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# LEVEL 1/2 TECHNICAL AWARD PERFORMING ARTS

(3745)

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## Specification

First teaching from September 2017 onwards  
For Level 1/2 Technical Award exams in 2018  
onwards

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Version 1.2 16 October 2019





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## Are you using the latest version of this specification?

- You will always find the most up-to-date version of this specification on our website at
- We will write to you if there are significant changes to the specification.

# 1 Introduction

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## 1.1 About this qualification

Our Level 1/2 Technical Awards in non-EBacc subjects are ideally suited to learners who like to apply their knowledge and understanding to solving real world problems. Many of them are tailored towards specific career areas and all have a focus on creativity.

These vocational qualifications fulfil entry requirements for academic and vocational study post-16, and will count as equivalent to one GCSE in the Key Stage 4 performance tables.

## Who is this Level 1/2 Technical Award in Performing Arts for?

This qualification is for learners aged 14–16 who wish to develop applied knowledge and practical skills in the performing arts. It's designed with both practical and theoretical elements, which will prepare learners for further qualifications in performing arts, drama, dance, music, media studies, film studies and art and design.

## What will learners study?

Learners will complete three mandatory units (one externally assessed and two internally assessed) spread across 120 guided learning hours.

### Unit 1: Unlocking creativity (internally assessed)

Learners will be asked to come up with a performance idea based on guidance from a range of practitioner DVDs. Learners will understand, plan and deliver the activities required to put on a successful performance including business planning and pitching. Learners will produce a portfolio of research, planning and ideas to enable them to put on a performance. They will then go on to pitch this idea as a group to camera. A short extract of the performance idea will also be presented.

### Unit 2: The production/performance (internally assessed)

Learners will work towards producing a performance to an audience based on a list of five briefs. Learners will choose one discipline from either a list of performance roles including acting, dancing, singing, instrumental musician, musical theatre, variety performance, pantomime, physical theatre and circus skills or a list of production roles including costume, set design, properties, make-up, lighting, sound, stage, original writing, directing, choreography, PR and film production.

### Unit 3: The performing arts experience (externally assessed)

Learners will draw on knowledge and understanding from units 1 and 2 and also from:

- roles and responsibilities within the performing arts industry
- the role of performing arts in society
- approaches to rehearsal
- working as a deviser/performer/director
- marketing and public relations
- health and safety

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- design and technical elements
  - reviewing performances.

The synoptic nature of this unit allows learners to respond to a range of questions designed to assess their knowledge across the performing arts.

## Will knowledge and skills developed be useful for further studies?

Learners will research different performing arts disciplines and show/reveal their creativity when developing ideas for a performance and develop the practical skills associated with performing arts. The latter requires self-discipline, motivation and commitment – key elements that are all needed for further study.

In addition, learners will develop a broad knowledge of creative business practices, including functions and roles, marketing and event management, develop knowledge of how to put on a production and be able to perform effectively in their chosen area. The analysis and evaluation of skills will come through independent, team and collaborative work, and will develop an awareness of industrial practices and employment opportunities.

The course will develop a variety of transferable skills including self-appraisal, evaluation, teamwork, leadership, research, presentation, communication and problem solving. These are skills that will stand any learner in good stead for the future, irrespective of career path. Literacy and numeracy skills will be developed in addition to an increased awareness of the positive effects of performing and production.

## Which subjects will complement this course best?

Our Level 1/2 Technical Award in Performing Arts is complemented by a wide range of creative GCSEs including Dance, Drama, Music, English, Media Studies, Film Studies and Art and Design. This course will offer a progressive route through to A-levels and Level 3 courses.

## 1.2 Support and resources to help you teach

We've worked with experienced teachers to provide you with a range of resources that will help you confidently plan, teach and prepare for exams.

### Teaching resources

Visit [aqa.org.uk/3745](https://www.aqa.org.uk/3745) to see all our teaching resources. They include:

- schemes of work and lesson plans to help you plan your course with confidence
- example materials to showcase sets of marked learner's work supported by senior moderator commentaries and guidance
- learner textbooks that have been checked by AQA
- training courses to help you deliver AQA qualifications
- teacher standardisation (T-OLS) system to help work through example and standardisation material quickly and easily
- subject expertise courses for all teachers, from newly qualified teachers to those looking for fresh inspiration.

## Preparing for exams

Visit [aqa.org.uk/3745](https://www.aqa.org.uk/3745) for everything you need to prepare for our exams, including:

- past papers, mark schemes and examiners' reports
- specimen papers and mark schemes for new courses
- example learner answers with examiner commentaries.

## Analyse your learners' results with Enhanced Results Analysis (ERA)

Find out which questions proved the most challenging, how the results compare to previous years' and where your learners need to improve. ERA, our free online results analysis tool, will help you see where to focus your teaching. Register at [aqa.org.uk/era](https://www.aqa.org.uk/era)

For information about results, including maintaining standards over time, grade boundaries and our post-results services, visit [aqa.org.uk/results](https://www.aqa.org.uk/results)

## Keep your skills up-to-date with professional development

Wherever you are in your career, there's always something new to learn. As well as subject specific training, we offer a range of courses to help boost your skills.

- Improve your teaching skills in areas including differentiation, teaching literacy and meeting Ofsted requirements.
- Prepare for a new role with our leadership and management courses.

You can attend a course at venues around the country, in your school or online – whatever suits your needs and availability. Find out more at [coursesandevents.aqa.org.uk](https://www.coursesandevents.aqa.org.uk)

## Help and support

Visit our website for information, guidance, support and resources at [aqa.org.uk/3745](https://www.aqa.org.uk/3745)

If you'd like us to share news and information about this qualification, sign up for emails and updates at [aqa.org.uk/tech-awards-from-2017](https://www.aqa.org.uk/tech-awards-from-2017)

Alternatively, you can call or email our subject team direct.

E: [performingarts@aca.org.uk](mailto:performingarts@aca.org.uk)

T: 01483 437 750

## 1.3 National legislation

Schools and colleges should note that if there are any references made to legislation within this specification that does not apply (ie NI, EU), the relevant legislation in the country of study should be substituted.





## 2 Specification at a glance

This qualification is modular and is split into three units. One is an externally assessed exam and the other two are internally assessed.

### 2.1 Subject content

[Unit 1: Unlocking creativity](#) (page 29)

[Unit 2: The production/performance](#) (page 33)

[Unit 3: The performing arts experience](#) (page 41)

### 2.2 Assessments

Unit 1: Unlocking creativity
<p><b>What's assessed</b></p> <p>This unit assesses the theoretical content of the learner's chosen discipline (performance or production). Learners will demonstrate core knowledge and understanding of: the following:</p> <ul style="list-style-type: none"> <li>• Research</li> <li>• Idea development</li> <li>• Planning and budgeting</li> <li>• Presentation (skills and content)</li> <li>• Transferable skill of communication.</li> </ul>
<p><b>How it's assessed</b></p> <ul style="list-style-type: none"> <li>• Internally assessed</li> <li>• 36 GLH (guided learning hours) approx</li> <li>• 60 marks</li> <li>• 30% of Technical Award</li> </ul>
<p><b>Evidence</b></p> <p>Core knowledge and understanding of the following:</p> <ul style="list-style-type: none"> <li>• Portfolio of supporting evidence (30 marks)</li> <li>• The recorded pitch (25 marks)</li> <li>• Transferable skill (5 marks).</li> </ul>



## Unit 2: The production/performance

### What's assessed

This unit provides the opportunity for learners to be assessed on the theoretical content of a holistic production or performance, both as an individual and as a member of a group.

- A key performance or production role in a performance based on one of five performance briefs
- Transferable skill of teamwork

### How it's assessed

- Internally assessed
- 36 GLH approx
- 60 marks
- 30% of Technical Award

### Evidence

- DVD of final performance/production (55 marks): where production skills are nominated a short DVD demonstrating the learner's ability to work within their nominated skills area. The work demonstrated must be for the performance given by the group.
- Transferable skill (5 marks).
- Logbook outlining their contribution to the final performance/production with details of nominated skill chosen for assessment.



**Unit 3: The performing arts experience****What's assessed**

Core knowledge and understanding of the following:

- Roles and responsibilities within the performing arts industry
- The role of performing arts in society
- Approaches to rehearsal
- Working as a deviser/performer/director
- Marketing and public relations
- Health and safety
- Design and technical elements
- Reviewing performance
- Theatre/film in education.

**How it's assessed**

- Externally assessed
- Written exam: 1 hour 30 minutes
- 48 GLH approx
- 80 marks
- 40% of Technical Award

**Questions**

A combination of multiple choice questions, short answers, extended responses, design/devising questions.



# 3 Subject content

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The subject content for this specification allows learners to explore, develop and apply a range of practical performance and production skills.

The course is designed so that the learner builds a bank of skills, knowledge and understanding of performing arts. The work undertaken should be considered as cumulative, with the knowledge gained in each unit informing the choices made in the others.

## 3.1 Performance/production disciplines

Learners will experience a broad range of disciplines. The requirements of this specification can be met through specialising in a minimum of **two** of the following performance/production disciplines. Learners should aim to include at least one performance and one production discipline.

The specific theory, knowledge and understanding cited for each discipline is developed across both internally assessed units and also referred to in Unit 3 as part of the synoptic content of the course. Reference to the performance/production discipline list forms the core of all teaching and learning across the qualification. Both teachers and learners should refer to this section throughout their programme of learning.

Performance:

- Acting
- Dancing
- Musician (vocal or instrumental)
- Musical theatre
- Variety performance, including stand-up, magician, puppetry
- Pantomime and commedia dell'arte
- Physical theatre
- Circus skills.

Production:

- Costume
- Set, including projected and moving images
- Properties, including masks and puppets
- Make-up, including hair
- Lighting
- Sound, including DJing
- Stage management
- Original writing (script or song)
- Directing
- Choreography
- Public relations, including front of house, box office, marketing and publicity
- Film production, including animation.

### 3.1.1 Discipline skill areas

Learners will develop knowledge and understanding of their chosen discipline skills areas with specific reference to:

- researching other performers/theatre companies
- evaluating the effectiveness of their own and other performances
- recording the process from workshop/rehearsal to performance
- identifying individual development and progress through skills audits.

Learners will be provided with the opportunity to work on learning and developing knowledge in new and existing skills through a range of performance and production disciplines outlined in the following sections.

Irrespective of which performance/production disciplines are undertaken, teachers and learners should be aware of the need to work safely within their respective environments.

### 3.1.2 Performance

When learners are choosing their performance disciplines they will need to consider the following:

- research and select appropriate skills/styles
- select and develop performance skills and techniques appropriate to their chosen discipline
- rehearse and refine techniques and processes
- ability to apply skills and techniques to enhance the performance
- function as a member of an ensemble, and show awareness of how their chosen skills contribute to the performance
- show understanding of the relationship between the performer and the audience
- comply with relevant health and safety practices for rehearsal and performance
- conduct appropriate historical research
- understand the importance of warm-up and warm-down exercises
- ability to work both as a solo performer and as a member of an ensemble
- record processes accurately
- evaluate own and others' work.

The requirements of this specification can be met by specialising in one or more of the following performing arts disciplines.

#### 3.1.2.1 Acting

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Blocking and movement	Mime, body awareness, coordination, spatial awareness, interaction with fellow performers, range of performance spaces, divisions of the stage and configurations, warm up/warm down.

Content	Additional information
Vocal	Breathing methods (intercostal diaphragmatic method, clavicular, abdominal), control, accent, articulation, clarity, pitch and pace, rhythm, timing, tonal range and projection, use of pause, vocal colour, projection, warm up/warm down.
Timing	Picking up cues, action/speech, pace.
Control	Physical transformation, characterisation, content, emotional understanding.
Characterisation style and context	Historical research, social context, comedy, tragedy, farce.
Concentration	Focus within a scene(s), relationship to others, farce.
Coordination	Eye/body coordination, relaxation.
Facial expression	
Focus	Awareness of events happening within a scene, ability to work with others.
Gesture	Fluidity of body movement.
Physical transformation	Age, animal, stereotypes.
Use of props	Appropriate selection of props in rehearsal/performance.
Interpretation of text	Subtext, narrative arch, stylistic understanding, verse/prose.
Creation of mood and atmosphere	Variety of vocal tone, physical response, understanding of sound and light in performance.
Improvisation	Creativity, imagination.
Process	Ability to adapt established theory into practice, workshops, refining material.

### 3.1.2.2 Circus

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Blocking and movement	Mime, body awareness, coordination, spatial awareness, interaction with fellow performers.

Content	Additional information
Acrobatics	Body coordination, hand springs, jumps, spatial awareness.
Balancing	Body alignment.
Characterisation	Identification with role to be performed, costume, emotional embodiment, expression.
Clowning	Mime, slapstick, gesture.
Equilibratics	
Facial expression	
Juggling and object manipulation	Timing, hand-eye coordination.
Physical comedy	Range of movement, walking, falling, gesture.
Process	Warm up/warm down, choreography, rehearsal, polishing and refining.
Timing	Accuracy, working with others.
Trust	Working with partner.
Vaulting	Timing, upper body strength, weight distribution, landing.

### 3.1.2.3 Dancing

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Action	Character-driven actions, age, social context, cultural context.
Alignment	
Balance	
Centring	
Choreography	Spatial awareness, relationships between performers.
Control and coordination	Emotional/physical.
Dynamics, phrasing, clarity, fluency	
Flexibility	Warm up/warm down, appropriate movement/gestures.
Interpretation	
Posture	Body alignment.



Content	Additional information
Process	Adaptation of established theory and practice, rehearsals, workshops, refining materials.
Relationship	Working with others in a range of styles; classical, contemporary.
Rhythm	Awareness of music/sound and appropriate movement.
Spatial awareness	Awareness of working space, setting, performance space.
Stamina and strength	Diet, exercise.
Timing	Rehearsal, accuracy.

### 3.1.2.4 Musician (vocal and instrumental)

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Accuracy	Pitch, tone, text.
Acting and movement	Blocking characterisation and choreography.
Basic elements	Theory, form and harmony.
Breath control	Breathing methods; intercostal diaphragmatic method, clavicular, abdominal.
Creative improvisation	Creativity, imagination.
Compose, harmonise and play by ear	
Coordination	Instrumentalist/accompanist.
Interpretation of musical notation	Rehearsal, range of appropriate methods.
Process	Warm up/warm down, interpretation, rehearsal, workshops, refining performance.
Rhythm and pulse	
Technical efficiency	
Timing	
Vocal	Breath control, accent, articulation, clarity, pitch and pace, rhythm, timing, tonal range and projection, use of pause, vocal colour, projection, dynamics.

### 3.1.2.5 Musical theatre

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Blocking and movement	Mime, body awareness, coordination, spatial awareness, interaction with fellow performers, range of performance spaces, divisions of the stage and configurations.
Characterisation and acting skills	
Clarity and accuracy	
Combining of dance, music and drama	Rehearsal, workshop, performance.
Dancing skills	Period styles, tap, ballroom, ballet, contemporary.
Interpretation	Musical notation/score, libretti.
Singing solo, duo, group	
Timing	Cues, instrumental/vocal coordination.
Vocal	Breath control, accent, articulation, clarity, pitch and pace, rhythm, timing, tonal range and projection, use of pause, vocal colour, projection, supportive breathing.
Vocal exercises	Warm up/warm down, vocal scales, range of styles.
Vocal technique	Scales, breathing technique.

### 3.1.2.6 Pantomime and Commedia dell'arte

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Blocking and movement	Mime, body awareness, coordination, spatial awareness, interaction with fellow performers, range of performance spaces, divisions of the stage and configurations.
Characterisation	Social/cultural context, adoption of theory and practice.
Choreography	Spatial awareness, timing.

Content	Additional information
Gesture	Body coordination; hand, arm, facial.
Improvisation	Creativity, imagination.
Interpretation of text	Traditional set pieces and routines.
Slapstick/comedy	Falls, double taking, physical awareness.
Timing	Working with others.
Use of masks	Inhabiting the mask, emotional, physical.
Use of props	Fluid use of appropriate props, rehearsal.
Vocal	Breath control, accent, articulation, clarity, pitch and pace, rhythm, timing, tonal range and projection, use of pause, vocal colour, projection.

### 3.1.2.7 Physical theatre

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Accuracy, fluency, dynamics	Ability to engage audience.
Action	Fit the action to the word.
Alignment	
Balance	
Blocking and movement	Mime, body awareness, coordination, spatial awareness, interaction with fellow performers, range of performance spaces, divisions of the stage and configurations.
Characterisation	Historical/social context, cultural stereotypes.
Choreography	Spatial awareness.
Clarity and control	
Dance and drama integration	Range of source materials as stimulus, music.
Gesture	Body coordination; hands, arms, head.
Improvisation	Creativity, imagination.
Physical agility and transformation	Age, animals, mythical characters.
Process	Selection of range of materials, understanding of target audience.
Storytelling	Cultural/social traditions, myths, legends, fairytales.

Content	Additional information
Voice	Breathing, accent, articulation, clarity, see <a href="#">Acting</a> (page 14)

### 3.1.2.8 Variety performance

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Blocking and movement	Mime, body awareness, coordination, spatial awareness, interaction with fellow performers range of performance spaces, divisions of the stage and configurations.
Characterisation	Appropriate to chosen style, eg Panto.
Choreography	
Comedy	Stand-up, slapstick, classical, restoration, contemporary, TV situation comedy.
Gesture	
Interpretation of text	Jokes, sketches, musical score, original material.
Magic	Appropriate tricks, large scale illusion, table tricks.
Puppetry	Shadows, hand, marionette, styles; Punch and Judy, Japanese, Chinese theatre.
Timing	
Use of props	
Ventriloquism	Vocal characterisation, manipulation of puppet, building relationship, appropriate vocal technique.
Vocal	Breath control, accent, articulation, clarity, pitch and pace, rhythm, timing, tonal range and projection, use of pause, vocal colour, projection.

### 3.1.3 Production

When learners are choosing their production disciplines they will need to consider the following:

- research and select appropriate skills/styles
- select and develop production skills and techniques appropriate to their chosen discipline
- rehearse and refine techniques and processes
- show ability to design and realise for performance

- function as a individual or a member of the team, and show awareness of how their chosen skills contribute to the performance
- understand and explore how technical and design elements can enhance the performance
- comply with relevant health and safety practices for rehearsal and performance
- conduct appropriate historical research
- show ability to work both as an individual and as a member of a production company
- record processes accurately
- evaluate own and others' work.

The requirements of this specification can be met by specialising in one or more of the following performing arts disciplines.

### 3.1.3.1 Costume

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Adapting existing designs	Altering existing items to meet demands, research into period costume, silhouette, body shape.
Aesthetics	Develop a coordinated approach and present a set of designs that bring a specific mood and atmosphere to the production, eye for colour, texture and pattern.
Costume production	One costume to be fully realised and worn and demonstrated in performance, stages of construction.
Creativity	Ability to design in context, historical/cultural referencing.
Design sheets	Swatches of material, measurements as appropriate, construction detail, colour and texture.
Design techniques	Drawing/sketching skills and/or computer design.
Imagination	Use a range of materials and techniques to create original concepts.
Innovation	Develop and realise designs that are fit for purpose.
Knowledge of materials	Suitability of materials, dying, working to a pattern.
Practicality	Consideration of the demands of the performance/performer.

Content	Additional information
Problem solving	Working to a design brief, work with a range of materials.
Process	Health and safety, fire proofing, maintenance, additional items, expectations (how many performances is the item for?).
Producing concepts	Mind maps based on interpretation of script, character, director's concept.
Production processes and concepts	Historical/cultural/social references, themes.
Technical skills	Effect of light on materials, texture, volume.

### 3.1.3.2 Choreography

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Theory into practice	Understanding of choreographic theory, styles and genre.
Techniques	Dynamism, clarity, fluency, phrasing, motifs of movement, timing.
Spatial awareness	Working with others, awareness of setting, performance space.
Group awareness	Workshop exercises, rehearsal, experimentation.
Performance	Tempo, pace, rhythm, compositional devices, floor patterns, gesture, lines and curves, balance.
Character	Historical/social/cultural influences.
Interpretation	Source material, text, music, narrative arch.
Process	Warm up/warm down, conducting a rehearsal, teaching/coaching dancers.

### 3.1.3.3 Directing

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Directorial strategies	Workshops, acting games, rehearsals.
Leadership	Knowledge of company members, organisational skills.
Knowledge of all aspects of theatre	Design, lighting, sound, costume and acting technique.
Concept	Ability to convey general vision for the show, ability to communicate a coherent understanding of the play/film.
Communication skills	Clarity of concepts, content and process.
Organisational skills	Planning, rehearsal schedules, timing, liaison with production team.
Intuition	Problem solving.
Artistic vision	Ability to view all aspects of production.
Collaborative working style	Teamwork.
Enthusiasm for the project	
Director's detailed, annotated script	Ground plans, technical requirements, lighting, sound and special effects, as appropriate, actor, performer moves, rehearsal schedules, rehearsal reports.

### 3.1.3.4 Film production (including animation)

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Planning	Storyboarding, location log, concept boards, text analysis.
Interviewing	Auditions, promotion circuit.
Management	Financing, equipment hire, shooting schedules, appropriate permissions.
Framing	Panorama, close up, point of view, long shot, medium shot.
Scheduling	
Filming	Locations, closed set, studio, appropriate use of equipment.
Editing	Selecting appropriate materials, use of appropriate equipment eg film, digital.

Content	Additional information
Operating appropriate equipment	Cameras, mixing/editing units, sound recording, projection systems, setting up, health and safety checks.
Selecting and interpreting script/text or event to be filmed	Planning shooting scripts detailing style/genre, camera angles, effects, lighting, sound, dialogue, action.
Preparing a synopsis of the piece to be filmed	Cast details, story boards, shooting schedules, scene by scene breakdown, shooting script.
Producing location sheets	Photographs, if animation details of style and materials to be used, eg stop motion, puppets, drawn images.
Process	Recording procedures and the safe clearing/ striking of equipment at the end of the process.

### 3.1.3.5 Lighting design

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Design for performance	Themes, concepts, moods and atmospheres.
Lighting rig	Rigging and focussing a selection of lighting equipment, identification of a range of lanterns, Fresnel, profile and flood.
Design briefs	Technical design sheets, concepts, range of equipment to be employed, ground plans.
Demands of a script/text	Time of day, location.
Use of colours and gobos to create special effects	
Identification of specialist equipment	Smoke guns, strobe lights, glitter-balls, flash boxes and their uses.
Plot and operate lighting cues	Using a manual two preset board minimum.
Computerised boards	How to input information and levels, timings and operation of the board in performance.
Cue sheets	Dimmers, timing, fades, and special effects.

### 3.1.3.6 Make-up (including hair)

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be



required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Identifying requirements of script/text	Gender, age, historical/cultural considerations.
Designing and realising make-up and hair designs appropriate for performance	Style, period.
Designing briefs	Minimum of one street make-up, one aging make-up, one fantasy/character make-up for either male or female.
Designing sheets	Character or special effects make-up, diagrams, details, mood boards.
Colours	Identification of colour ranges and appropriate use.
Prosthetics	Different forms and application, film/TV/stage.
Organisation	Colour palette, wigs, work station, lighting.
Application and maintenance of specialist equipment	Different types of make-up, wigs and crepe hair, demands of film/TV/stage.
Process	Development of specific make up, adaptation, refining, understanding of the effect of light on the finished design.

### 3.1.3.7 Original writing: script, music and lyrics

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Style/genre	Historical/social/cultural influences, subject matter.
Technology	Computer programs, digital recorders etc.
Create drafts and plans	Narrative archs, mind maps, structure.
Appropriate notes and directions	Brief character profiles, setting, dramatic context, suggested moves/actions, camera angles, special effects.
Text	Draft material/final scripts for film/TV/stage, if music is written then the final draft must be presented on manuscript paper with appropriate notation, lyrics, parts where necessary.
Performance requirements	Highlighted/annotated final script.

Content	Additional information
Film, stage, radio scripts to conform to industry formats.	

### 3.1.3.8 Properties (including masks and puppets)

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Design and realise	A series of properties/masks/puppets, as appropriate.
Synopsis of the script/text	Identifying props, mask, puppet design briefs, as appropriate.
Designing sheets	Construction details, swatches of material, measurements, detail of colour, texture, type/style of puppet (rod, string, 'black light') type/style mask (half face, full face).
Organisation of the team	Identify those responsible for the making of props, masks, puppets, action plan, the hiring/sourcing of items where appropriate.
Technical demands of the performance	Understand how technical elements affect/enhance the use of props/masks/puppets in performance.
Supervision	Use of props, masks, puppets in performance.
Maintenance and care	Appropriate maintenance, care, storage and use of props, masks and puppets.

### 3.1.3.9 Public relations (including front of house, box office, marketing and publicity)

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Making decisions that affect the performance space and materials required	Seating plans, posters, flyers, tickets,
Carrying out risk assessments	Venue where performances are to take place, including performance areas, dressing rooms and Front of House

Content	Additional information
Publicity and marketing	Produce images/materials, posters, flyers, tickets, programmes, agreeing a budget for production of publicity/marketing materials, keeping accounts and record ticket sales.
Use appropriate equipment and technology	Create marketing/publicity materials and booking systems that are fit for purpose, operate systems and record outcomes.
Delegating responsibilities	As appropriate ushers, refreshment sales, box office staff, house manager; plan suitable uniform/dress code for front of house staff.
Arranging photo shoots and other publicity activities	Enhancing audience awareness, foyer displays, pre show concerts, advertising, promotional materials, after show Q and A sessions.
Demonstrating how technical and design elements can affect/enhance the production of publicity/marketing materials.	Designing posters, tickets, publicity materials, social media, trending.

### 3.1.3.10 Set design (including projected and moving images)

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Designing and creating a model box	Construct a model set to scale with furniture and movables.
Providing a synopsis of the script/text	Identify scene changes and essential requirements.
Designing a brief	Identify how the director's demands and consideration of the action are being met.
Designing sheets with construction details	Materials to be used, measurements, ground plans, colours, textures, stimulus materials, construction plans, costings.
Producing an action plan	Outline the demands of the building/ construction of the set, checking suitability for performance, fixing methods, positioning, selection of appropriate furniture and accessories, set changes, local regulations eg fire proofing.
Technical and design elements	Colour, light source, shadows, Rostra, steps, ramps, levels.

Content	Additional information
Maintenance	During and after striking the set, use appropriate materials and working practices to ensure health and safety issues are maintained.

### 3.1.3.11 Stage management

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Collaboration with the director	Outline themes/concepts of production.
Producing script/text	Lighting/sound cues, actors moves, production details including props, ground plans, setting instructions, running times, rehearsal reports and schedules, performance reports
Running the performance	Producing cue sheets, properties lists, call sheets, hiring/sourcing sheets, signing in sheets at performances, props table layout/check lists.
Production elements	Set, costume, properties, lists with allocated responsibilities.
Technical and design elements	Lighting, sound, wardrobe, special effects.
Setting and striking of set,	Props and furniture, identifies responsibilities, safe storage and maintenance after striking.
Maintenance of equipment	

### 3.1.3.12 Sound (including DJing)

Learners will be expected to know the theoretical content and be fully conversant in the knowledge and understanding of both the theory and skills of their chosen discipline. They will also be required to demonstrate and apply this knowledge and understanding in order to produce an effective performance.

A holistic view should be taken when assessing learners as the following list is not exhaustive.

Content	Additional information
Creation of sound	Produce and record sound effects, ambient sounds, music compilations for a given performance/project.
Organising equipment	Microphones, amplifiers, turntables, sampler, headphones.
Organising playback equipment	CD players, MP3 players, mini discs, understand the qualities of specific systems and select appropriately.

Content	Additional information
Organising venue/performance space	Sound desk, working environment.
Recording effects	Organising sound effects, sound mixes using a range of sound sources
Planning process	Organising cue sheets and running order with details of levels, special applications, music samples, extracts, running times, operational instructions
Annotating script/text	Detailing stand-by/go indicators for sound technicians
Operating equipment during performance	Ability to set up appropriate equipment and use it in context.
Operating of equipment in performance	Safe clearing/striking of equipment afterwards, safe and appropriate use of equipment in performance.

## 3.2 Unit 1: Unlocking creativity

This unit develops the knowledge and understanding of the creative skills necessary to devise an idea for a production. Learners will provide evidence of their learning and development of appropriate skills through the presentation of a portfolio of supporting evidence and a recorded pitch. This will be based on a brief provided by a current performing arts company/practitioner/performer, supported with vignettes from the proposed completed work.

Learners will be expected to produce:

- a portfolio of supporting evidence
- a presentation of their final pitch including supportive extracts.

In this unit learners will be assessed on:

- research
- idea development
- planning and budgeting
- presentation (skills and content).

With the learner, the teacher must select from a range of briefs which have been set by a number of practitioners/employers. The briefs will be available to download from [aqa.org.uk/3746](http://aqa.org.uk/3746). Practitioner/employer recordings will represent the scope of the sector/disciplines. Learners select one.

Learners must choose a minimum of **two** discipline areas, **one** from the performance list and **one** from the production list.

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## 3.2.1 Preparation

Learners will:

- make informed choices as they research and experience, through practical workshops, the range of skills required of those working in the performing arts which will develop knowledge and understanding of the industry as a whole
- carry out a series of skills audits to indicate their individual progress, identifying their particular strengths and areas for improvement (it's important that learners also identify how they plan to meet the challenge of improving specific skills and learn new ones)
- become aware of the different types of disciplines and roles within the performing arts and how to apply them in their own production ideas and performances
- identify their particular strengths and weaknesses and make informed choices as to what their role(s) might be in preparing the pitch and subsequent performance extract
- experience a range of practical workshops exploring appropriate skills from the selected disciplines available to them (the workshops should be designed to give learners a good working knowledge of the skills required of the chosen discipline areas and the demands of performing arts)
- be encouraged to attend/view performances produced by others including local and national theatre companies, small-scale touring and theatre in education companies, concert halls, arts and exhibition centres, art galleries, museums and cinemas (filmed or networked live performances that are available in cinemas, internet and DVDs are encouraged for dance, opera and drama from national theatre companies).

## 3.2.2 Evidence for assessment

Draw on the taught content as outlined in [Performance/production disciplines](#) (page 13) when considering appropriate programmes of learning.

### 3.2.2.1 Research

Learners will need to research the performing arts industries based on their selected brief and include in their evidence of knowledge and understanding.

Five key areas:

- productions
- performances
- operational/technical constraints
- resources required
- roles and responsibilities.

Links between the five key areas

- rehearsal techniques and practice methods
- risk assessment
- individual disciplines including skills and techniques
- appropriate historical research.

### 3.2.2.2 Idea development

Learners will need to create, based on their knowledge and understanding, an idea for their production and include the following in their evidence:

- information on the development of the pitch
- style and genre of the proposed production

- target audiences
- links to employer/practitioner brief
- key observations for idea development
- selection of appropriate material
- most effective ways of presenting ideas to others
- technical aspects of performance, selection of possible performance spaces/venues
- analysis and evaluation of effectiveness of the production idea.

### 3.2.2.3 Planning and budgeting

Learners will need to plan and budget for their production and include the following in their evidence:

- the pitch (including action planning and meeting deadlines, choice of job roles, timings)
- copyright and performing rights
- marketing and publicity, including social media
- budgeting (including forecasts, costs, ticket sales and venue hire: advertising).

### 3.2.2.4 Presentation (skills and content)

Learners will need to pitch their production to an audience and include the following in their evidence:

- presentation skills
- application of performance skills
- application of production skills
- communication of artistic/creative intent for their production idea, including:
  - mood(s)
  - meaning(s)
  - idea(s)
  - theme(s)
  - style/style fusion(s)
- design and technical skills to illustrate the production idea, including:
  - extracts
  - vignettes
  - storyboard.

## 3.2.3 The portfolio of supporting evidence

The portfolio will include evidence of the learner's research, idea development, planning and budgeting.

The portfolio should reflect each individual learner's approach to the employer/practitioner brief presented to them during the course of the unit and specific details given of the work carried out in preparation of the 'pitch' and supportive extracts.

The portfolio of supporting evidence will be made up of selected materials and notes created as part of the developing skills work and the preparation of the pitch and performance extracts. Learners should record their individual journey through the workshops, planning meetings, rehearsals, recording and presentation of the final 'pitch'. Learners should identify their strengths and areas for improvement and record the strategies that they employed to develop their production idea. Learners should avoid generalised statements and focus on giving specific examples of how they worked, developed and contributed to the process.

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It's important that the learner knows and understands the creative processes involved in preparing the work for this unit and be able to communicate these clearly.

Group evidence is not acceptable; all work must be clearly identifiable as the work of the individual learner.

### 3.2.3.1 Hand written, typed, audio, DVD

- Skills audits, identification of personal development.
- Identification of individual involvement in performances and planning.
- Specific skills explored by learner, strengths and areas for improvement.
- Reports of meeting, identifying specific outcomes/actions and individual responsibilities taken.
- Proposed budgeting, including equipment hire, venue hire, costume and props hire as appropriate.
- Rationale of the pitch and subsequent performance.

Maximum length for hand written or typed evidence should be no more than **20 pages (40 sides) of A4**. Extra pages will not be considered when marking the work.

Learners may choose to present their evidence audio-visually. Maximum length for audio and DVD evidence should be no more than **10 minutes**. Extra minutes will not be considered when marking the work.

If typed, learners should use a minimum font size of 12.

### 3.2.3.2 Appendices

These can include:

- design sheets
- photographs
- sketches
- ground plans
- cue sheets
- posters
- original annotated manuscripts
- story boards
- budget planning
- sheets and proposed costings
- health and safety considerations
- risk assessments.

Learners should not include any downloaded or photocopied material.

### 3.2.4 The 'pitch' and supporting extracts

Learners should work in small groups and work as a company to create a recorded 'pitch' of their production idea including supporting extracts in response to a brief. The pitch should not exceed **30 minutes** in length per group. When determining the length of the final pitch, schools and colleges should work on the guide of approximately **5 minutes** per learner.

Supporting extracts should not exceed **10 minutes** in total length and maximum pitch with supporting extracts must not exceed **40 minutes**.



Assessment of the pitch will focus on the individual learner's ability to demonstrate the practical activities including the application of:

- presentation skills
- performance skills and techniques
- production skills and techniques
- communication of artistic/creative intent for their production
- design and technical skills.

The group will need to assess relevant skills and think carefully about how they might use them to create a workable pitch that meets the demands of the brief and is suitable for the professional commissioner.

A group should be a minimum of **two** and a maximum of **five** learners.

Each group should present their initial proposals to the teacher whose role it is to advise learners as to the viability of their proposals. Having received feedback and advice each group should then develop their proposals through workshop practice and rehearsal. Learners should have the opportunity to work to camera and refine their presentation techniques as the final pitch will be delivered to camera and presented on DVD.

Learners should rehearse their particular 'pitch' including any appropriate practical extracts used to illustrate the 'pitch', allocating specific responsibilities to each member of the group. Each group will need to learn how to present their ideas to camera, using a range of relevant skills.

The presentation of the final pitch should include all members of the group. At the beginning of each recording learners should introduce themselves, stating their specific responsibilities in the planning and development of the pitch.

Having planned the pitch learners should select appropriate pieces (extracts, vignettes, storyboard) to include as illustrations of the group's intentions. Learners should be aware of the purpose of any extracts within the 'pitch'. These pieces should underpin the proposed ideas within the pitch and are not intended to be a final performance. These extracts should support the ideas expressed and be an integrated part of the pitch and include contributions from all members of the group.

**Learners are not expected to show any practical extract in its entirety as part of the assessment of this unit.**

Both the pitch and supporting practical extracts should be seen as an integrated piece of work, where learners can illustrate their ideas with practical examples from their chosen performing arts disciplines. However, learners should be selective in the type of material they select to include as the purpose of this unit is not to give a final performance, but to communicate artistic/creative intent including mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion.

This Unit would logically be taught prior to Unit 2. There are opportunities for learners to develop the synoptic knowledge required for assessment in Units 2 and 3. Schools and colleges should refer to section [Synoptic assessment](#) (page 68) for further information on synoptic delivery and assessment.

### 3.3 Unit 2: The production/performance

This unit offers learners the opportunity to build knowledge and understanding and explore production/performance in a creative yet structured form as both an individual and as a member of a group. The purpose throughout this unit is to build on the knowledge, disciplines and specific skills areas developed in Unit 1 and to work as a member of an ensemble creating a performance suitable for an audience. Learners will be expected to make informed choices about the disciplines and skills to be employed and should work collaboratively with others.

Learners will be expected to produce a final performance/production.

In this unit learners will be assessed on their application of their chosen discipline. Learners must choose **one** discipline from the list in [Performance/production disciplines](#) (page 13).

The final work will be taken from one of [The Briefs](#) (page 39) and can, if appropriate, be based on ideas generated in Unit 1. The final performance should not however be a repeat of work that was produced to support the ideas within the 'pitch'. Work in this unit should be fully developed to performance level and meet the demands of both the chosen brief and the chosen target audience.

With the learner, the teacher must select one of [The Briefs](#) (page 39). Work in this unit should be fully developed to performance level and meet the demands of both the chosen brief and the chosen target audience.

Learners should carry out self-assessment based on their individual contribution from time to time and set themselves targets, identifying specific responsibilities taken during the course of the creative process.

Whilst it is not a requirement for the teacher to direct the final performance, rehearsals and planning sessions should be supervised and advice given as appropriate.

This unit builds on the synoptic performing and technical knowledge developed as a result of completing Unit 1. It should be delivered either with or after Unit 1 so that learners can apply their learning and knowledge in ways which show they are able to make connections between the two units. Schools and colleges should refer to section [Synoptic assessment](#) (page 68) for further information on synoptic delivery and assessment.

In addition to the specific knowledge and understanding listed in [Performance/production disciplines](#) (page 13), learners will also be required to complete a logbook demonstrating how their knowledge and understanding has been applied to the various tasks. Learners will also be required to undertake three self-assessments during the course of this unit in addition to a plan for performance, the work created and an evaluation of the final work.

Learners will be provided with a logbook at the start of the process, to be completed and submitted as part of the final assessment for Unit 2. The logbook will contain **three** self-assessments which are to be completed at key points of the process:

- one at the beginning of the course
- one at the mid-point
- one prior to the final performance.

In addition to the content found in [Performance/production disciplines](#) (page 13), learners will be taught the following.

Content	Additional information
Knowledge and understanding of self-assessment	<ul style="list-style-type: none"><li>• Strengths/weaknesses.</li><li>• Target setting using SMART acronym.</li><li>• Areas for development.</li><li>• Course of action.</li></ul>
Knowledge and understanding of the chosen brief	What is the justification of choice based on: <ul style="list-style-type: none"><li>• range of skills available within the group (peer appraisal)</li><li>• resources</li><li>• specific features that appeal to the group/ individual and why.</li></ul>

Content	Additional information
Knowledge and understanding of individual roles and working in a team	<ul style="list-style-type: none"> <li>• Learners should understand their reasoning behind choosing a specific role, the advantages and appeal.</li> <li>• How to work as a team/ensemble member.</li> <li>• Learners should know and understand the principles and methods of teamworking to facilitate strong ensemble performance.</li> <li>• Learners should recognise the importance of leadership, responsibility and teamwork.</li> <li>• Learners should know about learner behaviour and how to manage behaviour and maintain discipline.</li> </ul>
Knowledge and understanding of working as a Performance Company	<ul style="list-style-type: none"> <li>• How to create a Performance Company.</li> <li>• Assessing strengths and weakness and areas for development.</li> <li>• Responsibilities.</li> <li>• Marketing/publicity.</li> </ul>
Knowledge and understanding of skill development	<p>Learners should know that skill acquisition and practice is an integral part of preparation for performance</p> <p>Learners should know the type of skills pertinent to the discipline to be undertaken.</p> <p>Learners should know and understand the basic ways that skill can be acquired and developed, and be able to select to meet the performer's needs:</p> <ul style="list-style-type: none"> <li>• correct techniques</li> <li>• effective practice routines</li> <li>• correct use of technical language.</li> </ul> <p>Learners should understand the need for guidance and feedback in order to consolidate learning and performance improvement.</p>
Knowledge and understanding of how to select materials	<p>Learners should know how to select and justify the most appropriate materials for the brief:</p> <ul style="list-style-type: none"> <li>• texts</li> <li>• original material</li> <li>• images</li> <li>• music.</li> </ul>

Content	Additional information
<p>Knowledge and understanding of the work in progress</p>	<p>Learners should understand what has been learned and utilised:</p> <ul style="list-style-type: none"> <li>• skills that have been employed and developed</li> <li>• identification of process and outcomes</li> <li>• target setting</li> <li>• meeting the demands of the brief.</li> </ul> <p>Performance/production values eg technical enhancements or performance techniques.</p>
<p>Knowledge and understanding of how to review the work</p>	<p>Learners should understand the importance of reviewing the work as the brief develops:</p> <ul style="list-style-type: none"> <li>• participation in meetings</li> <li>• rehearsals</li> <li>• recording of key issues/problems and how to resolve them</li> <li>• how to compromise – the selection and editing of material</li> <li>• time management and how to work to a specific time schedule</li> <li>• performance running times</li> <li>• contribution of self and others.</li> </ul>
<p>Knowledge and understanding of preparing for the final performance</p>	<p>Learners should know and understand the various ingredients of a final performance and what needs to be facilitated:</p> <ul style="list-style-type: none"> <li>• technical demands, eg LX, FX, special effects</li> <li>• Health and Safety of performance area and venue and knowledge of relevant local regulations eg fire</li> <li>• audience management</li> <li>• marketing and publicity</li> <li>• Health and Safety</li> <li>• costume</li> <li>• stage management</li> <li>• contribution of self and others.</li> </ul>

Content	Additional information
<p>Knowledge and understanding of how to effectively evaluate a performance and feedback</p>	<p>Learners should be able to evaluate their own performance and that of others.</p> <p>Learners should be able to evaluate themselves based on:</p> <ul style="list-style-type: none"> <li>• contribution to performance</li> <li>• effectiveness of individual contribution.</li> </ul> <p>Learners should understand areas for development, what has been learnt and how to apply it in the future.</p> <p>Learners should provide feedback to performers, and know the following types of (verbal and non-verbal) feedback:</p> <ul style="list-style-type: none"> <li>• positive/negative</li> <li>• knowledge of performance.</li> </ul> <p>Learners should be able to give, as appropriate to performer need, the following types of guidance:</p> <ul style="list-style-type: none"> <li>• visual (seeing)</li> <li>• verbal (hearing)</li> <li>• manual (assist movement – physical)</li> <li>• technical (use of equipment/objects/aids).</li> </ul> <p>Learners should be able to suggest additional or alternative methods to improve performance.</p>

### 3.3.1 The performance requirements

Learners will work in groups of **2 to 10 maximum**, nominate the specific performance or production discipline in which they wish to be assessed, and give details of their contribution to the final performance on the forms provided.

Where learners choose to be assessed on skills from the production list they will record a short presentation of their work. This should include any artefacts, costumes, designs, demonstrations of the safe use of specific equipment and appropriate considerations made when working within their chosen skills area.

Where learners choose to present film as their assessed discipline, the film should include a short introduction by the film maker. The film might be based on the performance given by the group but may differ in presentation due to the film making process. It is important that schools provide a separate recording of the original performance for the assessment of others involved in the performance.

Where individuals are presenting a production discipline a time of **5 to 10 minutes maximum** should be observed when recording the work for assessment. This work will be recorded separately and will not be included in the time allocated to the work of those presenting performance disciplines.

Performances should include an appearance of **10 minutes maximum** per performer. The final performance is a group piece and not a string of individual performances. Performance groups of 2

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should work to a **maximum** total time of **15 minutes** and larger groups of 10 a **maximum** of **45 minutes**.

Work that exceeds the suggested guidance will not be viewed by moderators. All learners involved in the performance should appear and make a significant contribution to the final work within the time allocation to maximise the possible marks to be awarded.

Learners must identify themselves and indicate their designated roles/responsibilities within the performance. Where individual learners have opted to present a production discipline for assessment these will be recorded separately. For further advice and detail on recording learners' work, visit [aqa.org.uk/3746](http://aqa.org.uk/3746)

### 3.3.2 Preparation

To complete this unit learners will need to have access to a range of appropriate equipment and materials. Time should be allocated to enable the effective supervised use of lighting and sound equipment, for example. Computers may well be required for those writing original material and appropriate instruments should be made available if live music is to form part of the performance. Where resources are limited learners should understand the restrictions that this may impose and plan their work accordingly. This is important when considering performance spaces and venues for the finished work.

Learners should utilise the knowledge and skills gained from Unit 1 in order to consider the use of suitable material when creating the performance including:

- published script/text, music
- poetry and prose
- range of music, classical, rock, pop, dance
- works of art
- appropriate research, historical references for costume, set, properties, styles of performance
- work of others, performers, directors, choreographers, designers
- performance media, film, television, radio.

Learners must consider the following aspects of their work:

- the discipline selected by each learner of the group that best demonstrates their knowledge and skills and gives due consideration to the strengths and weaknesses of the group
- their function as a member of the ensemble and take responsibility for different aspects of production as necessary
- planning meetings, setting targets and deadlines, teamwork
- production meetings to produce possible ideas, sources/suitability of material and style/genre
- performance location/space/venue
- design and technical aspects
- appropriate rehearsals including dress and technical rehearsals prior to the final performances
- readiness to explore a range of skills areas to achieve the most effective performance
- available resources, existing equipment, costume, scenery, rostra, lighting, sound systems, cameras
- health and safety procedures.

### 3.3.3 Evidence for assessment

Learners will provide a completed logbook which must include:

- plan for performance
- identification of a specific brief.

The logbook will contain a rationale which will effectively become the plan for performance. This must include:

- identification of a specific brief with a short outline of the work in development
- the learner's chosen role within the performance and their company members and roles
- details of materials/texts/styles and genres with justification for inclusion in the final performance
- significant stages in the process that influenced the final performances
- individual examples of knowledge and understanding and how these were applied in rehearsal (learners should refer back to [Performance/production disciplines](#) (page 13) for areas to be considered)
- references to the self-assessment carried out throughout the process
- evaluation of the performance with specific reference to the individual learner's contribution to the final piece of work.

#### 3.3.3.1 Performance

Learners will select one discipline from a range of performance skills. See [Performance/production disciplines](#) (page 13).

When learners are choosing their performance disciplines they will need to consider and include in their evidence knowledge and understanding of:

- rehearsal and refinement
- roles and responsibilities
- demands of the brief
- skills and techniques during the performance.

#### 3.3.3.2 Production

Learners will select one discipline from a range of production skills. See [Performance/production disciplines](#) (page 13).

When learners are choosing their production disciplines they will need to consider and include in their evidence:

- preparation, rehearsal and refinement
- production process
- demands of the brief
- skills and techniques during the performance.

### 3.3.4 The briefs

Learners are required to choose one of the following briefs as a starting point for the final group performance to be presented for assessment.

Each learner should complete a logbook detailing their contribution, including a plan for performance, details of the roles performed and the chosen discipline to be assessed. The logbook will identify areas of knowledge and understanding relevant to each learner's development during the course of the unit.

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### 3.3.4.1 Brief one (The best of British)

Create a performance company that works as an ensemble showcasing a range of performing art disciplines. The ensemble will prepare to perform as part of an International Arts Festival celebrating music, drama and dance from different cultures that have shaped the art forms that are available in the UK today.

The theme of the performance is 'The best of British' and is expected to present a range of performing arts disciplines. You will need to consider the suitability of material and ensure that the overall performance is appropriate for a target audience of teenagers through to senior citizens. The proposed venue for the performance is a local arts centre/theatre.

The final work should reflect the different styles and genres that the performing arts represent and how both performing and production skills work together to enhance the audience's experience.

You will need to rehearse the work and carry out dress and technical rehearsals prior to the final performance(s).

### 3.3.4.2 Brief two (Once upon a time)

Create a company to work as an ensemble and present a performance that brings together a range of performance and production skills that will engage a target audience of young children. The proposed venue(s) for the performance(s) are local primary school halls.

The finished performance will take place as part of a local Literary Festival that has been developed to encourage young people to explore the wonderful world of literature. The theme of the performance is 'Once upon a time' and should take inspiration from a range of literary sources.

You will need to consider a range of ideas and choose the one best suited to the skills and experience that your company can offer. The final work should reflect the different styles and genres that the performing arts represent and should demonstrate how performance and production skills work together to enhance the experience of the performance.

You will need to rehearse the work and carry out dress and technical rehearsals prior to the final performance(s).

### 3.3.4.3 Brief three (Portrait of a distant land)

Create a performance company to work as an ensemble and explore the performance possibilities when a range of performing and production skills are brought together. Your company will work together to devise a performance to be presented at a Summer Open Air Festival celebrating local history, myths, legends and folklore. Your company will need to research local stories and events before making your final choices of material to be included.

The theme of the festival is 'Portrait of a distant land' and the target audience is the whole community. The proposed location for the performance is a local park with a portable stage, lighting and sound rig.

You will need to consider a range of possible ideas and choose the one that best fits your company.

The final performance should demonstrate how different performing and production skills work together to enhance the overall experience for both performers and audiences.

You will need to rehearse the work and carry out dress and technical rehearsals prior to the final performance(s).



#### 3.3.4.4 Brief four (Dream, explore and discover)

Create a production company that will work as an ensemble, exploring the range of possibilities that happen when performing and production skills are brought together. Your company will develop an original work entitled 'Dream, explore and discover'. The purpose of the project is to build awareness and encourage young people and adults alike to support the live performance.

You should employ a range of performing and production skills in an imaginative and original way and choose appropriate material, styles and genres for the final work.

The proposed venue/location for the finished work is a local community centre or site-specific venues ranging from school halls to shopping centres. Your company will need to consider the best venue/location for your work and plan accordingly.

You will need to consider a range of possible ideas and choose the one that best fits your company.

The final performance should demonstrate how different performing and production skills work together to enhance the overall experience for both performers and audiences.

You will need to rehearse the work and carry out dress and technical rehearsals prior to the final performance(s).

#### 3.3.4.5 Brief five (inform, educate and entertain)

This can be taken from any performance idea (ie school play, dance, musical or seasonal performance) and will allow flexibility for learners to work to their individual strengths, selecting their own material as they create their own brief. If appropriate the performance can be based on an idea generated in Unit 1. The final performance should not however be a mere repeat of work that was produced to support the ideas within the 'pitch'.

When planning the final work you should create work that will inform, educate and entertain.

You must consider the style and genre of your work and how the different performance and production elements that you have chosen work together to enhance the final work.

You will need to rehearse the work and carry out dress and technical rehearsals prior to the final performance(s).

The final work should be created for a target audience of your own choice.

#### 3.3.5 Performance venue/location and recording work for moderation

Whilst it is desirable to plan to perform for specific venues and locations as suggested in the briefs, there may be occasions when these have to change due to unforeseen circumstances, eg when recording the performance for moderation it may not be possible to work in the open air or in dimly-lit settings as the light quality can affect the recording that is viewed by the moderator.

Where there is any doubt as to the possible quality of the finished recording, steps should be taken to re-locate and recreate the setting as closely as possible to the original and adjust lighting appropriately to enable a clear impression of individual performances to be seen.

### 3.4 Unit 3: The performing arts experience

Learners will be required to reflect on the learning experiences they have encountered throughout Unit 1 and Unit 2. They will be assessed on their knowledge and understanding of key areas of

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performing arts and also on how they have applied this knowledge with understanding to their own work. They will also be required to analyse and evaluate approaches to production and simulated briefs.

This unit draws on work that has been carried out across all the units of the award. The synoptic nature of this written paper allows learners to respond to a range of questions designed to assess their understanding of the performing arts. This requires learners to demonstrate that they can identify and use effectively, in an integrated way, an appropriate selection of skills, techniques, concepts, theories, and knowledge from across their whole course of study, which are relevant to a key task.

This unit could be taught concurrently with Units 1 and 2, with opportunities for learners to demonstrate synoptic knowledge and skills that will benefit the assessment of this unit.

It is an important part of the award that learners understand how the range of disciplines, skills, research, performances and presentation work that they have been involved in work together to achieve success. Learners will also need to consider the wider opportunities that the performing arts afford the individual and how the industry works and understand that this cannot happen in isolation. The nature of the performing arts is important to understand how performances affect audiences and can highlight aspects of our social and cultural lives.

Learners will be expected to explore not only employment possibilities within the performing arts but also the place of our industry in the wider economy. The range of jobs available to individuals within the performing arts industry not only involves performers in drama, dance and music but also technicians, designers, film makers, writers, composers, graphic artists, radio and recording artists, DJs, installation artists and community arts facilitators.

Learners should look at the work of both independent and subsidised companies working within the industry and consider how their organisation impacts on the performances that they provide. Learners should carry out research on at least one performing arts organisation and consider its programming, business plans, employment processes such as interview or audition, marketing, publicity, target audiences and the products and services they provide. Learners should also consider the impact of social media in the promotion and development of performing arts products.

In preparing for this unit learners will need to consider aspects of the work carried out in other units, referring to the practical application of knowledge understanding and skills and how both performance and production disciplines combine to achieve success. Learners will relate the research that was carried out when preparing work for either performance or presentation to the demands of the performing arts profession. Learners should refer to the [Performance/production disciplines](#) (page 13) as these will provide a working framework for elements of the areas to be assessed on the written paper.

### 3.4.1 Core content

By investigating the following areas in this section, learners will develop the underpinning knowledge and understanding required of the written paper. This unit could be delivered concurrently with units 1 and 2 to provide elements of synoptic delivery and assessment.

#### 3.4.1.1 Roles and responsibilities within the performing arts industry

- A general understanding of production roles across a range of performing arts companies including performer, director, choreographer, film maker, stage manager, designer, technician, front of house, public relations.
- Understanding of how these roles inter-relate and work together to enhance performance.
- Job roles.
- Employment potential.

- Recruiting processes, auditions, interviews, show-reels, demo recordings (CD), CVs, websites.
- Contracts: permanent, part-time, fixed term, freelance.
- Specific duties/responsibilities.
- Working as a company/ensemble.
- Communication between company/ensemble members.

### 3.4.1.2 The role of performing arts in society

- An understanding of how the performing arts industry can bring economic and social benefits to a range of communities.
- How the performing arts might be used as a means of exploring social issues.
- Social impact on performing arts.
- Shaping performances in response to social events and ideas.
- Performing arts' contribution to wider society, its ability to inform, educate and entertain.
- Organisations funding social projects, arts council, local organisations/councils.

### 3.4.1.3 Approaches to rehearsal

- Understanding the way professional companies approach rehearsals and the development of creative work.
- Exploring specific styles and approaches through the study of key practitioners or companies, see [Suggested performing arts companies](#) (page 46).
- Dynamics of the stage/performance area.
- Mood and atmosphere.
- Divisions of the stage/performance space.
- Working practices, organising the rehearsal room.
- Understand the process of bringing a performance to an audience, rehearsal, technical rehearsals, dress rehearsals, preview performances, performance runs.
- Technical terms, wings, fly tower (flies), stage dock, orchestra pit, Tabs, LX, FX, The Book, SM, ASM.
- Different performance spaces, proscenium, thrust, round, traverse, promenade, site specific, arena.
- Influence of key practitioners in chosen disciplines eg actors, dancers, musicians, directors, choreographers, film makers, technicians.
- Observe performances by professional companies.
- Research styles and genres of performance.
- Approaches to text/musical scores.
- Devising/improvisation processes.
- Understanding of how performing arts works as an inter-disciplinary process.
- Evaluating work carried out by self and others.

### 3.4.1.4 Working as a deviser, performer, director, practitioner and facilitator

- Understand how scripts/screenplays/texts are presented.
- How to complete appropriate notation during rehearsal.
- How skills are developed through practice, reflection and the application of relevant research and theory.
- How productions are scheduled and managed, an ability to use relevant work related language.
- Storyboards/shooting scripts.

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- Musical scores/libretti.
  - Play/film scripts.
  - Creating the 'book' for chosen performance discipline.
  - Theory into practice, selection of material, meeting the demands of an audience.
  - Evaluation of the work of self and others, including professional performers.
  - Research development of chosen discipline(s).
  - Constraints, budget, funding, location, commissioning groups.
  - Appropriate use of technical language within chosen discipline.
  - Production schedules, managing a performance.
  - Workshop/rehearsal.

#### 3.4.1.5 Marketing and public relations

- How productions are marketed and advertised.
- The semiotics of advertising and promotion.
- Market research.
- Social media, advertising, trending.
- Advertising, TV, trailers, billboards, posters, teaser campaigns, radio interviews/ advertisements.
- Promo events, TV interviews, arts festivals.
- Flash mob events.
- Photoshoots.
- Audience demographics.
- Front of house, customer care.
- Box office responsibilities.
- Merchandising.
- Programming.
- Sales, budgeting, pricing policy, marketing mix.

#### 3.4.1.6 Health and safety

- The requirements for health and safety for both performers and audiences in a range of venues.
- How to conduct a risk assessment.
- Local regulations, fire inspections.
- Venue-specific considerations regarding audience numbers, access and safety.
- Emergency contacts.
- Audience management.
- Security regulations.
- Basic venue requirements.
- Front of House facilities, amenities.
- Working practices performance areas.
- Working practices backstage.
- Working with specialist equipment.
- Maintenance of specialist equipment, lighting, sound, pyrotechnics.
- Risk assessments.

### 3.4.1.7 Design and technical elements

- How to mark up a script/text with technical cues.
- How to create cue sheets.
- How to draw up a stage plan.
- How technical theatre and design can enhance productions.
- Identification of specific equipment.
- Use and understanding of appropriate software.
- Shooting scripts, storyboards, plays musical scores, libretti.
- Stage manager's notation.
- Technical cue sheets, lighting, sound, special effects, props lists.
- Setting out a props table.
- Set design/stage plans.
- Understanding of how lighting, sound and design elements work to enhance performance.
- Constraints on design, venue, performance space, available specialist equipment.
- Use of colour, light and shade.
- Creation of mood and atmosphere through design elements.

### 3.4.1.8 Reviewing performance

How professional reviewers construct reviews of a range of performing arts activities:

- newspapers, magazines, arts journals
- reviewing of performances seen throughout the course
- use of technical language
- arts review TV programs.

### 3.4.1.9 Performing arts industry

How the performing arts industry works:

- business planning
- sponsorship, National Arts Council, regional Arts Boards (in England), local authorities, businesses, National Lottery, charitable trusts and foundations
- budgeting
- professional bodies, unions and performing organisations
- management structures, theatre companies, small scale touring companies, arts centres, galleries and museums
- range of products
- performing rights legislation, royalties
- how products are financed
- how decisions about programming are made
- for profit, not-for-profit organisations
- range of venues, receiving houses, repertory theatres, arts centres, touring companies, cinemas, galleries and museums.

### 3.4.1.10 Work in the performing arts and research aspects

- Different types of performing arts: the organisations/businesses and how they operate, the range of products they produce, how products are financed and marketed and how decisions about programming are made.
- Different venues: theatres, concert halls, cinemas, arts centres, large events venues, community-based venue/spaces used for performance.
- Funding: awareness of funding organisations such as national arts councils, regional arts boards in England, local authorities, business sponsorship, National Lottery, charitable trusts.
- Professional bodies: awareness of professional bodies, unions and associations including EQUITY (the actors union), BECTU (the technical, media and entertainments union), BAPAM (British Association for Performing Arts Medicine), MU (Musicians Union), NATKE (National Association of Theatrical and Kino Employees).
- Training opportunities: professional drama/dance schools, film and television schools, university courses.

### 3.4.2 Suggested performing arts companies

Whilst learners will not be asked to comment on the specific styles adopted by a particular practitioner or company, learners should be aware of how such individuals may have influenced their own contribution to performing arts and the work of other learners, as responses to questions may require them to refer to any relevant exploration they might have undertaken throughout the award.

Learners should be encouraged to experience the work of professional companies and individuals either by visiting live performances or by watching on film significant performances or productions.

Where learners are asked to review the performance of others they will need to consider both the technical aspects of performance and the overall effectiveness of the work in engaging the audience and how successful the performance was in presenting the work.

This list is not definitive as specific local companies, small scale touring theatres in education companies and commissioning groups such as local authorities and organisations have not been included.

Performing company	Style/genre
Royal Ballet	Classical and contemporary ballet.
Rambert	Contemporary ballet/dance.
Forkbeard Fantasy	Physical theatre, multimedia.
Frantic Assembly	Physical theatre.
Graeae Theatre Company	Performers with disability.
Handsprung Puppet Company	Puppetry.
Headlong Theatre Company	Ensemble theatre.
Kneehigh Theatre	Multidisciplined, storytelling, physical theatre.
Northern Broadside theatre	Classical theatre, Shakespeare with Northern accents.
Propeller	All-male theatre company.
Shared Experience Theatre	Expressionism.

Performing company	Style/genre
Talawa Theatre	Black-led company.
Tamasha	Multicultural British Asian.
Theatre Alibi	Storytelling.
Unicorn Theatre	Children's theatre.
Matthew Bourne New Adventures	Original contemporary and re-imagined classical dance.
Cirque du Soleil	Fusion of circus, music, mask and storytelling.
Welsh National Opera	Touring opera company, classic and contemporary repertoire.

Learners should also consider the work of regional repertory theatres and major national touring companies. The work of The National Theatre and Royal Shakespeare Company is also accessible through the National Theatre Live transmissions to local cinemas. The work of producing companies like The Really Useful Company and Bill Kenwright will also offer learners a range of professional productions for consideration.





# 4 Scheme of assessment

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Find past papers and mark schemes, and specimen papers for new courses, on our website at [aqa.org.uk/pastpapers](http://aqa.org.uk/pastpapers)

This specification is designed to be taken over two years but can also be taken in one.

In order to achieve the qualification, learners must complete all assessments by the end of the course.

Awarding for this specification is available for the first time in May/June 2019 and then every May/June for the life of the specification.

All materials are available in English only.

## 4.1 Aims and learning outcomes

Courses based on this specification will develop knowledge of the subject and encourage learners to:

- work effectively both as an individual and as part of an ensemble
- effectively plan and implement their skills development through rehearsal and development workshops
- develop their ability to analyse and evaluate a range of experiences, including their own work and that of others
- research aspects of the performing arts industry and understand how production and performing elements work together
- develop a range of specific skills through practical workshops
- understand the benefits of health, fitness and wellbeing including vocal and physical health
- perform effectively in a range of live and recorded performances
- work collaboratively to realise, develop and communicate a range of ideas to an audience
- develop knowledge, understanding, skills and values to develop and maintain their performance in both performing and production disciplines
- understand the socio-cultural benefits and influences of the performing arts
- understand the economic constraints and benefits within the performing arts including working to a budget and employment contracts
- research potential career pathways within the performing arts industry including professional training programmes and employment potential
- develop an awareness and understanding of the roles and processes involved in the creation of performances by a performing arts company
- experience a range of performances, styles and genres including theatre, film, radio, dance and music concerts
- review and evaluate both professional and amateur live performances
- be inspired, motivated and challenged, to enable them to make informed decisions when selecting material for performance
- understand and apply safe working practices across the performing arts disciplines
- explore a range of stimuli, including written text, musical scores and libretti, works of art, film and recorded music

- understand the technical demands of specialist equipment including lighting, sound and film cameras and editing programmes
- understand how developments in technology have enhanced work within the performing arts
- research and build a bank of knowledge relating to the performing arts that informs, educates and entertains
- develop knowledge of local and national organisations related to the performing arts including funding agencies, venues and performance companies.

## 4.2 Assessment objectives

- AO1: Demonstrate knowledge and understanding of the content.
- AO2: Demonstrate skills by applying knowledge and understanding to practical activities.
- AO3: Analyse and evaluate performance, data and information and draw conclusions.

### 4.2.1 Assessment objective weightings for Level 1/2 Technical Award in Performing Arts

Assessment objectives (AOs)	Unit weighting (approx %)			Overall weighting (approx %)
	Unit 1	Unit 2	Unit 3	
AO1	0	0	22	22
AO2	25	30	0	55
AO3	5	0	18	23
Overall weighting of units	30	30	40	100

## 4.3 Marking criteria for internal assessment

Assessments in Units 1 and 2 are marked by teachers using the assessment criteria tables provided.

The assessment criteria must be applied to the assessment of learners' work. Each table indicates the levels of attainment that would be expected for the award of marks in the ranges shown. Further guidance on how to apply the assessment criteria to a learner's work can be found in [Internal assessment administration](#) (page 73).

You're required to provide a mark for each of the assessment criteria and complete a Candidate Record Form (CRF) for each learner.

The CRF is also an opportunity to provide supporting information that will help the moderator confirm the correct mark.

### 4.3.1 Internal assessment Unit 1

Area of assessment	Location of evidence	Maximum mark
Research	Portfolio of supporting evidence	10
Idea development	Portfolio of supporting evidence	10

Area of assessment	Location of evidence	Maximum mark
Planning and budgeting	Portfolio of supporting evidence	10
Presentation (skills and content)	Pitch presentation	25
Transferable skills	Pitch presentation	5
<b>Total</b>		<b>60</b>

#### 4.3.1.1 Research (A02) (10 marks)

Mark	Description
9–10	<p>A complete and analytical plan of research and exploration covering the initial workshop phase and the preparation for the pitch. This is structured in a very logical manner with highly defined purpose and intention. Pertinent knowledge and understanding is evident.</p> <p>The plan includes relevant details for all five key areas:</p> <ul style="list-style-type: none"> <li>• production</li> <li>• performance</li> <li>• operational/technical constraints</li> <li>• resources required</li> <li>• roles and responsibilities.</li> </ul> <p>Links between the five key areas are clearly identified.</p> <p>Risks and mitigations are identified.</p>

Mark	Description
7–8	<p>A complete plan of research and exploration covering the initial workshop phase and the preparation for the pitch. This is structured in a logical manner with very well defined purpose. Knowledge and understanding is thorough and clearly evident.</p> <p>The research includes relevant details for all key areas:</p> <ul style="list-style-type: none"> <li>• production</li> <li>• performance</li> <li>• operational/technical constraints</li> <li>• resources required</li> <li>• roles and responsibilities.</li> </ul> <p>Links between the areas are present, but not developed.</p> <p>Risks might be identified, with some attempt at mitigations.</p>
5–6	<p>Relevant points are identified during both the initial workshop phase and in preparation for the pitch. The purpose is clear and well defined.</p> <p>Knowledge and understanding is competent. Points are grouped by key area, with basic sequencing across all areas.</p> <p>Most of the relevant research is present. Some areas are researched in detail, whilst others are not.</p>
3–4	<p>Relevant points are identified during the initial workshop phase and in preparation for the pitch with some basic account given of their relevance.</p> <p>Knowledge and understanding is relevant. Points are grouped by key idea and there is some sequencing within key areas.</p> <p>Some of the relevant research is present.</p>
1–2	<p>Fragmented points are identified during the initial workshop phase and in preparation for the pitch with a very limited account given of their relevance.</p> <p>Some knowledge and understanding, but not fully developed. There is no attempt at logical structuring.</p>

Mark	Description
0	Insufficient evidence has been provided for a mark to be awarded.

#### 4.3.1.2 Idea development (A03) (10 marks)

Mark	Description
9–10	<p>The learner can give a comprehensive statement about the creative intention of the idea.</p> <p>The learner demonstrates, using knowledge, understanding, evidence and argument, that the idea is fit for purpose.</p> <p>Clear links are made between the purpose and key identified elements/aspects of the idea.</p> <p>The learner offers a reasoned judgement, using knowledge and understanding about their idea, based on clear and coherent observations.</p> <p>The learner identifies and selects relevant evidence, interpreting it in order to make judgement on what could have been improved on, referencing personal effectiveness and achievement.</p>
7–8	<p>The learner can give a detailed statement based on knowledge and understanding about the creative intention of the idea.</p> <p>The learner demonstrates using argument that the idea is fit for purpose.</p> <p>Some links are made between the purpose and identified elements/aspects of the idea, but these may not be key elements.</p> <p>The learner will offer a comprehensive analysis of how all processes involved contributed to the overall success of the idea.</p> <p>The learner identifies and selects some relevant evidence, interpreting it in order to make judgement on what could have been improved on, referencing personal effectiveness and achievement.</p>

Mark	Description
5–6	<p>The learner can give a clear statement about the creative intention of the idea.</p> <p>The learner identifies a range of points relevant to the idea's fitness for purpose and sets out those points in detail.</p> <p>Links are made between the points and the purpose of the idea, but these are undeveloped.</p> <p>The learner will offer some analysis on the processes and skills utilised and how this affected the idea.</p> <p>The learner identifies and selects limited, relevant evidence, interpreting it in order to make judgement on what could have been improved on, referencing personal effectiveness and achievement.</p>
3–4	<p>The learner can give a basic statement about the creative intention of the idea based on knowledge and understanding but is not always fully developed.</p> <p>A number of points which are relevant to the idea's fitness for purpose are asserted, but clear links between those assertions and the purpose are not made.</p> <p>The quality of the idea is sufficient though there are very few links made between the points and the purpose of the idea.</p> <p>The learner will offer basic analysis on the processes and/or skills utilised and how this affected the idea.</p> <p>A judgement is made and reasons are given in support of that judgement, but those reasons are limited in scope.</p>

Mark	Description
1–2	<p>The learner is unclear about the creative intention of the idea and knowledge and understanding is limited.</p> <p>Some general points might be asserted about the idea, but without development or supporting evidence.</p> <p>The quality of the idea is basic with no links made between the points and the purpose of the idea.</p> <p>The learner will offer very limited evidence of the processes and/or skills utilised with little or no awareness of how this affected the idea.</p> <p>A judgement is asserted and some relevant points might be made, but there is no clear link between the idea and the judgement.</p>
0	Insufficient evidence is provided for a mark to be awarded.

#### 4.3.1.3 Planning and budgeting (A02) (10 marks)

Mark	Description
9–10	Clear evidence that the student has selected and deployed the relevant planning and budgeting skills to complete the task and can give a detailed account of why those skills were relevant based on pertinent knowledge and understanding.
7–8	The learner gives a reasoned selection of relevant planning and budgeting skills. S/he deploys those skills effectively to complete the task. S/he can give an account of why those skills were relevant based on thorough knowledge and understanding.
5–6	The learner selects relevant planning and budgeting skills. S/he deploys those skills in appropriate ways based on competent knowledge and understanding.
3–4	The learner identifies the relevant planning and budgeting skills and puts some of them into practice, with variable success. Knowledge and understanding is relevant but not always developed.

Mark	Description
1–2	The learner identifies a small number of the relevant planning and budgeting skills and attempts to put those skills into practice. Knowledge and understanding is limited.
0	Insufficient evidence is provided for a mark to be awarded.

#### 4.3.1.4 Presentation: skills and content (A02) (25 marks)

Mark	Description
21–25	<p>Learners show an exceptional ability to apply skills with focused and pertinent knowledge and understanding during the presentation.</p> <p>The work is very well rehearsed with a good understanding of how skills are applied to the pitch and realised practically exhibiting a good level of control in a polished presentation.</p> <p>Roles and responsibilities are carried out exceptionally with due consideration of the task. Learners will select appropriate skills and techniques and apply them with imagination and flair.</p>
16–20	<p>Learners show a highly developed ability to apply skills with focused and thorough knowledge and understanding during the presentation.</p> <p>The work is very well rehearsed with a good understanding of how skills are applied to the pitch and realised practically exhibiting a good level of expression and control in a polished presentation.</p> <p>Roles and responsibilities are carried out effectively and show a highly developed application of appropriate skills in performance.</p>



Mark	Description
11–15	<p>Learners show secure ability to apply skills with competent knowledge and understanding during the presentation.</p> <p>The work is confidently rehearsed and demonstrates a secure understanding of skills and presentational techniques with clear application and control.</p> <p>Roles and responsibilities are carried out and show a secure application of skill in performance.</p>
6–10	<p>Learners show moderate ability to apply skills with relevant knowledge and understanding during the presentation.</p> <p>The work is rehearsed and demonstrates some understanding of skills and presentational techniques with some application and control.</p> <p>Roles and responsibilities are carried out and show a moderate application of skill in performance.</p>
1–5	<p>Learners show a limited ability to apply skills with some knowledge and understanding during the presentation.</p> <p>The work is fragmented and shows a very limited application of skills and presentational techniques.</p> <p>Roles and responsibilities are carried out but are very limited.</p>
0	Insufficient evidence is provided for a mark to be awarded.

#### 4.3.1.5 Transferable skill: communication (A02) (5 marks)

Mark	Description
5	Communication with group is exceptional and enables an outstanding performance to take place.
4	Communication with group is advanced and enables a smooth and effective performance to take place.
3	Communication with group is secure and enables the group to perform with confidence.

Mark	Description
2	Communication with group is sufficient to enable the group to work together.
1	Communication with the group is limited and therefore self-limiting.
0	Insufficient evidence is provided for a mark to be awarded.

## 4.3.2 Internal assessment Unit 2

### 4.3.2.1 The performance assessment criteria

#### Performance: rehearsal and refinement (A02) (10 marks)

Mark	Description
9–10	The work is well rehearsed, refined and polished. The learner has developed to an exceptional level, demonstrating excellent control of the material and the ability to explore a range of performance techniques. An exceptional ability to work as part of an ensemble is clearly evident. A pertinent level of knowledge and understanding of both process and performance is evident.
7–8	The work is rehearsed and polished. The learner is committed and the performance skills employed show expertise and control. A highly developed level of knowledge and understanding of performance is evident and the ability to work effectively within the ensemble is advanced.
5–6	The work is rehearsed and secure. The learner works with confidence and the skills employed in the performance are appropriate and confident. The performance is secure and fits well into the ensemble. A reliable performer with competent levels of knowledge and understanding.
3–4	The work is rehearsed and meets the demands of the brief with sufficient practical application of skills in performance. There is evidence of ensemble playing and an ability to deliver the basic demands of the final performance. Knowledge and understanding is relevant to the task.

Mark	Description
1–2	The work is often under rehearsed and lacks focus. Work touches on the demands of the brief but is inconsistent. There is some knowledge and understanding but not fully developed.
0	Insufficient evidence is provided for a mark to be awarded.

### Performance: roles and responsibilities (A02) (10 marks)

Mark	Description
9–10	Roles and responsibilities are exceptional and carried out with due consideration of the task or brief. Learners will select appropriate performance skills and techniques and apply them with imagination and flair. Work is outstanding and has an excellent sense of the performer audience relationship. Knowledge and understanding is at an exceptional level.
7–8	Roles and responsibilities are carried out effectively and show a highly developed application of appropriately polished performance skills. Work is consistently focused and has an advanced sense of the performer audience relationship. Knowledge and understanding is thorough and clearly evident.
5–6	Roles and responsibilities are carried out and show a secure application. A range of relevant skills are evident and are secure in performance. Work has confidence and makes a valid contribution to the performance. Knowledge and understanding is competent.
3–4	Roles and responsibilities are carried out and show a moderate level of application in performance. Sufficient skill evident to meet the demands of the performance. Knowledge and understanding is relevant.
1–2	Roles and responsibilities are carried out but are very limited and lacking focus in performance. There is some knowledge and understanding relevant.
0	Insufficient evidence is provided for a mark to be awarded.

**Performance: demands of the brief (A02) (10 marks)**

Mark	Description
9–10	Work is of exceptional quality and meets all the demands of the brief. Knowledge and understanding of how different performance elements work together is outstanding.
7–8	Work is detailed and accurate. Knowledge and understanding is thorough. The demands of the brief are clearly understood. A highly developed sense of how different skills can enhance a performance.
5–6	Work is realised with accuracy and the demands of the brief are clearly evident. Material is appropriate, secure and well-considered. There is a competent level of knowledge and understanding evident.
3–4	Work meets the requirements of the brief and is sufficiently accurate but with some limited development of material. Knowledge and understanding is relevant but in need of further development.
1–2	Work meets the basic requirements of the brief but is inconsistent and lacks focus. There is some knowledge and understanding, but not fully developed.
0	Insufficient evidence is provided for a mark to be awarded.

**Performance: skills and techniques during the performance (A02) (25 marks)**

Mark	Description
21–25	Learners show an exceptional ability to apply knowledge, understanding, skills and techniques during the performance.
16–20	Learners show a highly developed ability to apply knowledge, understanding, skills and techniques during the performance.
11–15	Learners show secure ability to apply knowledge, understanding, skills and techniques during the performance.

Mark	Description
6–10	Learners show moderate ability to apply knowledge, understanding skills and techniques during the performance.
1–5	Learners show a limited ability to apply knowledge, understanding, skills and techniques during the performance.
0	Insufficient evidence is provided for a mark to be awarded.

#### Transferable skill: team building (A02) (5 marks)

Mark	Description
5	Team building with group is exceptional and enables an outstanding performance to take place.
4	Team building with group is advanced and enables a smooth and effective performance to take place.
3	Team building with group is secure and enables the group to perform with confidence.
2	Team building with group is sufficient to enable the group to work together.
1	Team building with the group is limited and therefore self-limited.
0	Insufficient evidence is provided for a mark to be awarded.

#### 4.3.2.2 The production assessment criteria

##### Production: rehearsal and refinement (A02) (10 marks)

Mark	Description
9–10	The work is well rehearsed, refined and polished. The learner has developed to an exceptional level, demonstrating excellent control of the material and the ability to explore a range of performance techniques. An exceptional ability to work as part of an ensemble is clearly evident. A pertinent level of knowledge and understanding of both process and performance is demonstrated.

Mark	Description
7–8	The work is rehearsed and polished. The learner is committed and the performance skills employed show expertise and control. A highly developed level of knowledge and understanding of performance is evident and the ability to work effectively within the ensemble is advanced.
5–6	The work is rehearsed and secure. The learner works with confidence and the skills employed in the performance are appropriate and confident. The performance is secure and fits well into the ensemble. A reliable company member with competent levels of knowledge and understanding.
3–4	The work is rehearsed and meets the demands of the brief with sufficient practical application of skills in performance. There is evidence of ensemble playing and an ability to deliver the basic demands of the final performance. Knowledge and understanding is relevant to the task.
1–2	The work is often under-rehearsed and lacks focus. Work touches on the demands of the brief but is inconsistent. There is some knowledge and understanding but not fully developed.
0	Insufficient evidence is provided for a mark to be awarded.

#### Production: process (A02) (10 marks)

Mark	Description
9–10	Learners identify, explore and develop an excellent range of production skills and can demonstrate a pertinent level of knowledge and understanding of the working processes involved in producing work that contributes to and enhances the performance. Work is totally relevant and has taken account of the demands of the performance and the performers. There is an exceptional understanding of the chosen production skill(s) employed with informed choices and refinements being made as the production process proceeds.

Mark	Description
7–8	Learners identify, explore and develop a good range of production skills and fully understand and know the working processes involved in creating an effective and integral contribution to the performance. There is a highly developed understanding of the working processes involved in polishing the use of the chosen skill(s) in a performance.
5–6	Learners can identify and explore a reasonable range of production skills and understand the working processes necessary to creating an effective contribution to the performance. Knowledge and understanding is competent.
3–4	Learners can identify and demonstrate aspects of their chosen production skill(s) and show some limited understanding of working processes. Knowledge and understanding is relevant to the task.
1–2	Learners are able to set out and demonstrate some aspects of their chosen production skill(s) but need to be closely or extensively guided. Knowledge and understanding is limited.
0	Insufficient evidence is provided for a mark to be awarded.

#### Production: demands of the brief (A02) (10 marks)

Mark	Description
9–10	Work is of exceptional quality and meets all the demands of the brief. Knowledge and understanding of how different performance elements work together is outstanding.
7–8	Work is detailed and accurate. The demands of the brief are clearly understood. A highly developed sense of how different skills can enhance a performance with thorough knowledge and understanding.
5–6	Work is realised with accuracy and the demands of the brief are clearly evident. Material is appropriate, secure and well considered. There is a competent level of knowledge and understanding.

Mark	Description
3–4	Work meets the requirements of the brief and is sufficiently accurate but with some limited development of material. Knowledge and understanding is relevant but not fully developed.
1–2	Work meets the basic requirements of the brief but is inconsistent and lacks focus. Knowledge and understanding is limited.
0	Insufficient evidence is provided for a mark to be awarded.

### Production: skills and techniques during the performance (A02) (25 marks)

Mark	Description
21–25	Learners show an excellent approach to the exploration of their chosen production skill(s). They make informed, logical and considered choices throughout the production process. They make essential contributions to rehearsals and performances. There is an exceptional knowledge and understanding of specialist equipment and its appropriate use in performance. Maintenance of equipment is fully understood and safety regulations are followed.
16–20	Learners show an advanced approach to exploring their chosen production skills and make informed choices when planning, rehearsals, workshops and production meetings. Production skills are used with a highly developed sense of knowledge and understanding of what might be achieved and how to enhance performance.
11–15	Learners show a secure attempt to explore the chosen production skill(s). Learners make appropriate choices when planning and working in rehearsal, workshop and performance. Some knowledge and understanding of the importance of maintaining equipment correctly.



Mark	Description
6–10	Learners show a sufficient attempt to explore the chosen production skill(s) and employ them appropriately. There is some knowledge and understanding of how production skills can enhance performance. Responds positively to directions. Little understanding of the need to maintain equipment correctly.
1–5	Learners show an incomplete attempt to use production skills to explore the full potential of the chosen skills and their ability to enhance performance. Learners require structured guidance in the application of their chosen skill(s). Little or no understanding of the need to maintain equipment correctly. Knowledge and understanding is limited.
0	Insufficient evidence is provided for a mark to be awarded.

#### Transferable skill: team building (A02) (5 marks)

Mark	Description
5	Team building with group is exceptional and enables an outstanding performance to take place.
4	Team building with group is advanced and enables a smooth and effective performance to take place.
3	Team building with group is secure and enables the group to perform with confidence.
2	Team building with group is sufficient to enable the group to work together.
1	Team building with the group is limited and therefore self-limited.
0	Insufficient evidence is provided for a mark to be awarded.

## 4.4 Internal assessment controls

The two internally assessed units of this Level 1/2 Technical Award are equally weighted at 30% and collectively account for 60% of the assessment for the qualification.

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These units can be studied and evidenced at any stage during the course. This offers schools and colleges flexibility in the structure of delivery of the specification and gives learners the opportunity to submit evidence whenever appropriate.

Further details on the requirements and suggested types of evidence relevant to the internally assessed units can be found within the subject content.

The assessed tasks must be based on the requirements of this specification. These activities have been designed to provide learners with the opportunity to address the assessment objectives and achieve, to the best of their abilities, the assessment criteria.

Within the internally assessed units, learners are required to demonstrate their ability to recall and apply knowledge within a specific context related to the subject content of this specification. They are also expected to use their knowledge and practical skills to plan and carry out activities, analyse and evaluate information, and use these to make reasoned judgements and/or decisions.

### 4.4.1 Levels of control

- Setting the activity: activities for which learners are required to submit evidence must be appropriate and relevant to the subject content of this specification.
- Carrying out the activity.
  - Authenticity: all practical assessments should be completed under supervised conditions in an environment appropriate to the activity. Any research based activities requiring assessment can be completed away from the classroom, provided the work is collated under supervision.
  - Feedback: teachers may review learner work and can provide advice at a general level. Any feedback can evaluate progress to date and propose suggested broad approaches for improvement, but the detailed correction of work prior to submission is not allowed. Teachers must not provide detailed and specific advice on how the evidence may be improved to increase the mark awarded. Learners can be guided as to the approach they might adopt but the outcome must remain their own.
  - Time: schools/colleges are to ensure that internal assessments are carried out within the guided learning hours allocated to each unit and within the total qualification time.
  - Teamwork: it is accepted that learners will provide evidence as a result of team working as well as independently. If working within a team, learners must produce individual and personal evidence for assessment.
  - Resources: schools/colleges must ensure that learners have access to the appropriate resources required in order to carry out and complete any activity to be assessed.
- Assessing the activity: schools/colleges must mark internal assessments using the level of response mark schemes provided by AQA. Moderation of the internally assessed learner evidence is by inspection of a sample of learners' work sent to a moderator appointed by AQA. Further details are provided in Internal assessment administration.

### 4.4.2 Authenticating learner evidence

Learners' work for assessment must be undertaken under conditions that allow the school to validate the work. If work is carried out unsupervised, the school must be sure that the learners' work can be authenticated with confidence eg being sufficiently aware of an individual learner's quality and level of work to appreciate if the evidence submitted is of a reliable standard.

For assessment undertaken outside the classroom, supporting statements such as Witness or Observation Testimonies can be provided to support a learner's evidence. These must be completed by a subject matter expert during or shortly after the activity and by a person in authority.

To protect the authenticity of any submitted evidence, the learner is required to complete and sign a Candidate Record Form (CRF) when submitting portfolios of work. This will confirm and certify that:

- all evidence submitted within the portfolio is the work of the learner
- resources used in the evidence are clearly referenced.

The school/college will also countersign this declaration and include any reference to work carried out under any specified conditions and record details of any additional assistance. The CRF must be provided with each learner's work for external quality assurance purposes.

Teachers must inform learners that to present material copied directly from books or other sources such as the internet, without acknowledgement, will be regarded as malpractice. This also includes original ideas, as well as the actual words or products generated by someone else.

Further information regarding supervising and authenticating learner evidence can be found in [Internal assessment administration](#) (page 73).

### 4.4.3 Assessment criteria

The assessment grids for this qualification are broken down into levels each of which has a descriptor and a mark or range of marks applied to it. The descriptor for a band with a range of marks shows the average performance for the level required.

As best practice, before you apply the mark scheme to a learner's evidence, review the work and annotate/make notes to show the qualities that are being looked for. You can then apply the marking criteria. Start at the lowest level of the marking criteria and use it as a ladder to see whether the work meets the descriptor for that band. The descriptor for the band indicates the different qualities that might be seen in the learner's work for that level. If it meets the description for the lowest band then go to the next one and decide if it meets this, and so on, until you have a match between the band descriptor and the learner's work.

When assigning a mark you should look at the overall quality of the work. If the evidence covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the work to help decide the mark within the band.

To select the most appropriate mark in the band descriptor, teachers should use the following guidance to locate the best fit:

- where the learner's work fully meets all statements, the highest mark should be awarded
- where the learner's work mostly meets all statements, the most appropriate mark in the middle of the range should be awarded
- where the learner's work just meets the majority of statements, the lowest mark should be awarded.

There will be instances where a learner fully meets, for example, three statements but only just meets the fourth. In such cases a best fit approach should be taken.

## 4.5 Transferable skills

These valued skills are an integral element within the design of our Level 1/2 Technical Award.

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As a result of discussions and collaborations with schools, colleges and stakeholders such as post-16 education providers and professional/trade bodies, we have included the following transferable skills within the subject content:

- teamwork
- communication
- research
- problem solving.

Rather than force the inclusion of these skills in each unit, certain tasks have been identified as being the most appropriate and suitable for a transferable skill to be assessed within the subject context. However, this may not apply to every unit – only when appropriate.

## 4.6 Synoptic assessment

Synoptic assessment is a form of assessment which requires a learner to demonstrate that they can identify and use effectively, in an integrated way, an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole qualification or unit, which are relevant to a key task.

Our Level 1/2 Technical Award in Performing Arts includes assessments that allow learners to demonstrate their ability to draw together different areas of knowledge, skills and/or understanding from across the full course of study for this qualification.

Unit 2 is the main vehicle in which synopticity is assessed. Unit 2 requires learners to draw together knowledge, understanding and application from Unit 1 and combine this with relevant theoretical knowledge from Unit 3 to carry out the assessment. Learners would be expected to make links between care and communication in health and social care settings in Unit 1, improving the wellbeing of an individual and development through the life stages in Unit 3 in order to meet the assessment requirements of the mark scheme.

The written assessment in Unit 3 will cover content from all three Units within the specification, often in isolated ways, though individual questions may require students to pull together content from different units.

The significant amount of synoptic content supports synoptic learning and assessment by:

- showing how teaching and learning connects between the units across the specification
- giving guidance relating to the internally assessed units as to where learners could apply their knowledge and understanding from other areas of the specification
- providing opportunities for the learning and assessment of units combined together to promote holistic delivery
- developing and assessing a learner's use and development of a defined transferable skill in different contexts.

Whilst we do not prescribe in which order the units should be delivered or assessed, we do identify a suggested, logical order for delivery. Where schools or colleges are not following the recommended order of unit delivery, it's important they identify those links that are relevant for their own pattern of delivery.

It is important for schools and colleges to be aware of the links between units so that teaching, learning and assessment can be planned accordingly. This means that when learners are being assessed, they can apply their learning in ways which show they are able to make connections across the qualification. Within the synoptic links table we provide references to where the unit content maps from or to other units within the qualification. This will help the learner understand where there are explicit opportunities for synoptic learning as well as synoptic assessment.

It is therefore a requirement that all learners undertake meaningful synoptic learning and assessment during their study.

### 4.6.1 Synoptic links

The following grid demonstrates the overall synoptic coverage across the three units of the qualification.

#### 4.6.1.1 Unit 1

Topic	Synoptic links to other units	Specification reference
Research	Unit 2 Unit 3	<a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39) <a href="#">Performing arts industry</a> (page 45) <a href="#">Work in the performing arts and research aspects</a> (page 46)
Idea development	Unit 2 Unit 3	<a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39) <a href="#">Approaches to rehearsal</a> (page 43)
Planning and budgeting	Unit 2 Unit 3	<a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39) <a href="#">Performing arts industry</a> (page 45)
Presentation (skills and content)	Unit 2 Unit 3	<a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39) <a href="#">Approaches to rehearsal</a> (page 43) <a href="#">Working as a deviser, performer, director, practitioner and facilitator</a> (page 43)

#### 4.6.1.2 Unit 2

Topic	Synoptic links to other units	Specification reference
Rehearsal and refinement	Unit 1 Unit 3	<a href="#">Research</a> (page 30) <a href="#">Work in the performing arts and research aspects</a> (page 46)
Roles and responsibility	Unit 1 Unit 3	<a href="#">Research</a> (page 30) <a href="#">Roles and responsibilities within the performing arts industry</a> (page 42)

Topic	Synoptic links to other units	Specification reference
Process	Unit 1 Unit 3	<a href="#">Research</a> (page 30) <a href="#">Approaches to rehearsal</a> (page 43) <a href="#">Working as a deviser, performer, director, practitioner and facilitator</a> (page 43) <a href="#">Design and technical elements</a> (page 45)
Demands of a brief	Unit 3	<a href="#">Performing arts industry</a> (page 45) <a href="#">Work in the performing arts and research aspects</a> (page 46)
Skills and techniques during a performance	Unit 1 Unit 3	<a href="#">Research</a> (page 30) <a href="#">Presentation (skills and content)</a> (page 31) <a href="#">Approaches to rehearsal</a> (page 43) <a href="#">Working as a deviser, performer, director, practitioner and facilitator</a> (page 43) <a href="#">Design and technical elements</a> (page 45) <a href="#">Reviewing performance</a> (page 45) <a href="#">Work in the performing arts and research aspects</a> (page 46)

#### 4.6.1.3 Unit 3

Topics	Synoptic links to other units	Specification reference
The role of performing arts in the society	Unit 1	<a href="#">Research</a> (page 30) <a href="#">Idea development</a> (page 30)
Approaches to rehearsal	Unit 1 Unit 2	<a href="#">Research</a> (page 30) <a href="#">Idea development</a> (page 30) <a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39)
Working as a deviser/performer/director	Unit 1 Unit 2	<a href="#">Research</a> (page 30) <a href="#">Idea development</a> (page 30) <a href="#">Presentation (skills and content)</a> (page 31) <a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39)

Topics	Synoptic links to other units	Specification reference
Marketing and public relations	Unit 1 Unit 2	<a href="#">Idea development</a> (page 30) <a href="#">Planning and budgeting</a> (page 31) <a href="#">Production</a> (page 39)
Health and safety	Unit 1 Unit 2	<a href="#">Planning and budgeting</a> (page 31) <a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39)
Design and Technical elements	Unit 1 Unit 2	<a href="#">Idea development</a> (page 30) <a href="#">Planning and budgeting</a> (page 31) <a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39)
Reviewing performance	Unit 2	<a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39)
Performing arts industry	Unit 1	<a href="#">Research</a> (page 30) <a href="#">Idea development</a> (page 30) <a href="#">Planning and budgeting</a> (page 31) <a href="#">Presentation (skills and content)</a> (page 31)
Working in performing arts and research aspects	Unit 1 Unit 2	<a href="#">Research</a> (page 30) <a href="#">Idea development</a> (page 30) <a href="#">Planning and budgeting</a> (page 31) <a href="#">Presentation (skills and content)</a> (page 31) <a href="#">Performance</a> (page 39) <a href="#">Production</a> (page 39)

## 4.7 Guided learning hours

Guided learning hours (GLH) are defined (within the Education and Skills Act 2008) as the time a person spends:

- being taught or given instruction by a lecturer, tutor, supervisor or other appropriate provider of education or training
- otherwise participating in education and training under the immediate guidance or supervision of such a person.

It doesn't include time spent on unsupervised preparation or study, whether at home or otherwise.

The guided learning hours are specified within [Specification at a glance](#) (page 9)

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## 4.8 Total qualification time

Total Qualification Time (TQT) is the total number of hours assigned to a qualification – combining the GLH, assessment time and Directed Study Hours (DST).

DST is defined as the activity of a learner in preparation, study or any other form of participation in the qualification subject, which takes place as directed – but not supervised – by a teacher, tutor or other appropriate provider.

The anticipated TQT for this qualification is 180 hours.



# 5 Internal assessment administration

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The internal assessment for this specification are Units 1 and 2. These units are marked by the teacher and moderated by AQA.

Visit [aqa.org.uk/3745](http://aqa.org.uk/3745) for detailed information on all aspects of internal assessment administration.

The head of the school or college is responsible for making sure that internal assessment is conducted in line with our instructions.

## 5.1 Supervising and authenticating

- all **learners** must sign the *Candidate Record Form (CRF)* to confirm that the work submitted is their own
- all **teachers** who have marked a learner's work must sign the declaration of authentication on the CRF. This is to confirm that the work is solely that of the learner concerned and was conducted under the conditions laid down by this specification
- teachers must ensure that a CRF is provided with each learner's work.

Learners must have sufficient direct supervision to ensure that the work submitted can be confidently authenticated as their own. If, as a teacher, you cannot be sure that the work is the learner's own you cannot accept it for marking. If a learner receives additional assistance and this is acceptable within the guidelines for this specification, you should award a mark that represents the learner's unaided achievement. Please make a note of the support the learner received on the CRF and sign the authentication statement. If the statement is not signed, we cannot accept the learner's work for assessment.

## 5.2 Avoiding malpractice

Please inform your learners of AQA's regulations concerning malpractice. They must not:

- submit work that is not their own
- lend work to other learners
- allow other learners access to, or use of, their own independently-sourced source material
- include work copied directly from books, the internet or other sources without acknowledgement
- submit work that is word-processed by a third person without acknowledgement
- include inappropriate, offensive or obscene material.

These actions constitute malpractice and a penalty will be given (for example, disqualification).

If you identify malpractice **before** the learner signs the declaration of authentication, you don't need to report it to us. Please deal with it in accordance with your school or college's internal procedures. We expect schools and colleges to treat such cases very seriously.

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If you identify malpractice **after** the learner has signed the declaration of authentication, the head of your school or college must submit full details of the case to us at the earliest opportunity. Please complete the form JCQ/M1, available from the JCQ website at [jcq.org.uk](http://jcq.org.uk)

You must record details of any work which is not the learner's own on the front of the submitted work or other appropriate place.

You should consult your exams officer about these procedures.

## 5.3 Teacher marking and standardisation

We'll provide support for using the marking criteria and managing the assessment tasks through teacher standardisation.

For further information about teacher standardisation visit [aqa.org.uk/3745](http://aqa.org.uk/3745)

For further support and advice please speak to your adviser. Email your subject team at [performingarts@aqa.org.uk](mailto:performingarts@aqa.org.uk) for details of your adviser.

## 5.4 Internal standardisation

You must ensure that you have consistent marking standards by all teachers for all learners. One person must manage this process. They must sign the *Centre Declaration Sheet* to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some sample pieces of work to identify differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved
- referring to reference and archive material, such as previous work or examples from our teacher standardisation.

## 5.5 Commenting

You must show clearly how marks have been awarded against the assessment criteria in this specification.

Your comments will help the moderator to see, as precisely as possible, where you think the learners have met the assessment criteria.

You must record your comments on the CRF.

## 5.6 Submitting evidence and marks

An AQA moderator will check a sample of your learner's work. Your moderator will tell you which learner's work to send them. If you're entering fewer than ten learners it will be the work of all your learners. Otherwise it will be a percentage of your learners' work.

You must show clearly how marks have been awarded against the assessment criteria in this specification. Your comments will help the moderator to see, as precisely as possible, where you think the learners have met the assessment criteria. You must:

- record your comments on the CRF
- check that the correct marks are written on the CRF and that the total is correct.

You must send all your learner evidence and marks to AQA for moderation by the specified date given at [aqa.org.uk/keydates](https://www.aqa.org.uk/keydates)

## 5.7 Moderation

The moderator re-marks a sample of the evidence and compares this with the marks you have provided to check whether any changes are needed to bring the marking in line with our agreed standards. Any changes to marks will normally keep your rank order but, where major inconsistencies are found, we reserve the right to change the rank order.

## 5.8 After moderation

You will receive a report when the results are issued, which will give feedback on interpretation of the assessment criteria and how learners performed in general.

We will give you the final marks when the results are issued.

For awarding, archiving or standardisation purposes, we may need to keep some of your learners work. We will let you know if we need to do this.

You must keep all the evidence for learners until they have completed the course and results have been issued. Evidence of moderation activity must be kept for two years.

## 5.9 Factors affecting individual learners

For advice and guidance about arrangements for any of your learners, please email us as early as possible at [eos@aqa.org.uk](mailto:eos@aqa.org.uk)

**Occasional absence:** you should be able to accept the occasional absence of learners by making sure they have the chance to make up what they have missed. You may organise an alternative supervised session for learners who were absent at the time you originally arranged.

**Lost work:** if work is lost you must tell us how and when it was lost and who was responsible, using our special consideration online service at [aqa.org.uk/eaqa](https://www.aqa.org.uk/eaqa)

**Extra help:** where learners need extra help which goes beyond normal learning support, please use the CRF to tell us so that this help can be taken into account during moderation.

**Learners who move schools:** learners who move from one school or college to another during the course sometimes need additional help to meet the requirements. How you deal with this depends on when the move takes place.

- If it happens early in the course, the new school or college should be responsible for the work.
- If it happens late in the course, it may be possible to arrange for the moderator to assess the work as a learner who was educated elsewhere.

## 5.10 Keeping learners' work

Learners' work must be kept under secure conditions from the time that it is marked, with completed CRFs. After the moderation period and the deadline for Enquiries about Results (or once any enquiry is resolved) you may return the work to learners.

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## 5.11 School and college consortia

If you're in a consortium of schools or colleges with joint teaching arrangements (where learners from different schools and colleges have been taught together but entered through the school or college at which they are on roll), you must let us know by:

- filling in the *Application for Centre Consortium Arrangements for centre-assessed work*, which is available from the JCQ website [jcq.org.uk](http://jcq.org.uk)
- appointing a consortium coordinator who can speak to us on behalf of all schools and colleges in the consortium. If there are different coordinators for different specifications, a copy of the form must be sent in for each specification.

We'll allocate the same moderator to all schools and colleges in the consortium and treat the learners as a single group.

All the work must be available at the lead school or college and marking must be standardised across all schools or colleges in the consortium.

# 6 General administration

You can find information about all aspects of administration, as well as all the forms you need, at [aqa.org.uk/examsadmin](http://aqa.org.uk/examsadmin)

## 6.1 Entries and codes

You only need to make one entry for each qualification – this will cover all the question papers, internally assessed units and certification.

Qualification title	AQA entry code
AQA Level 1/2 Technical Award in Performing Arts	3746
Unit 1: Unlocking creativity	PER1
Unit 2: The production/performance	PER2
Unit 3: The performing arts experience	PER3

## 6.2 Overlaps

There are no overlaps with any other AQA qualifications at this level.

## 6.3 Awarding grades and reporting results

At Level 1, unit and qualification grades will be Credit and Advanced Credit.

At Level 2, unit and qualification grades will be Pass, Merit, Distinction and Distinction\*.

Learners who fail to reach the minimum standard for Level 1 will be recorded as U (unclassified) and will not receive a qualification certificate.

## 6.4 Resits and shelf life

Learners can resit the externally assessed unit (written exam) once and re-submit internally assessed units, but only once prior to certification. If an internally assessed unit is re-submitted, then a new task must be undertaken.

## 6.5 Previous learning and prerequisites

There are no previous learning requirements. Any requirements for entry to a course based on this specification are at the discretion of schools and colleges.

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## 6.6 Access to assessment: diversity and inclusion

Level 1/2 Technical Award are designed to prepare learners for a wide range of occupations and further study. Therefore our qualifications must assess a wide range of competences.

The subject content has been assessed to see if any of the skills or knowledge required present any possible difficulty to any learners, whatever their ethnic background, religion, sex, age, disability or sexuality. If any difficulties were encountered, the criteria were reviewed again to make sure that tests of specific competences were only included if they were important to the subject.

As members of the Joint Council for Qualifications (JCQ) we participate in the production of the JCQ document *Access Arrangements and Reasonable Adjustments: General and Vocational qualifications*. We follow these guidelines when assessing the needs of individual learners who may require an access arrangement or reasonable adjustment. This document is published on the JCQ website at [jcq.org.uk](http://jcq.org.uk)

## 6.7 Learners with disabilities and special needs

We can make arrangements for disabled learners and learners with special needs to help them access the assessments, as long as the competences being tested are not changed. Access arrangements must be agreed **before** the assessment. For example, a Braille paper would be a reasonable adjustment for a Braille reader.

We are required by the Equality Act 2010 to make reasonable adjustments to remove or lessen any disadvantage that affects a disabled learner.

If you have learners who need access arrangements or reasonable adjustments, you can apply using the Access arrangements online service at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

## 6.8 Special consideration

We can give special consideration to learners who have been disadvantaged at the time of the assessment through no fault of their own – for example a temporary illness, injury or serious problem such as the death of a relative. We can only do this **after** the assessment.

Your exams officer should apply online for special consideration at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

For more information and advice about access arrangements, reasonable adjustments and special consideration please see [aqa.org.uk/access](http://aqa.org.uk/access) or email [accessarrangementsqueries@aqa.org.uk](mailto:accessarrangementsqueries@aqa.org.uk)

## 6.9 Working with AQA for the first time

You need to register as a AQA centre to offer our specifications to your learners. Find out how at [aqa.org.uk/becomeacentre](http://aqa.org.uk/becomeacentre)

## 6.10 Private candidates

This specification is not available to private candidates.

# 7 Grades

## 7.1 Overview

In order to be awarded the qualification learners must:

- complete all three units **and**
- achieve a Level 1 Credit grade in the externally assessed unit.

Individual units and the overall qualification will be graded at Level 1 Credit, Advanced Credit, Level 2 Pass, Merit, Distinction or Distinction Star.

## 7.2 Determining grades

The raw mark a learner is awarded in each unit will be converted to a Uniform Mark Scale (UMS). The UMS points achieved for all three units are combined to determine the overall qualification grade.

### 7.2.1 Unit grade boundaries

The grade boundaries for each unit are:

Unit grade	Internally assessed unit 1: Total 90 UMS	Internally assessed unit 2: Total 90 UMS	Externally assessed unit 3: Total 120 UMS
L2 Distinction*	72	72	96
L2 Distinction	63	63	84
L2 Merit	54	54	72
L2 Pass	45	45	60
L1 Advanced credit	36	36	48
L1 Credit	27	27	36

AQA aims to maintain grade boundaries for the internally set units over time unless there is a good reason not to.

### 7.2.2 Qualification grade boundaries

The grade boundaries for the overall qualification are:

Qualification grade	UMS	Grade boundary as % of total UMS
L2 Distinction*	240	80
L2 Distinction	210	70
L2 Merit	180	60

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Qualification grade	UMS	Grade boundary as % of total UMS
L2 Pass	150	50
L1 Advanced credit	120	40
L1 Credit	90	30

## 7.3 Calculating grades for the external unit

Grades for the externally assessed unit will be determined by senior examiners guided by statistics.

## 7.4 Calculating grades for the internal units

The internally assessed units use level of response mark schemes with a description of what needs to be achieved within each mark band.

This approach allows compensation for learners whose performance is not consistent across all criteria. For example, where a learner has performed well against most criteria but underachieved in another, they can still achieve a unit grade so long as the cumulative mark meets the minimum of that required for a Level 1 Credit.

This approach ensures that high quality work is rewarded but a basic level of competency is attained across the majority of each unit and the whole qualification.





## Get help and support

Visit our website for information, guidance, support and resources at

You can talk directly to the Performing Arts subject team:

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T: 01483 437 750