best ways to explore ideas, eg by experimenting, improvising, looking at the work of others and possible influences on the piece
- decide on suitable sources of materials for the performance. This could include adapting or modifying scripts or using existing scripts, songs or other materials.

This process will be repeated when responding to the unit 4 commission set by AQA.

For each candidate entered for this examination, the teacher must record a mark for skills development and professional conduct on the Skills Development Record Form provided by AQA.

Planning and research

In fulfilling a commission, candidates will:

- research, plan, create and develop ideas to meet the commission, producing two proposals for consideration
- produce detailed plans for the chosen proposal
- decide on the art forms they wish to use which are appropriate for the performance and the strengths of the group
- decide on the physical resources they will need, for example, rehearsal space, equipment, technical and design requirements.

Candidates must check that the materials researched and developed are an appropriate response to the commission in terms of:

- the title or theme of the work
- target audience, eg teenagers, families
- constraints such as performance venue, or limited time for development
- objectives: entertainment or community education.

Candidates must decide on job roles and responsibilities, develop their initial ideas into more complex material and organise their ideas so that they have an effective structure. Candidates will need to keep records of work in progress and ideas for inclusion in the portfolios.

Simulations/practice commission

This can be carried out in the summer term with the first commission being carried out after completion of the Single Award. A second commission can be carried out in the autumn term to allow opportunities in refining working processes both for the group working as a production company and as individuals.

The simulations or practice commissions should give the candidates the necessary groundwork for researching and planning the externally set commission.
Candidates must:

- clarify the requirements of the commission by asking questions
- carry out effective research into a range of stimuli to support the creation of the performance
- explore and develop creative opportunities for their own production
- use effective working methods to develop their performance skills, while working within the confines of the commission
- select and use technology, equipment and designs to support the production
- record the development of ideas and any refinements to the piece in the unit 3 portfolio
- review the way they worked and how they resolved practical constraints
- evaluate the extent to which their outcome met the commission
- discuss the working methods with others, and use constructively any criticism offered.

Candidates should be encouraged to adopt a work-related approach to their work and have regular production meetings during the planning, developing and rehearsal stages. There should be continual evaluation of their progress to ensure that deadlines are met.

**Contextual understanding of work-related aspects**

This section differs from that specified for unit 1 in that candidates are expected to research the work of people in their chosen field and to demonstrate clearly how they have experimented with the ideas they have found. Importantly, the candidates must demonstrate how the researched ideas have influenced their own work. Sources could be live performances, digital media, books and internet searches.

Research into roles and responsibilities must also be in more depth in order for the candidates to fulfil their own roles as part of the production company.

The teacher will be acting as commissioner for the externally set commission for unit 4, so the candidates need to gain the experience of presenting their proposals in a formal situation, in role as the production company.

Candidates need to show that they are developing their skills by choosing some more challenging materials and including influences from people working in the industry.

Candidates should think about:

- explore and develop their understanding of other performers, designers and technicians and how they communicate their ideas to an audience in different work-related situations
- select areas of influence or examples of good practice which they can develop
- identify the skills and techniques of any performers, designers or technicians who have influenced them
- research the work of other performers, designers and technicians and see how they communicate their ideas to an audience.

**Evaluation of own and others’ work**

Candidates should be prepared to identify and comment critically on their own contributions and those of others, making an informed comment on the effectiveness of the final proposal.
Self-evaluation and the careful analysis of the work of others is a key to development and progress. The habits of critical awareness of the work of self and others can be built through controlled sessions of constructive feedback as a part of workshops and shared written comments with a trusted colleague.

**Team work**

Given the degree of team-based work in the performing arts industry, it is important that candidates work in teams as far as possible. It is therefore important that clear records are kept of individual contributions for the portfolio. Where candidates are asked to create individual pieces as part of the performance event there should be a focus on negotiating how the whole programme will be structured and on group collaboration to ensure that the performance will happen on time.

**Guidance on Delivery**

It is important that candidates are adequately prepared before undertaking the commission and related work. Work done for units 1 and 2 should provide the underpinning knowledge of the processes, and experience of the practicalities of preparing for performances. As in unit 2, where skills development continued until work began on rehearsing the Showcase, unit 3 will provide candidates with the opportunity to continue with their skills development by working on simulations of preparing for a commission. All this work will form the basis of the portfolio.

In this unit it is expected that as far as possible the candidates are responsible for planning and organising the performance. This does not mean without adequate supervision. Guidance and support can be given through meetings chaired by the teacher in the role of commissioner or facilitator and there will be frequent opportunities to give individual feedback as part of skills development.

3.3.2 Assessment criteria

This unit is internally assessed and moderated by AQA. All four assessment objectives are assessed.

Candidates must demonstrate their ability to:

- **AO1** recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas (20%)
- **AO2** apply practical skills to communicate in performance (20%)
- **AO3** demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry (10%)
- **AO4** use the skills of analysis to evaluate their own work and that of others using appropriate terminology (10%).

The maximum mark for this unit is 70.

The assessment marking criteria grid is used when assessing candidates’ work. This provides a mark range for each set of criteria at different levels of achievement.

The assessment criteria for unit 3 appear in the tables on the following pages.
### 3.3.2 Unit 3: Assessment Criteria

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (13–15 marks)</th>
<th>Mark band 2 (10–12 marks)</th>
<th>Mark band 3 (7–9 marks)</th>
<th>Mark band 4 (4–6 marks)</th>
<th>Mark band 5 (1–3 marks)</th>
<th>0 marks</th>
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</thead>
<tbody>
<tr>
<td><strong>Skills development</strong></td>
<td>Candidates accurately identify their skills level with thorough critical awareness, and perceptively identify strengths and areas for improvement.</td>
<td>Candidates clearly identify their skills level with good critical awareness, and competently identify strengths and areas for improvement.</td>
<td>Candidates identify their skills level with reasonable critical awareness, and clearly identify strengths and areas for improvement.</td>
<td>Candidates recognise their skills level with a limited awareness of their strengths and areas for improvement.</td>
<td>Candidates agree their skills level with a basic awareness of their strengths and areas for improvement.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td><strong>Max mark: 15</strong></td>
<td>They follow an innovative programme of skills development with a thorough range of skills, processes and techniques effectively and creatively.</td>
<td>They follow a creative programme of skills development, with a good range of skills, processes and techniques effectively.</td>
<td>They follow a programme of skills development with a reasonable range of skills, processes and techniques.</td>
<td>They follow a programme of skills development with a limited range of skills, processes and techniques.</td>
<td>They follow a basic programme of skills development with basic range of skills, processes and techniques.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>They use technical language thoroughly in relation to skills.</td>
<td>They use technical language effectively in relation to skills.</td>
<td>They use technical language in relation to skills in a reasonable way.</td>
<td>They use technical language in relation to skills in a limited way.</td>
<td>They use technical language in relation to skills in a basic way.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Candidates identify contextual influences and use them imaginatively and perceptively.</td>
<td>Candidates identify contextual influences and use them with control and consistency.</td>
<td>Candidates identify contextual influences and use them with limited control.</td>
<td>Candidates identify contextual influences and use them with basic control.</td>
<td>Candidates identify contextual influences and use them with basic control.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>There is a thorough understanding of health and safety practices, and these are followed by consistent attention to detail.</td>
<td>There is a good understanding of health and safety practices, and these are followed consistently.</td>
<td>There is a reasonable understanding of health and safety practices, and these are followed appropriately.</td>
<td>There is a limited understanding of health and safety practices, and these are followed correctly.</td>
<td>There is a basic understanding of health and safety practices, and these are followed correctly.</td>
<td></td>
</tr>
<tr>
<td>Assessment marking criteria</td>
<td>Mark band 1 (9–10 marks)</td>
<td>Mark band 2 (7–8 marks)</td>
<td>Mark band 3 (5–6 marks)</td>
<td>Mark band 4 (3–4 marks)</td>
<td>Mark band 5 (1–2 marks)</td>
<td>0 marks</td>
</tr>
<tr>
<td>-----------------------------</td>
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<td>-------------------------</td>
<td>-------------------------</td>
<td>-------------------------</td>
<td>-------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Planning and research</td>
<td>Candidates show a thorough critical awareness and understanding of the planning process for a commission.</td>
<td>Candidates show a good critical awareness of the demands of the planning process for a commission.</td>
<td>Candidates show a reasonable critical awareness of the demands of the planning process for a commission.</td>
<td>Candidates show a limited critical awareness of the demands of the planning process for a commission.</td>
<td>Candidates show a basic critical awareness of the demands of the planning process for a commission.</td>
<td>Candidates demonstrate a basic ability to carry out research in response to the practice commission.</td>
</tr>
<tr>
<td>Max mark: 10</td>
<td>Candidates demonstrate an ability to carry out thorough, well focused, and effective research in response to the practice commission.</td>
<td>Candidates demonstrate an ability to carry out good, focused and effective research in response to the practice commission.</td>
<td>Candidates demonstrate a reasonable ability to carry out relevant research in response to the practice commission.</td>
<td>Candidates demonstrate a limited ability to carry out suitable research in response to the practice commission.</td>
<td>Candidates demonstrate a basic ability to carry out research in response to the practice commission.</td>
<td>Materials are researched. The selection of material is superficial or inappropriate for the planned work.</td>
</tr>
<tr>
<td></td>
<td>Materials are thoroughly researched and selected. Suggestions offer perceptive and innovative responses for the planned work.</td>
<td>Materials are researched and selected. Suggestions offer imaginative and creative responses for the planned work.</td>
<td>Materials are researched and selected. Suggestions offer reasonably imaginative responses for the planned work.</td>
<td>Materials are selected. Suggestions are relevant to the planned work.</td>
<td>Materials are selected. Suggestions are relevant to the planned work.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td></td>
<td>Candidates offer suggestions for the two proposals, which are perceptive and innovative.</td>
<td>Candidates offer imaginative suggestions for the two proposals.</td>
<td>Candidates offer suitable suggestions for the two proposals.</td>
<td>Candidates offer suggestions for the two proposals.</td>
<td>Candidates comment on the two proposals.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>They plan a programme of skills development based on research of other people in the industry and follow it effectively and creatively.</td>
<td>They plan a programme of skills development based on research of other people in the industry and follow it appropriately.</td>
<td>They plan a programme of skills development based on research of other people in the industry and follow it appropriately.</td>
<td>They plan a programme of skills development based on limited research on the work of other people in the industry.</td>
<td>They follow a basic programme of skills development and use the work of people in the industry.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>There is a high degree of insight and sensitivity in communicating and co-operating with the group.</td>
<td>There is a reasonable insight in communicating and co-operating with the group.</td>
<td>There is limited insight in communicating and co-operating with the group.</td>
<td>There is some lack of communication with the group.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Responsibilities for planning and research are carried out perceptively.</td>
<td>Responsibilities for planning and research are carried out effectively.</td>
<td>Responsibilities for planning and research are carried out appropriately.</td>
<td>Responsibilities for planning and research are carried out in a limited way.</td>
<td>Responsibilities for planning and research are carried out in a basic way.</td>
<td></td>
</tr>
</tbody>
</table>
3.3.2 Unit 3: Assessment Criteria (continued)

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (21–25 marks)</th>
<th>Mark band 2 (16–20 marks)</th>
<th>Mark band 3 (11–15 marks)</th>
<th>Mark band 4 (6–10 marks)</th>
<th>Mark band 5 (1–5 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simulations/practice commission</td>
<td>Candidates show a thorough ability and understanding of applying skills and techniques effectively and in a perceptive and imaginative way.</td>
<td>Candidates show a good ability and understanding of applying skills and techniques, consistently, in an imaginative way.</td>
<td>Candidates show a reasonable ability and understanding of applying skills and techniques accurately in a controlled way with expression.</td>
<td>Candidates show a limited ability and understanding of applying skills and techniques, with control and expression.</td>
<td>Candidates show a basic ability and understanding of applying skills and techniques with basic control.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td>Max mark: 25</td>
<td>The work is thoroughly rehearsed and developed with fluency and effective control.</td>
<td>The work is effectively rehearsed and developed with fluency and control.</td>
<td>The work is rehearsed and developed with reasonable fluency and control.</td>
<td>The work is rehearsed and developed with limited fluency and control.</td>
<td>The work is rehearsed with basic control.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Candidates use contextual influences effectively and perceptively to inform work.</td>
<td>Candidates use contextual influences imaginatively to inform work.</td>
<td>Candidates use contextual influences reasonably to inform work.</td>
<td>Candidates use contextual influences in a limited way to inform work.</td>
<td>Candidates use contextual influences in a basic way to inform work.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>There is a high degree of understanding of how to communicate with an audience.</td>
<td>There is a good understanding of how to communicate with an audience.</td>
<td>There is a reasonable understanding of how to communicate with an audience.</td>
<td>There is a limited understanding of how to communicate with an audience.</td>
<td>There is a basic understanding of how to communicate with an audience.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roles and responsibilities are carried out thoroughly to a high standard.</td>
<td>Roles and responsibilities are carried out to a good standard.</td>
<td>Roles and responsibilities are carried out to a reasonable standard.</td>
<td>Roles and responsibilities are carried out to a limited standard.</td>
<td>Roles and responsibilities are carried out to a basic standard.</td>
<td></td>
</tr>
<tr>
<td>Assessment marking criteria</td>
<td>Mark band 1 (9–10 marks)</td>
<td>Mark band 2 (7–8 marks)</td>
<td>Mark band 3 (5–6 marks)</td>
<td>Mark band 4 (3–4 marks)</td>
<td>Mark band 5 (1–2 marks)</td>
<td>0 marks</td>
</tr>
<tr>
<td>-----------------------------</td>
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<td>-------------------------</td>
<td>-------------------------</td>
<td>-------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Contextual understanding of work-related aspects</td>
<td>There is a thorough understanding of action planning, scheduling and rehearsing as used in the performing arts industry.</td>
<td>There is a good understanding of action planning, scheduling and rehearsing as used in the performing arts industry.</td>
<td>There is a reasonable understanding of action planning, scheduling and rehearsing as used in the performing arts industry.</td>
<td>There is a limited understanding of action planning, scheduling and rehearsing as used in the performing arts industry.</td>
<td>There is a basic understanding of action planning, scheduling and rehearsing as used in the performing arts industry.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td>Max mark: 10</td>
<td>Candidates show a thorough understanding of roles and responsibilities required in the group to carry out the commissions.</td>
<td>Candidates show a good understanding of roles and responsibilities required in the group to carry out the commissions.</td>
<td>Candidates show a reasonable understanding of roles and responsibilities required in the group to carry out the commissions.</td>
<td>Candidates show a limited understanding of roles and responsibilities required in the group to carry out the commissions.</td>
<td>Candidates show a basic understanding of roles and responsibilities required in the group to carry out the commissions.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>They show a thorough understanding of the roles and responsibilities of people in work-related contexts.</td>
<td>They show a good understanding of the roles and responsibilities of people in work-related contexts.</td>
<td>They show a reasonable understanding of the roles and responsibilities of people in work-related contexts.</td>
<td>They show a limited understanding of the roles and responsibilities of people in work-related contexts.</td>
<td>They show a basic understanding of the roles and responsibilities of people in work-related contexts.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Candidates link working practices from the industry confidently and creatively to their own work, using work-related language.</td>
<td>Candidates effectively link working practices from the industry to their own work, using work-related language.</td>
<td>Candidates clearly link working practices from the industry to their own work, using work-related language.</td>
<td>Candidates link working practices from the industry to their own work in a limited way, using work-related language.</td>
<td>Candidates link working practices from the industry to their own work in a basic way, using work-related language.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Candidates thoroughly prepare a perceptive, detailed CV, accurately based on their work.</td>
<td>Candidates prepare a good, effective CV, accurately based on their work.</td>
<td>Candidates prepare a reasonable, accurate CV, clearly based on their work.</td>
<td>Candidates prepare a limited CV, but with clear reference to their work.</td>
<td>Candidates prepare a basic CV based on their work.</td>
<td></td>
</tr>
</tbody>
</table>
### 3.3.2 Unit 3: Assessment Criteria (continued)

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (9–10 marks)</th>
<th>Mark band 2 (7–8 marks)</th>
<th>Mark band 3 (5–6 marks)</th>
<th>Mark band 4 (3–4 marks)</th>
<th>Mark band 5 (1–2 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Evaluation of own and others’ work</strong></td>
<td>Candidates show thorough evaluation of their contribution to planning and research in preparation for the performance of practice commissions. Candidates offer a detailed critical analysis of their own work and that of others in relation to the practical activities. Candidates use comments and feedback from others in a discriminating and perceptive way to inform and improve their work.</td>
<td>Candidates show a good evaluation of their contribution to planning and research in preparation for the performance of practice commissions. Candidates offer a critical analysis of their own work and that of others in relation to the practical activities. Candidates use comments and feedback from others in a perceptive way to inform and improve their work.</td>
<td>Candidates show a reasonable evaluation of their contribution to planning and research in preparation for the performance of practice commissions. Candidates offer a reasonable critical analysis of their own work and that of others in relation to the practical activities. Candidates use comments and feedback from others in a reasonable way to inform and improve their work.</td>
<td>Candidates show a limited evaluation of their contribution to planning and research in preparation for the performance of practice commissions. Candidates offer a limited analysis of their own work and that of others in relation to the practical activities. Candidates use comments and feedback from others in a limited way to inform and improve their work.</td>
<td>Candidates show a basic evaluation of their contribution to planning and research in preparation for the performance of practice commissions. Candidates offer a basic analysis of their own work and that of others in relation to the practical activities. Candidates use comments and feedback from others in a basic way to inform and improve their work.</td>
<td>Work not worthy of any credit.</td>
</tr>
</tbody>
</table>
3.4  Unit 4: Final performance/designs for the chosen commission

3.4.1  About this unit

The work in this unit will allow candidates to demonstrate, in a final performance, what they have learned during the process of working to a commission. It provides the context for presenting their skills to the highest possible standard.

Assessment requirements

Candidates should respond to the externally set commission. They should produce:

- the final piece of work, suitably presented, that meets the requirements of the commission
- **three** observations of their working practices during rehearsals by people with whom they have worked
- an evaluation of their contribution to planning, preparation and skills development, presented on one side of A2, or two sides of A3, or four sides of A4.

Skills development and professional conduct

Teachers will have many opportunities to observe the candidates’ skills development and professional conduct during all stages of planning, preparation, rehearsal, performance and clearing up.

During preparation teachers will ensure that candidates:

- prepare thoroughly for the rehearsals
- attend dress and technical rehearsals and be appropriately prepared
- understand their role or responsibility and how it relates to everyone else in the team
- understand the importance of professional behaviour at all times especially in attending regularly and being punctual
- are aware of any constraints within the performance or venue space and adapt to them
- are aware of health and safety at all times, during the pre-performance and clearing up
- take notes or advice from the director, and work on them for the following rehearsals where necessary.

Final performance/designs

For the performance candidates need to be able to:

- take responsibility for their personal belongings at all times
- be properly prepared for the performance period depending on their role, for example, a performer will be warmed up and have checked all costume and props, the set or costume designer or technicians will have made sure everything is ready and working properly, stage management will be ready with the crew to cue in the performance
- perform their tasks confidently, knowing that they are well prepared
- respond to appropriate instructions, for example, be ready for their cues or leave the wings if asked
- observe health and safety practices and know what to do in an emergency
- maintain discipline throughout the performance, for example, good timekeeping, co-operation, taking responsibility for carrying out contingency plans if anything goes wrong
- demonstrate appropriate and effective interaction with everyone involved to support the unity and coherence of the production.

Rehearsing and preparing for the final performance

The suggested period for rehearsal is the same as for unit 2 (approximately 30 hours).

The timing of the final performance will depend upon the individual school or organisation and the main examination period. Spending too long rehearsing will result in a ‘dead’ performance, as the candidates will become stale and bored. Teachers know their groups and the way they carry out their tasks, so they should use their professional judgement and discretion. The rehearsal period is to take approximately 30 hours, depending on the size of the group. The examination period will be from 1 February to 31 May. If the performance is to be at the beginning of the examination period, then rehearsals should begin at an appropriate time to allow the candidates to achieve their full potential.

Length of presentation

The length of the presentation will vary according to the size of the group the candidates’ choice of skills, but should be adequate to provide a clear demonstration of the level of practical ability in their chosen discipline. Both solo and group presentations are acceptable and as a guide, solo presentations should be of 4 to 10 minutes long and group presentations in the range of 10 to 30 minutes. It is important that when candidates work as a production company those focusing on individual projects should work as a team to negotiate how the whole programme will be structured, and particularly how their piece will fit into the final performance.

Evaluation of own work

Candidates will prepare an evaluation of their contribution to planning, preparation and skills development, presented on one side of A2, or two sides of A3, or four sides of A4. This will be presented in a way which is suitable for their chosen skill and images may be used to support their evaluation.

The commission will be outlined and the candidate’s skills explained clearly in relation to what was achieved. There should be evidence of a knowledge of correct technical language and how the skills contributed to the commission. Progress should be recognised and identified and the development of skills explained in relation to the improvements made.

Any other personal roles and responsibilities should be included to show the candidates’ relationship within others in the company. Constraints should be identified in relation to how the skills were used to overcome them.
3.4.2 Assessment criteria

This unit is internally assessed and moderated by AQA. All four assessment objectives are assessed.

Candidates must demonstrate their ability to:

**AO1** recall, select, use and communicate their knowledge and understanding of performing arts to generate, explore and develop ideas (5%)

**AO2** apply practical skills to communicate in performance (20%)

**AO3** demonstrate a contextual understanding of the relationship between their own work and those in the performing arts industry (5%)

**AO4** use the skills of analysis to evaluate their own work and that of others using appropriate terminology (10%).

The maximum mark for this unit is 60.

The assessment marking criteria grid is used when assessing candidates’ work. This provides a mark range for each set of criteria at different levels of achievement.

The assessment criteria for unit 4 appear in the tables on the following pages.
### 3.4.2 Unit 4: Assessment Criteria

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (13–15 marks)</th>
<th>Mark band 2 (10–12 marks)</th>
<th>Mark band 3 (7–9 marks)</th>
<th>Mark band 4 (4–6 marks)</th>
<th>Mark band 5 (1–3 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skills development and professional conduct</td>
<td>Candidates thoroughly select their skills for the Commission at an excellent level. They take on roles and responsibilities for planning and research at an excellent level. They follow work-related rehearsal methods and respond to direction at an effective level. They show a thorough understanding of their performance needs and equipment. They show a thorough understanding of health and safety factors during the development of the Commission.</td>
<td>Candidates select their skills for the Commission at an effective level. They take on roles and responsibilities for planning and research at an effective level. They follow work-related rehearsal methods and respond to direction at an effective level. They show a good understanding of their performance needs and equipment. They show a good understanding of health and safety factors during the development of the Commission.</td>
<td>Candidates select their skills for the Commission at a reasonable level. They take on roles and responsibilities for planning and research at a reasonable level. They follow work-related rehearsal methods and respond to direction at a reasonable level. They show a reasonable understanding of their performance needs and equipment. They show a reasonable understanding of health and safety factors during the development of the Commission.</td>
<td>Candidates decide on their skills for the Commission at a limited level. They take on roles and responsibilities for planning and research at a limited level. They follow work-related rehearsal methods and take direction at a limited level. They show a limited understanding of their performance needs and equipment. They show a limited understanding of health and safety factors during the development of the Commission.</td>
<td>Candidates agree their skills for the Commission at a basic level. They take on roles and responsibilities for planning and research at a basic level. They follow work-related rehearsal methods and take direction at a basic level. They show a basic understanding of their performance needs and equipment. They show a basic understanding of health and safety factors during the development of the Commission.</td>
<td>Work not worthy of any credit.</td>
</tr>
</tbody>
</table>

Max mark: 15
<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (25–30 marks)</th>
<th>Mark band 2 (19–24 marks)</th>
<th>Mark band 3 (13–18 marks)</th>
<th>Mark band 4 (7–12 marks)</th>
<th>Mark band 5 (1–6 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Final performance/designs</strong></td>
<td>Candidates demonstrate a thorough ability to apply skills and techniques consistently and effectively during the performance.</td>
<td>Candidates demonstrate a good ability to apply skills and techniques consistently during the performance.</td>
<td>Candidates demonstrate a reasonable ability to apply skills and techniques during the performance.</td>
<td>Candidates demonstrate a limited ability to apply skills and techniques during the performance.</td>
<td>Candidates demonstrate a basic ability to apply skills and techniques during the performance.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td>Max mark: 30</td>
<td>The performance of the Commission is consistent, effective and perceptive with fluency and effective control.</td>
<td>The work is rehearsed and creatively developed and shows excellent expression and control.</td>
<td>Roles and responsibilities are carried out thoroughly and efficiently during the performance.</td>
<td>The performance of the Commission is consistent and imaginative with fluency and control.</td>
<td>The work is rehearsed and shows good expression and control.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The work is rehearsed and developed and shows good expression and control.</td>
<td>Roles and responsibilities are carried out effectively during the performance.</td>
<td>A good level of communication with the group is evident.</td>
<td>The work is rehearsed and shows reasonable expression and control.</td>
<td>Roles and responsibilities are carried out at a reasonable level during the performance.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roles and responsibilities are carried out thoroughly and efficiently during the performance.</td>
<td>A reasonable level of communication with the group is evident.</td>
<td>Candidates show a good understanding of communication with the audience.</td>
<td>A limited level of communication with the group is evident.</td>
<td>A limited level of communication with the group is evident.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>An excellent level of communication with the group is evident.</td>
<td>Candidates show a reasonable understanding of communication with the audience.</td>
<td>Candidates show a limited understanding of communication with the audience.</td>
<td>Candidates show a basic attempt to communicate with the audience.</td>
<td>Candidates show a basic attempt to communicate with the audience.</td>
<td></td>
</tr>
</tbody>
</table>
### 3.4.2 Unit 4: Assessment Criteria (continued)

<table>
<thead>
<tr>
<th>Assessment marking criteria</th>
<th>Mark band 1 (13–15 marks)</th>
<th>Mark band 2 (10–12 marks)</th>
<th>Mark band 3 (7–9 marks)</th>
<th>Mark band 4 (4–6 marks)</th>
<th>Mark band 5 (1–3 marks)</th>
<th>0 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluation of own work</td>
<td>Candidates show a thorough evaluation of their contribution to planning and research.</td>
<td>Candidates show a good evaluation of their contribution to planning and research.</td>
<td>Candidates show a reasonable evaluation of their contribution to planning and research.</td>
<td>Candidates show a limited evaluation of their contribution to planning and research.</td>
<td>Candidates show a basic evaluation of their contribution to planning and research.</td>
<td>Work not worthy of any credit.</td>
</tr>
<tr>
<td></td>
<td>Candidates show a thorough critical evaluation of their skills development for the Commission, using work-related language.</td>
<td>Candidates show a good critical evaluation of their skills development for the Commission, using work-related language.</td>
<td>Candidates show a reasonable critical evaluation of their skills development for the Commission, using work-related language.</td>
<td>Candidates show a limited critical evaluation of their skills development for the Commission, using limited technical language.</td>
<td>Candidates show a basic evaluation of their skills development for the Commission, using basic technical language.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Candidates show a thorough critical evaluation of the process of development of the Commission.</td>
<td>Candidates show a good critical evaluation of the process of development of the Commission.</td>
<td>Candidates show a reasonable critical evaluation of the process of development of the Commission.</td>
<td>Candidates show a limited critical evaluation of the process of development of the Commission.</td>
<td>Candidates show a basic evaluation of the process of development of the Commission.</td>
<td></td>
</tr>
</tbody>
</table>
4 Scheme of Assessment

4.1 Aims and learning outcomes

GCSE courses based on this specification should encourage candidates to:

- actively engage in the processes of performing arts to develop as effective and independent learners
- develop broad skills, knowledge and understanding of the performing arts industry
- develop their practical, technical and communication skills and encourage them to appreciate the need for continuous practice and improvement
- develop their understanding of the contribution the performing arts industry makes at both local and national level
- appreciate performing arts as an audience member
- work with a range of media, including new media and emerging technologies, where appropriate
- develop personal attributes including self-confidence, resilience, perseverance, self-discipline and commitment.

4.2 Assessment Objectives (AOs)

The assessment units will assess the following assessment objectives in the context of the content and skills set out in Section 3 (Subject Content). Candidates must demonstrate their ability to:

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

Quality of Written Communication (QWC)

In GCSE specifications which require candidates to produce written material in English, candidates must:

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

In this specification QWC will be assessed in units 1 and 3 by means of portfolio evidence and in units 2 and 4 by means of written evaluation.

Weighting of Assessment Objectives for GCSE

The table below shows the approximate weighting of each of the Assessment Objectives in the GCSE units.

<table>
<thead>
<tr>
<th>Assessment Objectives</th>
<th>Unit Weightings (%)</th>
<th>Overall Weighting of AOs (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unit 1</td>
<td>Unit 2</td>
</tr>
<tr>
<td>AO1</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>AO2</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>AO3</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>AO4</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Overall weighting of units (%)</td>
<td>60</td>
<td>40</td>
</tr>
</tbody>
</table>
Weighting of Assessment Objectives for GCSE Double Award

The table below shows the approximate weighting of each of the Assessment Objectives in the GCSE Double Award units.

<table>
<thead>
<tr>
<th>Assessment Objectives</th>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Unit 3</th>
<th>Unit 4</th>
<th>Overall Weighting of AOs (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AO1</td>
<td>10</td>
<td>2.5</td>
<td>10</td>
<td>2.5</td>
<td>25</td>
</tr>
<tr>
<td>AO2</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>AO3</td>
<td>5</td>
<td>2.5</td>
<td>5</td>
<td>2.5</td>
<td>15</td>
</tr>
<tr>
<td>AO4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>Overall weighting of units (%)</td>
<td>30</td>
<td>20</td>
<td>30</td>
<td>20</td>
<td>100</td>
</tr>
</tbody>
</table>

4.3 National criteria

This specification complies with the following.

- The generic rules for Controlled Assessment
- Code of Practice
- The GCSE Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria
- The requirements for qualifications to provide access to Levels 1 and 2 of the National Qualification Framework.

4.4 Prior learning

There are no prior learning requirements.

However, any requirements set for entry to a course following this specification are at the discretion of centres.

4.5 Access to assessment: diversity and inclusion

GCSEs often require assessment of a broader 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 were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any candidates regardless of their ethnic origin, religion, gender, age, disability or sexual orientation. If this was the case, the situation was reviewed again to ensure such competences were included only where essential to the subject. The findings of this process were discussed with groups who represented the interests of a diverse range of candidates.

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. Further details are given in Section 5.4.
5 Administration

5.1 Availability of assessment units and certification

Examinations and certification for this specification are available as follows:

<table>
<thead>
<tr>
<th>Availability of Units</th>
<th>Availability of Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>✔</td>
</tr>
<tr>
<td>Unit 2</td>
<td>✔</td>
</tr>
<tr>
<td>Unit 3</td>
<td>✔</td>
</tr>
<tr>
<td>Unit 4</td>
<td>✔</td>
</tr>
<tr>
<td>GCSE</td>
<td>✔</td>
</tr>
<tr>
<td>GCSE Double Award</td>
<td>✔</td>
</tr>
</tbody>
</table>

June 2012 onwards

Ofqual's revisions to the Code of Practice mean that from June 2014: assessments (both external assessments and moderation of controlled assessment) will only be available once a year in June with 100% of the assessment being taken in the examination series in which the qualification is awarded.

5.2 Entries

Please refer to the current version of Entry Procedures and Codes for up to date entry procedures. Candidates should use the following entry codes for the units and for certification.

- Unit 1 – 48801
- Unit 2 – 48802
- Unit 3 – 48803
- Unit 4 – 48804
- GCSE – 4882
- GCSE Double Award – 4884

Candidates have to enter all the assessment units at the end of the course, at the same time as they enter for the subject award.

5.3 Private candidates

This specification is not available to private candidates.

5.4 Access arrangements and special consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications. This is published on the JCQ website (http://www.jcq.org.uk) or you can follow the link from our website (http://www.aqa.org.uk).

Access arrangements

We can make arrangements so that candidates with special needs can access the assessment. These arrangements must be made before the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

Special consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given after the examination.
Applications for access arrangements should be submitted to AQA by the Examinations Officer at the centre.

5.5 Language of examinations

We will provide units for this specification in English only.

5.6 Qualification titles

Qualifications based on this specification are:

- AQA GCSE in Performing Arts
- AQA GCSE Double Award in Performing Arts.

5.7 Awarding grades and reporting results

The GCSE and GCSE short course qualifications will be graded on an eight-grade scale: A*, A, B, C, D, E, F and G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.

The GCSE Double Award qualification will be graded on a fifteen-grade scale: A*A*, A*A, AA, AB, BB, BC, CC, CD, DD, DE, EE, EF, FF, FG, GG. Candidates who fail to reach the minimum standard for grade GG will be recorded as U (unclassified) and will not receive a qualification certificate.

We will publish the minimum raw mark for each grade, for each unit, when we issue candidates’ results. We will report a candidate’s unit results to centres in terms of uniform marks and qualification results in terms of uniform marks and grades.

For each unit, the uniform mark corresponds to a grade as follows.

**Controlled Assessment (units 1 and 3)**
(maximum uniform mark = 120)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Uniform Mark Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A*</td>
<td>108–120</td>
</tr>
<tr>
<td>A</td>
<td>96–107</td>
</tr>
<tr>
<td>B</td>
<td>84–95</td>
</tr>
<tr>
<td>C</td>
<td>72–83</td>
</tr>
<tr>
<td>D</td>
<td>60–71</td>
</tr>
<tr>
<td>E</td>
<td>48–59</td>
</tr>
<tr>
<td>F</td>
<td>36–47</td>
</tr>
<tr>
<td>G</td>
<td>24–35</td>
</tr>
<tr>
<td>U</td>
<td>0–23</td>
</tr>
</tbody>
</table>
**Externally set task (units 2 and 4)**  
(maximum uniform mark = 80)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Uniform Mark Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A*</td>
<td>72–80</td>
</tr>
<tr>
<td>A</td>
<td>64–71</td>
</tr>
<tr>
<td>B</td>
<td>56–63</td>
</tr>
<tr>
<td>C</td>
<td>48–55</td>
</tr>
<tr>
<td>D</td>
<td>40–47</td>
</tr>
<tr>
<td>E</td>
<td>32–39</td>
</tr>
<tr>
<td>F</td>
<td>24–31</td>
</tr>
<tr>
<td>G</td>
<td>16–23</td>
</tr>
<tr>
<td>U</td>
<td>0–15</td>
</tr>
</tbody>
</table>

We calculate a candidate's total uniform mark by adding together the uniform marks for the relevant units. We convert this total uniform mark to a grade as follows.

**Single GCSE**  
(maximum uniform mark = 200)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Uniform Mark Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A*</td>
<td>180–200</td>
</tr>
<tr>
<td>A</td>
<td>160–179</td>
</tr>
<tr>
<td>B</td>
<td>140–159</td>
</tr>
<tr>
<td>C</td>
<td>120–139</td>
</tr>
<tr>
<td>D</td>
<td>100–119</td>
</tr>
<tr>
<td>E</td>
<td>80–99</td>
</tr>
<tr>
<td>F</td>
<td>60–79</td>
</tr>
<tr>
<td>G</td>
<td>40–59</td>
</tr>
<tr>
<td>U</td>
<td>0–39</td>
</tr>
</tbody>
</table>

**Double Award**  
(maximum uniform mark = 400)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Uniform Mark Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A*A</td>
<td>360–400</td>
</tr>
<tr>
<td>A*A</td>
<td>340–359</td>
</tr>
<tr>
<td>AA</td>
<td>320–339</td>
</tr>
<tr>
<td>AB</td>
<td>300–319</td>
</tr>
<tr>
<td>BB</td>
<td>280–299</td>
</tr>
<tr>
<td>BC</td>
<td>260–279</td>
</tr>
<tr>
<td>CC</td>
<td>240–259</td>
</tr>
<tr>
<td>CD</td>
<td>220–239</td>
</tr>
<tr>
<td>DD</td>
<td>200–219</td>
</tr>
<tr>
<td>DE</td>
<td>180–199</td>
</tr>
<tr>
<td>EE</td>
<td>160–179</td>
</tr>
<tr>
<td>EF</td>
<td>140–159</td>
</tr>
<tr>
<td>FF</td>
<td>120–139</td>
</tr>
<tr>
<td>FG</td>
<td>100–119</td>
</tr>
<tr>
<td>GG</td>
<td>80–99</td>
</tr>
<tr>
<td>U</td>
<td>0–79</td>
</tr>
</tbody>
</table>
5.8 Examination series

Candidates have to enter all the assessment units at the end of the course, at the same time as they enter for the subject award.

As a consequence of the move to linear assessment, candidates will be allowed to carry forward their controlled assessment unit result(s) following the initial moderation and aggregation during the lifetime of the specification.

Candidates will be allowed to carry forward unit results where those units have already been used to aggregate to a GCSE single award and a candidate wishes to re-use the unit result to aggregate to a double award in the same subject.
6 Controlled Assessment Administration

The Head of Centre is responsible to AQA for ensuring that controlled assessment work is conducted in accordance with AQA’s instructions and JCQ instructions.

6.1 Authentication of controlled assessment work

In order to meet the requirements of the Code of Practice AQA requires:

- **candidates** to sign the Candidate Record Form to confirm that the work submitted is their own, and
- **teachers/assessors** to confirm on the Candidate Record Form that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification.
- **centres** to record marks of zero if candidates cannot confirm the authenticity of work submitted for assessment.

The completed Candidate Record Form for each candidate should be attached to his/her work. All teachers who have assessed the work of any candidate entered for each unit must sign the declaration of authentication.

If teachers/assessors have reservations about signing the authentication statements, the following points of guidance should be followed:

- If it is believed that a candidate has received additional assistance and this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate’s unaided achievement. The authentication statement should be signed and information given on the relevant form.
- If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate’s work cannot be accepted for assessment.
- If, during the external moderation process, there is no evidence that the work has been properly authenticated, AQA will set the associated mark(s) to zero.

6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own;
- lend work to other candidates;
- allow other candidates access to, or the use of, their own independently sourced source material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates’ research);
- include work copied directly from books, the internet or other sources without acknowledgement and attribution;
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (for example, disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in controlled assessments is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (http://www.jcq.org.uk/).

Malpractice in controlled assessments discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre’s internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate’s own must be recorded on the Candidate Record Form or other appropriate place.
6.3 Teacher standardisation

AQA will hold annual standardising meetings for teachers, usually in the autumn term, for controlled assessment. At these meetings, we will provide support in developing appropriate controlled assessment tasks and using the marking criteria.

If your centre is new to this specification, you must send a representative to one of the meetings. If you have told us you are a new centre, either by submitting an estimate of entry or by contacting the subject team, we will contact you to invite you to a meeting.

AQA will also contact centres if

• the moderation of controlled assessment work from the previous year has identified a serious misinterpretation of the controlled assessment requirements, or
• inappropriate tasks have been set, or
• a significant adjustment has been made to a centre's marks.

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If a centre is unable to attend and would like a copy of the written materials used at the meeting, they should contact the subject administration team at performingarts@aqa.org.uk

It is likely that during the lifetime of this specification AQA will move to online teacher standardisation.

6.4 Internal standardisation of marking

Centres must standardise marking to make sure that all candidates at the centre have been marked to the same standard. One person must be responsible for internal standardisation. This person should sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

• all teachers marking some trial pieces of work and identifying differences in marking standards;
• discussing any differences in marking at a training meeting for all teachers involved in the assessment;
• referring to reference and archive material such as previous work or examples from AQA’s teacher standardising meetings.

6.5 Annotation of controlled assessment work

The Code of Practice states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification and that the awarding body must provide guidance on how this is to be done.

The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

Work could be annotated by either of the following methods:

• key pieces of evidence flagged throughout the work by annotation either in the margin or in the text;
• summative comments on the work, referencing precise sections in the work.
6.6 Submitting marks and sample work for moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided, by Electronic Data Interchange (EDI) or through the e-Portfolio system (only available for certain units/components) by the specified date (see http://www.aqa.org.uk/deadlines.php). For units 1 and 3, centres will be notified which candidates’ work is required in the sample to be submitted to the moderator. Details about the selection of sample work for units 2 and 4 may be found in Section 7.1.

6.7 Factors affecting individual candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed controlled assessments. An alternative supervised time session may be organised for candidates who are absent at the time which the centre originally arranged for the final performances for units 2 and 4.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form JCQ/LCW to inform AQA Candidate Support of the circumstances.

Where special help which goes beyond normal learning support is given, AQA must be informed through comments on the Candidate Record Form so that such help can be taken into account when moderation takes place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of controlled assessment work. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for controlled assessment work. If it occurs late in the course it may be possible to arrange for the moderator to assess the work through the ‘Educated Elsewhere’ procedure. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

6.8 Retaining evidence

All practical work which consists of or contains a live performance must be recorded on DVD. The requirement to record is also applicable to the work of candidates whose performances have been seen live by the moderator as part of the moderation sample for units 2 and 4.

The centre must retain the work, including the recordings of performances, of all candidates, with Candidate Record Forms attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results. The work may be returned to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions in case it is required by AQA.
7 Moderation

7.1 Moderation procedures

Units 1 and 3

Moderation of the controlled assessment work for units 1 and 3 is by inspection of a sample of candidates’ work, sent by post or electronically through the e-Portfolio system from the centre to a moderator appointed by AQA. The centre marks must be submitted to AQA and to the moderator by the specified deadline (see http://www.aqa.org.uk/deadlines.php). Centres entering fewer candidates than the minimum sample size and centres submitting through the e-Portfolio system should submit the work of all of their candidates. Centres entering larger numbers of candidates will be notified of the candidates whose work will be required in the sample to be submitted for moderation.

Following the re-marking of the sample work, the moderator’s marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre’s assessments into line with standards generally. In some cases it may be necessary for the moderator to call for the work of additional candidates in the centre. In order to meet this possible request, centres must retain under secure conditions and have available the controlled assessment work and Candidate Record Forms of every candidate entered for the examination and be prepared to submit it on demand. Mark adjustments will normally preserve the centre’s order of merit, but where major discrepancies are found, AQA reserves the right to alter the order of merit.

Units 2 and 4

Units 2 and 4 are moderated by a moderation visit. The moderation visit takes place between 1 February and 31 May in the year of the examination on a mutually convenient date agreed between moderator and centre.

The sample for moderation is a minimum of ten candidates’ work per unit (or of all candidates if the entry is fewer than ten candidates). The samples should cover the full mark range and should incorporate a range of performing arts disciplines.

On the day of the moderation visit, centres must ensure that the sample evaluations are completed, marked and available for the moderator on arrival. Three observations of their working practices must be available for each candidate in the sample. The Skills Development/Professional Conduct Record Forms for the sample candidates must also be available for the moderator.

The candidates’ evaluations must be marked prior to the moderation visit. The sample evaluations are re-marked by the moderator.

The sample presentation is marked by the moderator and teacher simultaneously, each marking independently and recording their own marks.

On completion of the sample presentation, the moderator compares his/her marks with the centre marks to determine whether any adjustment is needed in order to bring the centre’s assessments into line with standards generally. The moderator discusses with the teacher the application of the assessment criteria and the reasons for any differences between them.

Where the moderation outcome is to adjust marks, the teacher adjusts marks as required for all assessments completed prior to the visit. The teacher then marks all future work in line with the moderated standard.

All assessments should be recorded on the Summary Record Sheets provided by AQA. These record sheets are sent to the moderator at the end of the moderation period for checking.

Following the moderator’s scrutiny of the final mark records, in some cases it may be necessary for the moderator to call for the work of additional candidates in the centre. In order to meet this possible request, centres must retain under secure conditions and have available the work and recordings of every candidate entered for the examination and be prepared to provide it on demand.

Mark adjustments will normally preserve the centre’s mark order, but where major discrepancies are found, we reserve the right to alter the rank order.

7.2 Consortium arrangements

If there is a consortium of centres with joint teaching arrangements (i.e. where candidates from different centres have been taught together but where they are entered through the centre at which they are on roll), the centres must inform AQA by completing the JCQ/CCA form.

The centres concerned must nominate a consortium co-ordinator who undertakes to liaise with AQA on behalf of all centres in the consortium. If there are different co-ordinators for different specifications, a copy of the JCQ/CCA form must be submitted for each specification.

AQA will allocate the same moderator to each centre in the consortium and the candidates will be treated as a single group for the purpose of moderation.
7.3 Post-moderation procedures

On publication of the results, we will provide centres with details of the final marks for the controlled assessment work.

The candidates’ work will be returned to the centre after the examination. The centre will receive a report giving feedback on the accuracy of the assessments made, and the reasons for any adjustments to the marks.

We may retain some candidates’ work for archive or standardising purposes.
Appendices

A  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 should be interpreted in relation to the content outlined in 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 (see Section 4) overall. Shortcomings in some aspects of the candidates’ performance 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 ideas and 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.
B Spiritual, Moral, Ethical, Social, Legislative, Sustainable Development, Economic and Cultural Issues, and Health and Safety Considerations

AQA has taken great care to ensure that any wider issues, including those particularly relevant to the education of students at Key Stage 4, have been identified and taken into account in the preparation of this specification. They will only form part of the assessment requirements where they relate directly to the specific content of the specification and have been identified in Section 3: Subject Content.

Environmental Education

Avoidance of Bias
AQA has taken great care in the preparation of this specification and specimen units to avoid bias of any kind.

European Dimension
AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen materials.
C  Overlaps with other Qualifications

There are some elements within the GCSE Performing Arts and Performing Arts (Double Award) which include skills and/or subject content which have some overlaps with GCSEs in Dance, Drama, Music and Expressive Arts.
Wider Key Skills

The replacement of Key Skills with Functional Skills

The Key Skills qualifications have been replaced by the Functional Skills. However, centres may claim proxies for Key Skills components and/or certification in the following series: January, March and June 2012. The Administration Handbook for the Key Skills Standards 2012 has further details. All Examination Officers in centres offering AQA Key Skills and Wider Key Skills have been sent a letter outlining the details of the end dates of these subjects. Copies of the letters have also been sent to the Head of Centre and Key Skills coordinator. This is a brief outline of that information. It is correct as at August 2011 and replaces the information on the same subject found in other documents on the AQA website:

- **Key Skills Levels 1, 2 and 3 Test and Portfolio**
  The final opportunity for candidates to enter for a level 1, 2 or 3 Key Skills test or portfolio was June 2011 with the last certification in 2012.

- **Key Skills Level 4**
The last series available to candidates entering for the Key Skills Level 4 test and portfolio was June 2010 with the last certification in the June series 2012.

- **Basic Skills Adult Literacy Levels 1 and 2, Adult Numeracy Levels 1 and 2** AQA Basic Skills qualifications will now be available until, at least, the June 2012 series.

Funding

We have received the following advice on the funding of learners undertaking these qualifications:

- Currently the Skills Funding Agency funds Basic Skills in literacy and numeracy for adult, 19 plus, learners only. There are various support funds for learners aged 16-18 administered by the Young People’s Learning Agency (YPLA). These include EMA (until the end of the 2010/11 academic year), Care to Learn and discretionary learner support hardship funding for learners living away from home.

- This information is correct at the time of publication. If you would like to check the funding provision post-June 2011, please call the Skills Funding Agency helpdesk on 0845 377 5000.

- **Wider Key Skills**
The AQA Wider Key Skills qualifications are no longer available. The last portfolio moderation took place in June 2011.

Further updates to this information will be posted on the website as it becomes available.

http://web.aqa.org.uk/qual/keyskills/wider_noticeboard.php
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.

To obtain free specification updates and support material or to ask a question register with Ask AQA:

www.aqa.org.uk/ask-aqa/register

Support meetings are available throughout the life of the specification.

Further information is available at:

http://events.aqa.org.uk/ebooking