



Cambridge Technicals

Performing Arts

Level 3 Cambridge Technical Certificates in Performing Arts
05850, 05851

Level 3 Cambridge Technical Diplomas in Performing Arts
05852, 05853

OCR Report to Centres June 2017

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This report on the examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the specification content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the examination.

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Level 3 Cambridge Technical Certificate in Performing Arts 05850

Level 3 Cambridge Technical Extended Certificate in Performing Arts 05851

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Unit 1 – Prepare to work in the performing arts sector

General Comments:

Unit 1 is a 120GLH synoptic unit intended to be assessed at the conclusion of the programme when learners have developed a clear and unique vocational route into the performing arts and when their knowledge and understanding of the industry has been acquired.

The Portfolio

The exact format of the portfolio is not specified. It will depend on the creative or technical area chosen by the learner and can be in note form, this includes the report which although benefiting from structure such as an introductory paragraph and some concluding comments could also be in note or bulleted form. The writing style can be a formal 'report' style portfolio or more informal written evidence.

There is one job advertisement on which the proposal is based; this is the stimulus that will change from series to series.

The 'pitch' and audition/presentation

The 'pitch' to camera and the audition/presentation should follow on fluently from one to the other. It is not expected that these elements will be filmed on separate occasions and then edited together.

Centres are allowed to add lighting, costume or make-up but this is not compulsory and will depend on candidate choice of material and response. However, these technical elements must not interfere with the fluency referred to above.

The audition piece should not include other actors even if these are passive and/or silent. An individual response is required.

If equipment needs to be operated (i.e. lighting, sound) during technical presentations this must be done by the candidate and not by a third party being 'cued'.

Teachers must not ask or in any way 'prompt' the questions that form the basis of the 'pitch'; these are intended to be responded to by the candidate. It is for the candidate to decide whether these are answered in order or whether they are integrated into a more holistic approach.

The camera should be in a fixed position.

Comments on Individual Questions:

General

- Research should be undertaken to provide an understanding of the context for the employment opportunity.
- The chosen vocational route should be clearly expressed and the report should be relevant to this.
- The promotional intent should be appropriate for the chosen vocational role.
- Performing Arts terminology should be used accurately.
- The wider contexts for the role, and the employment opportunity should be appreciated so the report is in line with a relevant viewpoint.

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- Knowledge, skills and techniques should be drawn from the wider learning opportunities of the course, as this is a synoptic unit.

Question 1

- Clear references should be made to the advertisement.
- Knowledge and understanding of the role, and its place in the project, should be demonstrated.
- Experience should be outlined to support the explanation of how skills gained have been acquired and how they can be further developed by taking part in the project.
- Possible progression routes should be highlighted.
- Ideas should be communicated in an engaging manner.

Question 2

- The audition piece or technical presentation should be delivered with confidence and demonstrate relevant knowledge, skills and techniques.
- There should be clear connections between the practical demonstration and the wider context of the project.

Centres may find the following helpful when preparing for the next series:

- The portfolio can be written in a formal or informal style
- The word count is to provide a recommendation for the amount of learner work we are expecting to see, and work presented for assessment that is either significantly lower or higher than this may not do as well.
- The pitch should be in line with professional practice and not be 'prompted', for example, in an interview question style.
- The pitch should be directly to camera.
- The audition piece or presentation should be directly after the pitch, and part of the same recording.
- It is not intended that the portfolio will be read aloud as the pitch, the pitch and audition should follow on from each other, resulting from the broader information and context of the portfolio.

Unit 2 – Proposal for a commissioning brief

General Comments:

As a first release, there was clear evidence that the external assessment had been understood by all Centres. There was some variance of written structure but most followed the (a) to (e) structure of the question.

In delivery of the unit prior to external examination candidates would benefit from practice in the selecting and editing of submissions and therefore the adherence to a word count, and learning to make more use of the Appendices section of the paper.

Overall writing standards and styles varied with many grasping the concept of a positive and enthusiastic approach to making a proposal.

Centres need to be aware that for this unit submissions are individual; while candidates will possibly prepare and be taught in groups and some similarities may occur, centres must be careful to ensure that parts of the proposal do not begin to look replicated across the cohort. This practice can lead to malpractice queries due to similarities in groups of candidate submissions. At the very least it makes it difficult to examine the individual's ability and knowledge.

Online submission made for all centres being examined coherently without issues in missing work and corruption of disc or memory sticks. This also gave the centre and examiner the added benefit of recording absent students on submission.

Overall, the submissions were of a high standard representing clarity of knowledge required by the candidates to respond to a commission brief.

Comments on Individual Questions:

Question 1

The (a) – (e) structure was a useful tool for candidates to follow. Overall the responses were clear, coherent and appropriate.

Commissions A and B were the most popular with very few candidates selecting Commission C: the Flash Carnival.

Commissions would benefit from stating whether they need to apply for funding for the project or if the participants would be paying to attend. If there is some clarification of this it would allow for the testing of candidates knowledge of LO 1.1 and 1.3. There were some 'fictional' responses that had assumed funding for their projects, for example; from the Arts Council, without any rationale.

Unit 3 – Influential performance practice

General Comments:

The statement at the top of the pre-release material is the stimulus that will change from series to series, all other contents remain the same as the SAM.

The practical work included in this paper will be assessed by the examiner on an **individual** candidate basis; group work as a response to the stimulus and questions is not allowed.

The statement should be read and interpreted as a stimulus for candidate responses and acts as a creative, practical context to the questions. It is not intended that the question be answered or responded to as a formal written 'essay'.

The statement should therefore suggest and then contextualise through the practical evidence the practitioners or practice chosen. To be clearer: the command verb 'evaluates' that is in Q1 refers to the practitioner's work within the context of the statement and not to the statement itself.

There is no prescribed list of practitioners or companies for this unit. However, centres should note that *influential* should be applied to the wider artistic and creative industry, both or either in contemporary or historical contexts. Centres should therefore be circumspect when presenting work of tutors or workshop practitioners; it is essential that their practice has a profile and *influence* that demonstrably goes beyond the centre.

The word count is to provide a recommendation for the amount of learner work we are expecting to see. However, work presented for assessment that is either significantly lower or higher suggests a lack of developed editing skills and may not respond clearly to the higher levels of the Mark Scheme.

Centres are encouraged to ask the candidates to briefly explain the contrast of their pieces at the start of their practical demonstrations. This is very useful as often the quality of filming or sound can distort the intention, especially if using lighting and sound effect to demonstrate candidate responses.

All centres utilised the statement effectively in the written paper whereas some were a little more obscure in picking it up in the practical. For level 3, clarity of the response to the statement in the practical is paramount and requires more analysis. Simple demonstrations and descriptions of a practitioner's style without the contextualisation is more in line with a level 2 approach.

Comments on Individual Questions:

Question 1

Requires more background teaching/clarity on:

- The process of responding to the statement and how the influence practice of a practitioner can be evaluated within this context.
- Working within a word count

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Question 2

Requires:

- A brief explanation of the intention of the contrasts being demonstrated.
- Clear relationship to the statement and selected practitioner/s needs to be stated.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

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