

# **BTEC Level 3 Nationals in Performing Arts**

## **External Assessment: Unit 3 Group Performance Workshop**



## **Sample Marked Learner Work**

**Issue 2 - April 2023**

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Marked Learner Work (Medium Mark)

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### Activity 2 Group Performance Workshop

The video recording of the Group Performance Workshop can be found here:

[Group Performance Workshop](#)



Learner Identification:

*The learner has a sleeveless top with thin straps. She starts up stage right with her back to the audience. Her first move is to complete a half turn to stage right with her hands over her mouth. She is in the second pair sequence which begins with her*

*walking downstage and then standing centre stage before her duet begins.*

You will need to refer to the BTEC Level 3 Nationals in Performing Arts (2016) specification alongside these sample materials

<https://qualifications.pearson.com/en/qualifications/btec-nationals/performing-arts-2016.html>

**Note:**

The Pearson Set Task and the learner's work used for this sample marked learner work are taken from the June 2022 series.

You are reminded that you need to use the relevant Set Task for the series in which your learners have been entered.

## **Introduction**

The following sample marked learner work has been prepared as guidance for centres and learners. It can be used as a helpful tool when teaching and preparing for external units.

The SMLW includes examples of real learners' work, accompanied with examiner tips and comments based on the responses of how learners performed.

Each task/activity will show the learner's response, followed by comments by the Lead Examiner and some Top Tips.

The marking grids for each task/activity are also included for reference.

# Pearson Set Task

<b>Pearson BTEC Level 3 Nationals Diploma/Extended Diploma/ Foundation Diploma/Extended Certificate</b>		
<b>Window for supervised period: Centres may choose</b>		
<b>Supervised hours</b> 5 hours	<b>Paper reference</b>	<b>31557H</b>
<b>Performing Arts</b> <b>UNIT 3: Group Performance Workshop</b>		
<b>You do not need any other materials.</b>		

## Instructions

- This booklet contains materials for the completion of the set task under supervised conditions.
- This booklet is specific to each series and this material must only be issued to learners who have been entered to undertake the task in the relevant series.
- This booklet must be given to learners as soon as it is received, so that learners can start the research period in advance of the final supervised assessment period.
- This set task must be undertaken during the assessment period of 5 hours in the period specified by Pearson.
- This booklet should not be returned to Pearson.

## Information

- The total mark for this paper is 60.

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### Instructions to Teachers/Tutors

The set task should be carried out under supervised conditions.

The digital process log must be completed on a computer using the template provided by Pearson.

It is expected that learners will spend up to 10 hours on interpretation of the stimulus and planning and up to 30 hours on the development of creative ideas.

The majority of work during these 40 hours will be completed under informal supervision.

During this period:

- work and resources can be brought in and out of the informally supervised environment, but these must be monitored so the learner's final product can be authenticated
- learners may make notes during informally supervised sessions and may take a copy of these notes into the formal supervised sessions.

This booklet must be given to learners as soon as it is received, so that learners can start the research period in advance of the final supervised assessment period. It is expected that scheduled lessons or other timetabled slots will be used for some or all of the preparation.

There are **two** activities for the set task and **two** outcomes for submission.

#### Activity 1: Digital process log

- Inputting of responses on the digital process log will take place at four milestone stages under supervised conditions.
- Milestone 1: Interpretation of the stimulus and planning
- Milestone 2: Development of creative ideas: early-stage review
- Milestone 3: Development of creative ideas: mid-stage review
- Milestone 4: Review and reflection
- Each milestone stage entry must be dated and saved as a pdf at the end of each supervised session.

### **Activity 2: Group performance workshop**

- A single recording must be submitted for each group performance workshop.
- The recording of learners must be carried out by the supervising teacher/tutor.
- The recording must not be edited, amended or manipulated.
- Learners may not be assisted with the performance during the recording.

All learner work must be completed independently before being authenticated and submitted to Pearson by the teacher/tutor.

It is essential that learner evidence is referenced correctly and submitted: please refer to the Administrative Support Guide for this unit for instructions on how to do this.

The supervised assessment will take place in a period specified by Pearson.

Teachers/tutors should note that:

- learners must not be given any direct guidance or prepared materials
- all work must be completed independently by the learner.

The set task is a formal external assessment and must be conducted with reference to the instructions in this booklet and the BTEC Nationals *Instructions for Conducting External Assessments (ICEA)* document to ensure that the assessment is supervised correctly. An authentication statement will be required confirming that learner work has been completed as directed.

Learners may refer to their notes, records and recordings during this time, however teachers/tutors must ensure that all materials learners refer to are the learner's own work.

Learners must not bring anything into the supervised environment or take anything out without teacher/tutor knowledge and approval.

Centres are responsible for putting in place appropriate checks to ensure that only permitted material is introduced into the supervised environment.

### **Maintaining security**

- During the supervised assessment sessions, the assessment areas must only be accessible to the individual learners and to named members of staff.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept securely.
- Only permitted materials for the set task can be brought into the supervised environment. During any break, materials must be kept securely.
- Any materials being used by learners must be collected in at the end of each session, stored securely and handed back at the beginning of the next session.
- Learners are not permitted to have access to the internet or other resources during the supervised assessment period for the digital process log.

### Outcomes for submission

Two pieces of work will need to be submitted by each learner:

- digital process log
- digital video recording of the group performance workshop to an audience.

Learners must complete the authentication statement on the Learner Record and Authentication Sheet, which must be submitted with the learner work.

The work should be submitted no later than Friday 27 May 2022.

Please see below for a summary of evidence requirements for the digital process log.

It is essential that evidence is correctly referenced and submitted: please refer to the Administrative Support Guide for this unit for instructions on how to do this.

Milestone	Mandatory evidence	Optional evidence
<b>Milestone 1</b> Interpretation of the stimulus and planning	Up to <b>800</b> words	Up to <b>4</b> images
<b>Milestone 2</b> Development of creative ideas (early stage review)	Up to <b>800</b> words	Up to <b>4</b> images Up to <b>4</b> minutes of video <b>and/or</b> audio Video <b>and</b> audio material for Milestone 2 must not exceed <b>4</b> minutes
<b>Milestone 3</b> Development of creative ideas (mid-stage review)	Up to <b>800</b> words	Up to <b>4</b> images Up to <b>4</b> minutes of video <b>and/or</b> audio Video <b>and</b> audio material for Milestone 3 must not exceed <b>4</b> minutes
<b>Milestone 4</b> Review and reflection	Up to <b>800</b> words	Up to <b>4</b> images

### Total evidence for the digital process log and group performance workshop

In summary, for **each learner** the **maximum total** evidence for this unit is:

- 3200 words
- 16 images
- 8 minutes of video **and/or** audio footage of learners during the development and rehearsal process (digital process log)
- 10–20 minutes of video (group performance workshop).

### Instructions for Learners

Read the set task information carefully.

This contains all the information you need to complete each activity within the set task.

Plan your time carefully to allow for the preparation and completion of all the activities.

You will be given up to 10 hours for interpretation of the stimulus and planning and up to 30 hours for the development of creative ideas.

You will complete the activities within the set task under supervision and your work will be kept securely during any breaks taken.

You will have access to a computer.

You must work independently on **Activity 1: Digital process log** throughout the supervised assessment period and must not share your work with other learners.

Your teacher/tutor may clarify the wording that appears in this task but cannot provide any guidance on how to complete the task.

**Activity 1: Digital process log** must be completed under supervision in timetabled sessions provided by your centre. You will be given more than one timetabled session to complete this task.

#### **Activity 2: Group performance workshop**

#### **Outcomes for submission**

You will need to submit two pieces of work on completion of the supervised assessment period:

- digital process log
- digital video recording of the group performance workshop to an audience.

You must complete the authentication statement on the Learner Record and Authentication Sheet, which must be submitted with your work.

### Set Task Brief

You will work as part of a small performance company of three to seven performers.  
You will create an original piece of performance work to present to an invited audience.

You must use the stimulus found at the end of this booklet as a basis for developing the piece.

The performance piece needs to be between 10 to 20 minutes long depending on the performance discipline and/or the number of performers in the group.

The audience will want to see an original piece of work created in response to the stimulus. Your performance company will need to work creatively together, using all your strengths to create an imaginative and innovative piece of work.

Throughout the task you must complete a digital process log at four key milestone stages, under supervised conditions.

The digital process log should capture the process of devising, and your contribution to the development and rehearsal process.

You must demonstrate your personal contributions to the artistic decisions made within the group context in response to:

- interpretation of the stimulus and planning
- development and realisation of creative ideas
- review and reflection of the performance workshop.

The digital process log may include embedded digital photographs, video and/or audio files in one or more of the milestone stage entries.

## Set Task

**You must complete two activities within the set task.**

Activity 1: Digital process log

Activity 2: Group workshop performance

### **Activity 1: Digital process log – Completed at four milestone stages**

**Milestone 1:** Interpretation of the stimulus and planning

You must plan and develop a group performance based on your interpretation of the stimulus. During the process you will need to consider:

- your interpretation of the stimulus
- your practical exploration of the stimulus
- your research
- your artistic aims and intentions
- the target audience
- the form and style of the performance
- the practical performance skills you and your company can apply.

You will be assessed on your individual contribution to the interpretation of the stimulus, planning and the generation of ideas.

You should spend 1 hour completing Milestone 1 of your digital process log under supervised conditions at the time scheduled by your teacher/tutor.

**Milestones 2 and 3:** Development and realisation of creative ideas (early and mid-stage review)

You must participate in practical activities to shape and develop the material, experimenting with form and style and applying performance skills to communicate your group's creative intention.

During this process, you will need to consider:

- the duration of the piece (10 to 20 minutes)
- the performance skills of the group
- the performance form and structure.

You will be assessed on your:

- use of exploratory techniques to develop performance material
- ideas for the form and content of the performance material
- selection and development of performance skills
- application of personal management and collaborative skills.

You should spend 1 hour completing **each** of Milestones 2 and 3 of your digital process log under supervised conditions at the time scheduled by your teacher/tutor (e.g. a total of 2 hours).

**Milestone 4:** Review and reflection

You will complete the final entry of your digital process log reflecting on the effectiveness of the working process and performance workshop. This review and reflection will include analysis of strengths and weaknesses, and how the work could be developed as a fully resourced professional production.

You will need to consider:

- the feedback and response from your invited audience
- the recording of the performance.

You will be assessed on your:

- reflection on the impact of your own and other people's personal management and collaborative skills
- reflection of the impact of your own and other people's creative and performance skills
- ideas for further development of the performance material.

You should spend 1 hour completing Milestone 4 of your digital process log under supervised conditions at the time scheduled by your teacher/tutor.

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**(Total for Activity 1 = 42 marks)**

Please see below for a summary of evidence requirements for the digital process log.

It is essential that evidence is correctly referenced and submitted: please refer to the Administrative Support Guide for this unit for instructions on how to do this.

Milestone	Mandatory evidence	Optional evidence
<b>Milestone 1</b> Interpretation of the stimulus and planning	Up to <b>800</b> words	Up to <b>4</b> images
<b>Milestone 2</b> Development of creative ideas (early stage review)	Up to <b>800</b> words	Up to <b>4</b> images Up to <b>4</b> minutes of video <b>and/or</b> audio Video <b>and</b> audio material for Milestone 2 must not exceed <b>4</b> minutes
<b>Milestone 3</b> Development of creative ideas (mid-stage review)	Up to <b>800</b> words	Up to <b>4</b> images Up to <b>4</b> minutes of video <b>and/or</b> audio Video <b>and</b> audio material for Milestone 3 must not exceed <b>4</b> minutes
<b>Milestone 4</b> Review and reflection	Up to <b>800</b> words	Up to <b>4</b> images

**Total evidence for the digital process log and group performance workshop**

In summary, for **each learner** the **maximum total** evidence for this unit is:

- 3200 words
- 16 images
- 8 minutes of video **and/or** audio footage of learners during the development and rehearsal process (digital process log)
- 10–20 minutes of video (group performance workshop).

## **Activity 2: Group performance workshop**

You must present your group performance workshop to an invited audience.

You will perform as part of an ensemble, using relevant performance skills to communicate the creative intention.

You will be assessed on your individual performance skills, your interaction with other performers and your communication of creative ideas.

After the performance, you are advised to incorporate an audience feedback session, using targeted questions. This session is intended to support you in preparation for your review and reflection. The audience feedback does not need to be recorded or submitted for assessment.

### **Essential information**

It is important to remember that this is a 'work in progress'.

Production elements of the work, for example costumes, lighting and sound, may still be undecided or unfinished.

The performance workshop should be filmed using natural light or a general lighting wash/cover. You may use music, sound effects, props, costumes and basic staging as suited to a performance workshop and to give an impression of the creative intention of the work.

The audience feedback will help you to judge audience responses and receive constructive criticism so that you can explain how you could develop the work further.

At the beginning of the recording, you must clearly identify yourself by stating your:

- full name
- full registration number
- centre name
- centre number.

It is anticipated that the recording of the performance plus discussion with the audience will take approximately 1 hour under supervised conditions.

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**(Total for Activity 2 = 18 marks)**

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**TOTAL FOR PAPER = 60 MARKS**

### Set Task Information

You must use the stimulus below to create and develop your performance ideas.



(Source: © John Gay/Historic England/Mary Evans)

# Sample Marked Learner Work

## Learner 1 (Medium Mark)

**Total Marks Awarded: 32**

**General Comments:**

This is reasonable level 3 devised work.

The learner has engaged with the devising process; although she hasn't fully communicated the journey of the process, she has gone on within her milestone entries which are often rather descriptive of the final decisions made, rather than communicating how these decisions have been made and then refined.

Work has been created in response to the stimulus although the choreographic content and decisions which have been made are often linked to the stimulus sometimes rather tenuously.

## Activity 1 (Milestone 1)

**Assessment Objective 1:** Understand how to interpret and respond to stimulus for a group performance

<b>Milestone 1: Planning and interpretation of stimulus</b>	
<b>Milestone Entry Date</b>	8/02/2022
<b>Log Entry</b>	
<p>We were given the stimulus of an image by John Gay. Our group began to start asking questions about the stimulus that helped us come up with ideas, for example “Does the fog clear further down the path”. I thought of the idea that the fog could symbolize the crowding of the mind and struggling to see past it. After each person gave their initial ideas, we decided on my idea of representing different mental illness’ and how they can affect someone. From this, I thought each person would represent a different mental illness and then another member thought we could also have one person fighting against the illness’ we were portraying. One person opted to being the person fighting, I came up with another member being bipolar as she has two dance styles that are contrasting which helps show how bipolar behaves, I chose to be anxiety/depression, someone else was PTSD and another was ADHD. One is personality disorder (PD). One member thought of the idea of the main person contemplating the idea of suicide and being able to pick between the two paths like in the image, and as a collective we decided that we wanted to have one group piece at the end and the main person breaks free from us showing the power they have.</p> <p>We decided that the intention of our piece is to spread awareness of mental illness to an audience that may not be as aware of it. We decided that our target audience was going to be 20-40 year olds as they were not as exposed to mental health disorders as younger audiences are now. It will help this audience understand the younger generation more and even themselves. A member of our group sent out a survey to a group of teachers about their current mental well being. We plan to use this in our piece to show them how their mental health is affected as well as others and to make it more personal.</p> <p>I done research on my disorder where I learnt that it is the most common disorder where 1 in 3 people suffer from it. It can affect our moods and how we interact with other people. Due to this my style during my solo and duets will be in a more slow and contemporary style whereas another member who is portraying bipolar is using the style of street and contemporary as they will show two contrasting emotions.</p> <p>On our first practical exploration, We decided to split off into solos and duets to allow ourselves to explore our different disorders. I paired up with PD for contact improvisation as these two illness’ often are seen together. From the idea that the</p>	

PD is manipulating anxiety/depression, I came up with the idea of me starting from the floor and the other person would find new ways to try and get me off the floor while I'm trying to break away from them. The other person then came up with idea of holding my chin and guiding me forward but I continue to try break free from her by pushing my arms up and behind me, releasing myself from her. After, we get up from the floor and I full into her back and she drags me to empathize her trying to take control of me but then I break of her and begin to go the other direction to which she pulls me back into a turn where I full back while she holds me head and my leg goes up. This shows anxiety fighting against PD.

In our second rehearsal, two members and I decided on a spoken word piece for the accompaniment which spoke about the affects that anxiety and depression can have on someone. For example, one of the lines is “when the urge is so strong and it feels like your heads exploding”. We used the first 24 counts of our movement to give a visual representation of our accompaniment, this emphasizes our use of the performance skill musicality. For the line above, the other member wrapped their arms around me from the back and I tried to resist but then they turned me around with their arms around my waist so I could bend my back in a circle. We developed different motifs within our duet ,e.g levels, as I thought it would show how the PD becomes more controlling and can influence other disorders.

In the next rehearsal, I began my solo. I started by insuring that I had my focus to floor to show the way anxiety/depression can make someone feel inferior. I played with sudden changes of level to show how it can randomly affect someone. I added a motif of me cradling my head from my duet to keep the representation of my disorder to the audience.

Photo/Video Reference (filename)

**Unit 3: Group Performance Workshop - Marking Grid 1**

Milestone 1 of the digital process log will be marked against the following marking grid :					
Level	0	1	2	3	4
Mark	0	1-3	4-6	7-9	10-12
<b>AO1: Understand how to interpret and respond to stimulus for a group performance</b>	No rewardable material.	<ul style="list-style-type: none"> <li>Limited ability to interpret the stimulus material demonstrating limited practical exploration and primary/secondary research</li> <li>Creative ideas for performance are stated and show limited relevance to the stimulus</li> <li>Demonstrates limited contribution to the group's interpretation of stimulus and generation of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Competent ability to interpret the stimulus material demonstrating appropriate practical exploration and primary/secondary research</li> <li>Creative ideas for performance are descriptive in detail and show general relevance to the stimulus</li> <li>Demonstrates adequate contribution to the group's interpretation of stimulus and generation of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Confident ability to interpret the stimulus material demonstrating focused practical exploration and primary/secondary research</li> <li>Creative ideas for performance are explained and show considered relevance to the stimulus</li> <li>Demonstrates assured contribution to the group's interpretation of stimulus and generation of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Accomplished ability to interpret the stimulus material demonstrating fully engaged and sustained practical exploration and primary/secondary research</li> <li>Creative ideas for performance are justified with perceptive relevance to the stimulus</li> <li>Demonstrates authoritative and engaged contribution to the group's interpretation of stimulus and generation of ideas.</li> </ul>

**Lead Examiner Commentary**

**Mark: 5**

There is rather simplistic and slightly limited ability to interpret the stimulus, with the fog symbolising ‘the crowding of the mind and struggling to see past it’ and then

moving straight to mental illness. However, there has been generally appropriate practical development, although the practical work undertaken is described and only demonstrates general relevance to the stimulus.

The learner's contribution to the group is evident and adequate although the generation of ideas is only rather tenuously linked to the set stimulus.

### Tips

In milestone 1 learners need to demonstrate their understanding of how they have interpreted and responded to the stimulus in the set task.

Learners should analyse **how** they have interpreted the stimulus through practical exploration and through relevant primary and/or secondary research. They should justify their initial creative ideas for the group performance making it clear **how** these creative ideas relate to the stimulus. Whilst doing this they should also demonstrate their contribution to, and engagement with, the group's interpretation of the stimulus and the generation of their ideas. It can also be helpful if learners outline their artistic aims and intentions and, if relevant, the form and style of the performance and their intended target audience.

It is important that learners do not complete this milestone too early in the process. They should have had the opportunity to work in their performance group to practically explore the stimulus, to undertake *relevant* research, to decide upon their initial creative ideas and to practically explore and develop these ideas in order to be able to access the full range of marks for this milestone log entry.

### Activity 1 (Milestones 2 & 3)

**Assessment Objective 2:** Develop and realise creative ideas for a group performance in response to stimulus

<b>Milestone 2: Development of creative ideas: early stage review</b>	
<b>Milestone Entry Date</b>	10/03/2022
<b>Log Entry</b>	
<p>Throughout the choreographic process I have used a range of exploratory techniques, for example we listened to the music and explored movements which matched the changes in rhythm and tempo. For my solo, I picked Everything I wanted by Billie Eilish as the lyrics replicate how it feels to have depression and anxiety. It is a slow but emotional song and I wanted to show that in my movements. To create this movement, I improvised with the idea of sustained dynamics both with and without the music.</p> <p>I tried to go out my comfort zone by exploring how I can use my facial expressions to tell the story. I focused on my eye line during the piece. During my turns, I will keep my eye line low to help show the emotion behind depression and the low moods that you'll feel. As this makes me break my balance, it meant that I perform rolls in and out the floor to show the incline and the inevitable fall, this shows a development in my performance skills.</p> <p>While we were choreographing our group piece, we created movement which had us all moving in the same direction and facing the same way. We found that this didn't help us show our stimulus of one dancer (dancer A) being conformed by all these disorders. We decided to changed the direction of our movement and spacing. Dancer A, who was getting consumed, would start further forwards and perform the movement of three walks changing from up on releve and then down in a slight bend of the knee. The other four dancers will move forward two on each side doing the same movement, this gave more of an consuming effect.this shows the development of communication of our intent.</p> <p>On our second group piece we also changed our spacing. We started doing the piece from the middle. However, we decided to change it into a traveling piece from one side of the room to the other which gave it a more climactic feeling as this bit of the performance was about dancer A breaking free.</p> <p>We used specific ideas and forms in our performance to show the narrative and our stimulus . Each section of our dance describes our relationships with one another as well as show our character. In our first group section it was about dancer A feeling controlled and trapped with these disordered and not finding a way out. We showed this specifically by doing a repetitive movement in a circle around dancer A where every 8 counts one of the four people playing a disorder stop and perform a motif which represents them and dancer A replicates it behind us. For example, my motif is holding my hands and collapsing into a bend with both legs in parallel. This empathizes our stimulus as it shows dancer A being manipulated by us.</p> <p>This directly contrasts our second group piece where dancer A is now controlling our movements. This is shown by using accumulation starting with dancer A and</p>	

each of the four dancers will join in with her movements and then freeze. This contrast helps show the development of dancer A's character and her strength to finally be free and in control.

With regards to my personal management and collaboration, I have developed from the start of the process to now. At the start I found it quite difficult to challenge peoples ideas with choreographic decisions, now I can give constructive criticisms which help our dance improve and show the choreographic intent. I gave the idea to do the circle section in first group piece whereas one of the other dancers original idea was a diagonal line. This small change helped us show our stimulus to the audience. I attend all of the lessons and during lesson time we split into groups to use rehearsal time effectively. I come to the lesson with fresh choreography ready to teach and give contributions.

My performance skills have developed throughout the course of the process. My sensitivity to others has developed as during sections like the circle we have to ensure that we don't bump into dancer A and fill up the whole space. During my trio, i perform a jump around and then fall into my other dancer where she catches me and then spins me to the floor. I have to make sure that I fall close enough to the dancer to make sure I don't fall onto the floor.

My musicality has developed throughout the process, I am able to hit movements on specific beats of the movements, an example when we're in a square around dancer A we move our head and arms towards her on a beat. At first I struggled to hit the beats but I'm finding it easier after each practice and am now choreographing on the beats of the music.

<b>Milestone 3: Development of creative ideas: mid-stage review</b>	
<b>Milestone Entry Date</b>	07/04/22
<b>Log Entry</b>	
<p>We developed our piece and made final decisions of what we wanted it to convey. I decided to change my solo into a duet part way through the piece. I start the song as a solo and a minute in the dancer who plays personality disorder (PD) comes in and does a short 8 count solo. From here, we do 24 counts where we swap solo to solo, we then go into a duet and repeat the 24 counts at the end. We done this to show how despite PD and anxiety can be seen together often, but have their own issues. For example, PD dances to the lyric “they called me weak like I’m not just someone’s daughter” which empties that people with PD are weak and are not the person they once were. I dance to “I tried to scream but my head was under water” which implies that those with anxiety want to reach out for help but it feels like they’re drowning.</p> <p>We continued to choreograph the final group section. In this section, we wanted to show Dancer A breaking away from the disorders that surround her and finally becoming free. At the climax of the dance we split into two groups where dancer A is copying our motif, the first 32 counts PTSD and bipolar do a phrase with the dancer all moving towards stage right and PD and I stay frozen. Dancer A begins to dance with us where we move more towards stage left. This section is to convey that despite dancer A trying to escape, the disorders are trying there hardest to keep their control of her but are becoming weaker.</p> <p>Towards the end of the section, we decided to do a piece where one dancer starts a ripple affect of the disorders moving towards dancer A by tapping us and we move together, then here pushing us away one by one. We developed this by instead of us all continuing to dance together, once you have tapped someone on the shoulder you stop and the other continues dancing. This made it clearer to the audience that the even though the mental disorders are supposed to work together, we attack one at a time, it also shows that we are becoming weaker.</p> <p>We continued to develop our piece by drawing inspiration from looking back at the original stimulus given. We developed our formations throughout the entire dance with our semi circle. Like the fog in the image, the mental disorders are always there surrounding you even when you’re not paying attention to it. I came up with the idea that we could convey this by everyone staying on stage throughout the whole 15 minute dance facing away from the people dancing. We drew inspiration from the music in these formations by changing a still position through the dance at each music change and climax in dance. These positions will each be unique to the disorder of the dancer and how they think their disorder can be show in many small movements. After performing to the other group, they said that we needed to make our dynamics stronger when changing between positions to help make it</p>	

visible to the audience otherwise it gets lost behind whoever is dancing in front.

Musicality has played a role in the whole of our choreographic process. This is shown throughout the dance, especially in my solo/duet. For example, when we switch between our solos, we listened to lyrics and made movements based on it. This showed the characters clearly to the audience as the lyrics show how a person may feel with these disorders. We used musicality in the last group piece, when we start the accumulative canon and each dancer joins in the music changes.

My projection has developed as at the beginning of this process I would slouch during the dances and use minimal effort in my dances. This was during my jumps as I wouldn't extend my legs and arms and looked at the floor. The other group gave me feedback to take risks in my dance to help show my commitment to the movement rather than do it with half my effort.

I still think I need to improve on my facial expression. Despite adding them into my solo, I can put in more effort to ensure that I show them throughout the dance. This could be ensured by watching back recordings of dance and focusing on my face or asking my groups for feedback on my facial expressions.

My focus has improved as I'm not staring at the floor while I dance but I will add in choreographed eye lines to show the stimulus and extend my movements. During my duet, we often keep eye contact throughout the dancer to show the strong relationship between these disorders.

In regards for my personal management and collaborative skills, I believe that my strongest points are sharing of ideas and effective use of rehearsal time.

Throughout the process, I was able to voice my ideas easily without judgment from my group and often these ideas were then put into the piece, such as the ideas of dancer A moving forward at the end. I attended an intervention session where we rehearsed and refined our piece.

Photo/Video Reference (filename)



**Unit 3: Group Performance Workshop - Marking Grid 2**

Milestone 2 and 3 of the digital process log will be marked against the following marking grid :					
Level	0	1	2	3	4
Mark	0	1-3	4-7	8-11	12-15
<b>AO2: Develop and realise creative ideas for a group performance in response to stimulus</b>	No rewardable material.	<ul style="list-style-type: none"> <li>Use of exploratory techniques demonstrates limited ability; material being generated is limited.</li> <li>Limited ideas for form and content of the performance are realised in relation to the creative intention.</li> <li>Limited ability to use own and group performance skills to develop and refine ideas and materials.</li> </ul>	<ul style="list-style-type: none"> <li>Use of exploratory techniques demonstrates adequate ability; material being generated is appropriate.</li> <li>Appropriate ideas for form and content in relation to the creative intention of the performance are realised are partially explained</li> <li>Relevant use of own and group performance skills to develop and refine ideas and materials.</li> </ul>	<ul style="list-style-type: none"> <li>Use of exploratory techniques demonstrates effective ability; material being generated is considered, evidencing selectivity.</li> <li>Cohesive ideas for form and content in relation to the creative intention of the performance are realised and explained.</li> <li>Considered and proficient use of own and group performance skills to develop and refine ideas and materials.</li> </ul>	<ul style="list-style-type: none"> <li>Use of exploratory techniques demonstrates an accomplished ability; material being generated evidences insight around selection of techniques utilised.</li> <li>Sophisticated ideas for form and content in relation to the creative intention of the performance are justified.</li> <li>Confident and justified use of own and group performance skills to develop and refine ideas and materials.</li> </ul>

**Lead Examiner Commentary**

**Mark: 8**

There is a fairly good sense of and some detail on the choreographic decisions which have been made. The movement being generated has been considered and there is a sense of exploratory techniques having been applied. However, the milestone entries are largely narrative and tend to justify the final decisions which have been made rather than providing an analysis of the exploratory process the learner and her group has gone through.

The evidence in the learner’s milestone entries is moving towards demonstrating effective ability and a considered and proficient use of skills to develop and refine skills and material. The ideas being described are appropriate although they are only very generally relevant to the set stimulus.

Overall, reference to choreographic decisions and to refining aspects of the work best places the work just into the bottom of band 3.

**Tips**

In their second and third milestone log entries and the accompanying optional evidence, learners should communicate the exploratory process they have been through in order to generate and develop their creative ideas in response to the set stimulus during the devising process, including any specific devising and/or performance techniques with which they have experimented.

They should analyse how the performance material has been generated justifying their ideas for the form and content of the developing practical work in relation to the stimulus and their creative intentions for the performance. They should also analyse how they and their groups have applied their performance skills to develop and refine their ideas and their practical work.

## Activity 1 (Milestone 2 & 3)

**Assessment Objective 3: Apply personal management and collaborative skills to a group performance workshop process**

### Unit 3: Group Performance Workshop - Marking Grid 3

Milestone 2 and 3 of the digital process log will be marked against the following marking grid :					
Level	0	1	2	3	4
Mark	0	1-3	4-5	6-7	8-9
<b>AO3: Apply personal management and collaborative skills to a group performance workshop process</b>	No rewardable material.	<ul style="list-style-type: none"> <li>Limited application of personal management</li> <li>Inconsistent application of collaborative skills during the development process</li> <li>Limited contribution to the group performance workshop.</li> </ul>	<ul style="list-style-type: none"> <li>Appropriate application of personal management</li> <li>Adequate application of collaborative skills during the development process</li> <li>Competent contribution to the group performance workshop.</li> </ul>	<ul style="list-style-type: none"> <li>Consistent application of personal management</li> <li>Focussed application of collaborative skills during the development process</li> <li>Confident and effective contribution to the group performance workshop.</li> </ul>	<ul style="list-style-type: none"> <li>Sustained application of personal management</li> <li>Sensitive and supportive application of collaborative skills during the development process</li> <li>Engaged and accomplished contribution to the group performance workshop.</li> </ul>

### Lead Examiner Commentary

#### Mark: 6

In the learner's written entries for milestones 2 and 3 there is consistent and fairly focused evidence of the application of collaborative skills during the developing and devising process.

The learner has made a competent and generally effective contribution to the group performance workshop.

### Tips

Whilst discussing their working processes, learners should convey their contribution to the development process, the application of their personal management, group-work and collaborative skills and demonstrate their engagement with the process of developing their group performance workshop.

If a collaborative process is at the heart of the creative choices being made the learners engagement and contribution will be evident in their discussion of the development and realisation of their creative ideas.

A statement on how well a learner has worked as an individual or within a group rarely provides evidence and certainly not secure evidence that this has occurred.

## Activity 1 (Milestone 4)

**Assessment Objective 5:** Apply performance skills to communicate creative intentions during performance workshop

<b>Milestone 4: Review and reflection</b>	
<b>Milestone EntryDate</b>	12/05/2022
<b>Log Entry</b>	
<p>After the watching our piece, 7/10 people said that our work was very evident on showing the stimulus and 3/10 said it was extremely evident. After looking over the feedback and response from the invited audience, it showed that our use of music helped portray the stimulus very well as the movement mixed with them through quick, spontaneous and jagged movements, and the main character walking away “initially from their struggles and then eventually breaks free”. A section that they specifically mentioned was mine and PD’s duet had great chemistry and communicated the idea of control between the two use us. They enjoyed our direct correlation to the music. Different feedback referenced the motif that I created where they said “the duet in the Billie Eilish song was memorable as the stimulus was clear in this section and all moves were in time and clean” another dancer referenced the part where I was doing a needle on PD’s knees saying it was one of the most memorable parts of the dance.</p> <p>Someone said that our dynamics helped show our stimulus as the movements were sharp and quick which showed how fast mental health can effect individuals and their minds are moving rapidly. A section they specifically mentioned was the first ensemble. They said that when the ensemble is dancing around the individual dancer it helped communicate the idea of feeling trapped within your own mind and being trapped by your mental health.</p> <p>Through analyzing audience feedback, they said we need to work on our facial expressions to help communicate how lonely and sad we feel due to the disorders. This would help make our stimulus extremely evident. Someone else said that we need to improve our projection during our solos to help make more prominent in the dance and memorable. Another said that some parts needed to be more creative and less repetitive, this could be improved in the solo to “scars are to your beautiful” as this dance I believe repeated the movement where they grabbed their head a lot.</p> <p>I attended every lesson and ensure I was in the appropriate uniform. I made sure my hair was tied up and out of my face to ensure I was able to perform to my best ability. I believe that my contribution to the piece helped communicate the stimulus as I ensured each section continued to tell the story and the movement helped showed that. Throughout the process, we made sure to be inclusive and involve everyone’s ideas such as when we developed our spacing in the first group piece from all of us moving forwards to the main character being the only one moving back and us all changing our movements to point at this dancer. This</p>	

helped communicate the stimulus of us seeking out for her and trying to take control of her.

Upon reflecting the impact of my own performance skills, I believe my musicality during my solo was effective as I was able to meet all the beats and I choreographed specifically to the lyrics. This was often during the start where I grabbed my head and rolled it when it said “I had a dream”. During the first group piece we used musicality through the use of the lyric “tell ‘em”. At this point we all stopped our movements turned to look at the dancer in the middle. I think my sensitivity to dancers was effective as I was able to stay in time with my duet partner without needing to look at her. I done this by setting specific musical cues. This was shown in the second group dance as each dancer stops and starts when the other joins in, we had to use sensitivity to others to ensure we were close enough to touch them but don’t bump into them.

I think as a group we could work on our spatial awareness. This can be improved by making sure we stay in the middle of stage rather than move too close to stage left. Personally, I could work on my projection of movements. This could be through lengthening all my movements and not just cutting them off. This will help improve the communication of the stimulus as the audience will be able to see my movements clearer and in turn be able to see the story.

I believe that my group piece was successful of showing the stimulus of the piece. One thing we have done well to show the stimulus was how we all stood in the back of the room in a semi circle. This helped communicate the stimulus as it showed we were surrounding the dancer and conforming her into a small space. We done positions in the semi circle to demonstrate our mental health disorders and changing on the beat. A further development could be using more beats in the music to use as changes to help make it more effective and evident to the audience. Overall, I believe that we were able to show the stimulus of the woods and the fog through our story of mental health and the impact on us.

Photo/Video Reference (filename)

**Unit 3: Group Performance Workshop - Marking Grid 5**

Milestone 4 of the digital process log will be marked against the following marking grid :				
Level	0	1	2	3
Mark	0	1-2	3-4	5-6
<b>A05</b> <b>Review and reflect on the effectiveness of the working process and the workshop performance</b>	No rewardable material.	<ul style="list-style-type: none"> <li>Limited judgements offered relating to impact of own and group contribution towards:               <ul style="list-style-type: none"> <li>creative and performance skills</li> <li>personal management and collaborative skills during the development process and performance</li> </ul> </li> <li>Provides superficial ideas for further development of the performance material</li> <li>Identifies some strengths and weaknesses.</li> </ul>	<ul style="list-style-type: none"> <li>Considered judgements offered relating to impact of own and group contribution towards:               <ul style="list-style-type: none"> <li>creative and performance skills</li> <li>personal management and collaborative skills during the development process and performance</li> </ul> </li> <li>Provides coherent appropriate ideas for further development of the performance material</li> <li>Evaluation is reasoned and pertinent.</li> </ul>	<ul style="list-style-type: none"> <li>Perceptive, justified judgements offered relating to impact of own and group contribution towards:               <ul style="list-style-type: none"> <li>creative and performance skills</li> <li>personal management and collaborative skills during the development process and performance</li> </ul> </li> <li>Provides, sophisticated creative ideas for further development of the performance material</li> <li>Evaluation is insightful and thorough.</li> </ul>

**Lead Examiner Commentary**

**Mark: 3**

The learner begins her evaluation by describing the feedback the audience provided without including any real analysis of her own which is not particularly useful. However, after the first three paragraphs there are also some considered judgements on the piece and some evaluation of the process. In addition some appropriate ideas for further development have been provided.

Overall, a reasoned and considered evaluation.

### Tips

In milestone 4 learners need to demonstrate their ability to review and reflect upon the effectiveness of the development process and the final group workshop performance.

Learners should analyse and evaluate the development process **and** the final workshop performance, evaluating the impact of their own and their group's personal management and collaborative skills plus the impact of their own and the group's creative and performance skills.

In addition, learners must provide their creative ideas for further development of the performance material.

## Activity 2 Group Performance Workshop

**Assessment Objective 4: Apply personal management and collaborative skills to a group performance workshop process**

### Unit 3: Group Performance Workshop - Marking Grid 4

Level	0	1	2	3	4
Mark	0	1-4	5-9	10-14	15-18
AO4: Apply performance skills to communicate creative intentions during performance workshop	No rewardable material.	<ul style="list-style-type: none"> <li>Individual performance demonstrates limited communication of creative ideas, meaning and style to an audience</li> <li>Interactions, responses to, and relationships with other performers are unclear and inconsistent; contribution to the ensemble performance is tenuous</li> <li>Performance skills and techniques are limited and not always appropriate to the creative intention.</li> </ul>	<ul style="list-style-type: none"> <li>Individual performance demonstrates competent and clear communication of creative ideas, meaning and style to an audience</li> <li>Interactions, responses to, and relationships with other performers are clear and coherent; contribution to the ensemble performance is valid</li> <li>Performance skills and techniques are appropriate to the creative intention and applied in a secure and competent manner.</li> </ul>	<ul style="list-style-type: none"> <li>Individual performance demonstrates focused and considered communication of ideas, meaning and style to an audience</li> <li>Interactions, responses to, and relationships with other performers are cohesive and consistent, contributing effectively to the ensemble performance</li> <li>Performance skills and techniques are applied with confidence and consistency and are appropriate to the creative intention</li> </ul>	<ul style="list-style-type: none"> <li>Individual performance confidently and fluently communicates creative ideas, meaning and style to an audience</li> <li>Interactions, responses to, and relationships with other performers show responsiveness and sensitivity, contributing seamlessly to an ensemble performance</li> <li>Performance skills and techniques are applied with consistent focus, engagement and strong technical command, and are entirely appropriate to the creative intention.</li> </ul>

### Lead Examiner Commentary

#### Mark: 10

The learner applies performance skills with some focus and at times her skills are moving towards being effective. Interactions and relationships with the other dancers are cohesive and consistent and she contributes appropriately to the ensemble performance.

There are sections where her creative ideas are communicated with more clarity however overall there is a competent communication of creative ideas in response to the set stimulus.

### Tips

In their group performance workshop learners should apply their performance skills in order to communicate their creative ideas, dramatic intentions and meaning, **in response to the set stimulus**, to an audience. They must also apply their performance style, skills and techniques in order to demonstrate their technical command of these skills. Whilst doing this, learners should interact and respond to other performers as they contribute to the whole ensemble performance.