

# GCE Performing Arts

## Subject Guidance for Summer 2021



# **GCE PERFORMING ARTS**

**Exceptional Assessment Adaptations (for 2020–2021)**

## **GCE Performing Arts Guidance for Course Delivery 2020/2021**

# Guidance for the delivery of Performing Arts 2020/21

## Guidance for the delivery of Unit 1 at AS and A2 level 2020/21

The following guidance is to be used alongside the specification for GCE Performing Arts, which remains fundamentally unchanged.

### **Unit AS 1: Developing Skills and Repertoire**

This unit can be delivered in line with the specification and requires minimal adjustments. The main impact of COVID-19 will be to affect the completion of the Risk Assessment and the Extract 2 Performances/Presentations (see further guidance below):

- AO1: The Summary of Research and Skills Audit can be completed as per the specification.
- AO2: Candidates will continue to work individually for Extract 1, and in groups of between two and nine for Extract 2, maintaining social distancing during rehearsal and performance/presentation.
- AO3 (i): Risk Assessments should consider the impact of regulations relating to COVID-19 on the performer/production worker and performances.
- AO3 (ii): Candidates working in groups of between two and nine should adhere to social distancing protocols when working with others to rehearse and perform/present their work.
- AO4: In the event that candidates cannot watch live final performance/presentations of Extract 1 and 2, recordings should be provided to enable candidates to complete the Peer Evaluation.

### **Unit A2 1: Planning for Employment**

This unit can be delivered in line with the specification and requires minimal adjustments. The main impact of COVID-19 will be to affect the completion of the Employment Plan and candidates' show reels (see further guidance below):

#### *AO1: Written Report*

Section 1: Skills and Training, and Section 2: How to Gain Employment can be completed as per the specification.

In Section 3: Employment Plan candidates are required to outline three possible job opportunities in their chosen discipline. Their research should continue to include three different jobs that are available in a real-world context. For performers, at least one of these should be a performance role.

There may be difficulty sourcing a range of job opportunities due to the impact of COVID-19 on the sector. It is acceptable for candidates to:

- research and include jobs that were advertised prior to COVID-19;
- refer to a case study for a specific job related to their discipline, for example an online/published interview with someone currently in that role, which they then apply to themselves and their discipline;
- use the same examples as other candidates in the centre, if they are personalised and applied to their individual skills, pathway and routes in Section 1.

Centres are reminded that JCQ Regulations still apply.

#### *AO2: Promotional Portfolio*

Performance candidates are required to produce:

- a CV;
- a head shot; and
- a show reel, web link, promotional DVD or demo CD as appropriate to the chosen discipline.

Production candidates are required to produce:

- a CV;
- a head shot; and
- a show reel, web link, promotional DVD, designs or photographic evidence, for example documentation appropriate to the chosen discipline.

Due to COVID-19 candidates were unable to complete their Unit AS 2 examination, which would have been included as part of their show reel/promotional materials/documentation.

As a minimum, all candidates should be able to include material extracted from:

- Unit AS 1: Extract 1\*
- *Unit A2 1: Audition/Presentation Materials Extract 1*
- *Unit A2 1: Audition/Presentation Materials Extract 2.*

Please note that when including audition pieces in the show reel they should ideally be re-recorded in a performance context, with costume, props and set as appropriate.

\*Some candidates may also be able to include materials from Unit AS 1: Extract 2.

As in previous years, candidates can include performance and production work completed outside of their classwork in Performing Arts, for example MIA films, school productions and/or amateur dramatics/dance productions.

Should candidates wish to add to their show reel by completing additional work, some approaches are suggested below.

To enhance the content and quality of the show reel for performers, centres can encourage candidates to:

- make additional recordings of their audition pieces in a performance context, specifically for inclusion on their show reel;
- specifically develop work for the show reel, for example additional monologues/duologues or mini devised performances.

To enhance the content and quality of the show reel for production candidates, centres can encourage candidates to:

- create production materials for any additional show reel performances completed by performers in their class – for example, a director could direct a show reel monologue for an actor; a costume designer could design a costume for an additional musical theatre performance – the production candidates can then include these in their show reel;

- develop production materials for other pieces of repertoire;
- collaborate on mini devised projects and create the associated materials.

Whilst not compulsory, engaging in these activities will also enhance their CV and build on their skills and experience as they move into Unit 2.

AO3: Audition and Interview or Presentation and Interview can be completed as per the specification.

AO4: Evaluation can be completed as per the specification.

### **Guidance for the delivery of Unit 2 at AS and A2 level 2020/21**

The following guidance is to be used alongside the specification and Specification Addendum (2020/21) for GCE Performing Arts, which remains fundamentally unchanged. There are two main alterations to allow for the delivery and examination of the course. The changes are included in this guidance.

#### **Unit AS 2: Planning and Realising a Performing Arts Event**

This unit will respond to the pre-release stimulus available from September 2019; this pre-release is available on the subject page. The pre-release remains unchanged from last year.

Performance candidates can work on their own or in a group of between two and nine and will be required to plan, rehearse, perform or present, whilst keeping within the specified social distance. It is acknowledged that in performance work some physical actions mentioned in the stage directions or implied in the text will be handled in an alternative way by the director.

The performance will be a piece of repertoire from existing materials including musical scores, set works and published plays.

A performance of one or more monologues from the same published play will be accepted. The minimum duration of a solo performance for one candidate is 5 minutes, thus ensuring the students can explore the social, cultural and historical context and the style, genre and form of the performance. The required timing of the work may include the use of music, video, text or sound (multimedia) to help communicate style, form and genre to the audience. The time allocated to the use of multimedia should not outweigh performance time.

The theme to be explored this year is 'Truth and Lies'. Below are some examples of plays related to the theme from which monologues may be accepted:

*Hamlet*, Shakespeare; *Pool (no water)*, Mark Ravenhill; *Two*, Jim Cartwright; *My Mother Said I Never Should*, Charlotte Keatley; *Dancing at Lughnasa*, Brian Friel; *The Lady in the Van*, Alan Bennett; *Lady Windemere's Fan*, Oscar Wilde; *The Cripple of Inishmaan*, Martin McDonagh; *Escaped Alone*, Caryl Churchill.

Solo performances of existing repertoire for Dance and Music will also be accepted.

Production candidates must continue to work with at least one performer in order to realise their production ideas in performance.

The performances and presentations will be recorded and submitted for examination by a specified date to CCEA in place of the Visiting Exam.

In the event that students are working in a group that is impacted by COVID-related absence at the time of the final examination, then a non-examined candidate may stand in. In performance this may involve someone reading in for the missing performer. The implications for production candidates are minimal, as they will continue to be assessed through their presentation and realisation of production in performance.

For the Supporting Document, the review of two recorded live events is recommended. Over the last number of months, the online range and availability of such works has increased.

Experimentation work in rehearsals is from an individual perspective, as is the evaluation of strengths and weaknesses of the candidate. Please adhere to social distancing guidelines during this experimentation work.

### **Unit A2 2: Performing to a Commission Brief**

This unit will respond to the pre-release stimulus available from September 2019; this pre-release is available on the subject page. The pre-release remains unchanged from last year.

Performance candidates can work on their own or in a group of between two and six students and will work as a production company to plan, devise, rehearse and perform a realisation of their chosen Commission Brief, whilst maintaining the required social distance during preparation and performance. The outcome of the devising should account for the health and safety of the group.

An approach as to how a group might operate safely could take the form of working individually within a group of two to six members. Students would adhere to social distancing requirements whilst negotiating and devising, and the style of the piece would allow solo performances which relate to the group ideas. This approach will enable all requirements of this part of the unit to be met. If conditions change due to the impact of COVID-19, this approach will also allow students to continue working remotely towards the end product.

It will also be acceptable, if the above suggestion is not possible, that candidates work individually on a chosen brief and present a solo piece as a final product. The minimum duration of a solo performance for one candidate is 5 minutes. The required timing of the work may include the use of music, video, text or sound (multimedia) to help communicate evidence of interpretation, engagement, meaning, mood and personal style to the audience. The time allocated to the use of multimedia should not outweigh performance time. Sources of text other than a published play, television, screen or radio play can be used to help create the devised piece.

The evaluation would then centre on an analysis of the student's choice of brief and how they individually made decisions, explored problems and found solutions, as well as their contribution and analysis of the administrative role.

Production candidates must continue to work with at least one performer in order to realise their production ideas in performance.

The performances and presentations will be recorded and submitted for examination by the specified date to CCEA in place of the Visiting Exam. To facilitate the examining of candidates through recorded performances, it will be permissible for centres to move the camera during performances if required. The zoom facility may also be used in order to ensure that all aspects of performance are captured on camera. Recordings, however, must remain unedited.

In the event that students are working in a group that is impacted by COVID-related absence at the time of the final examination, then a non-examined candidate may stand in. In performance this may involve someone reading in for the missing performer. The implications for production candidates are minimal, as they will continue to be assessed through their presentation and realisation of production in performance.

The Record of Work will remain unchanged, with the advice being to carry out online research of the venues/contexts and various administration roles as visits to venues may not be possible.