



Accredited

# OCR LEVEL 3 CAMBRIDGE TECHNICALS IN PERFORMING ARTS

## A PROJECT APPROACH TO DELIVERY

VERSION 1





## INTRODUCTION

**In this project the objective for learners is to plan and deliver a festival of contemporary world music reflecting different cultures and traditions. As part of the festival learners will be devising a contemporary performance piece for performance by community participants. As part of the research learners will be adapting a classical performance piece for a contemporary audience.**

Although the festival will be a musical event intended for a community audience the project has been written in a way that is adaptable to different art-forms. The intention is for learners to have control of the project and it could work in a school or college basis or in collaboration with a local arts centre. They will need to multi-role and acquire new transferable skills.

The individual units give examples of delivery approaches that will give learners the context and the underpinning knowledge to carry out the assessed activities leading up to the realisation of the festival. Learners should also be given the opportunities to carry out activities that will enable them to practice the skills they have developed prior to carrying out research and developing the commission brief.

When considering a holistic approach to delivery and learning, it is important to consider the overall objectives. In this project approach the objectives are to:

- Deliver three units that contribute to Cambridge Level 3 Technicals in Performing Arts (except the Certificate)
- Structure a programme of learning and assessment that applies taught knowledge and independent research to a performance outcome
- Provide learners with insight and an overview of how knowledge and skills gained from each unit are inter-related and inter-dependent when creating a performance
- Provide learners with the opportunity to extend their range of theatrical skills and knowledge in the areas of performance, community arts and cultural influences.



## Modules

Modules can be merged or added to depending on the needs of the centre. Some assessment criteria are used once, others appear in more than one module of work. However the weight of the evidence for that assessment criterion is consistent, i.e. where the assessment criterion is used more than once, that evidence is spread more thinly across the modules.

It should also be noted that the evidence for assessment criteria may also occur in modules other than those that have it explicitly identified: the modules do not work in total isolation of each other. Through tracking and annotation assessors must make clear where the evidence is located. This is explained further in moderation guidance and technical requirements support materials.

This guide is divided into six modules which may be adapted, edited or re-ordered according to teaching time available and preference of the teacher(s). The tables below show where each module provides delivery approaches and learning opportunities to ensure a thorough review of skills and understanding. Learners that complete this project should produce evidence that can then be assessed against the relevant criteria.





### Activities

Activities are given at the end of each module which address the criteria identified. However, centres can choose to substitute alternate tasks, for example those suggested in the unit themselves.

The table below shows where each module provides delivery approaches and assessment activities for units and Learning Outcomes (LOs).

#### By Unit/Learning Outcome (LO)

	LO1	LO2	LO3	LO4
Unit 3	Module 3	Module 3	Module 3	Module 6
Unit 8	Module 1	Module 1 Module 4	Module 6	
Unit 63	Module 1	Module 1	Module 1	Module 5 Module 6

Teachers may need to divide the learners into appropriately sized groups dependent upon the resources and facilities available.



# Module 1

## Research

Delivery begins with an introduction to all three units. This involves research into the context and range of Community Arts, Contemporary Performance and World Music.

Learners will need to have a general understanding of:

- Sources of information
- The key features of community arts projects
- The nature and definition of 'world music'
- What makes performance 'contemporary'
- How research findings are presented.



## Activities

### Activity 1

Learners should research a range of community arts projects and individually present their findings on the key features of a community project. Presentations could include practical demonstrations.

Unit 3 P1

### Activity 2

Learners produce an introductory report that explains the range of factors that define contemporary performance. Learners should also choose a classical performance piece and adapt this for a contemporary performance. The report could include a review of the outcome. This could be accompanied by DVD recordings of workshops and demonstrations and links to web-based evidence.

Unit 8 P1, P3, M2, D1

### Activity 3

Learners should look at a specific geographical area and establish the range of cultures within those communities. Learners should then research the role music plays in these different cultures and the genres and features of this music. Learners could include key differences in cultural origin and development of the genres. Learners will produce multi-media footage that reports their findings.

Unit 63 P1, P2, M1

### Activity 4

This could be approached in two ways:

- Learners could consider how the music of the culture they have researched has been incorporated into western music citing examples

Or

- Learners could look at a range of western music and identify how world music has been used.

Contained within the module are the following assessment criteria, LO(s) and units:

Identify the key features of a community arts project	Unit 3	P1
Explain the range of factors that define contemporary performance	Unit 8	P1
Adapt a classical performance piece for a contemporary audience		P3
Adapt a classical performance piece with some relevance for a contemporary audience		M2
Devise contemporary performance with fluency, integrity and cohesion		D1
Describe the role of music in a range of different cultures	Unit 63	P1
Identify the musical features from a range of world music traditions		P2
Compare genres of world music citing key differences in cultural origin and development		M1
Identify ways in which elements of world music have been used in western music, giving examples		P3



## Module 2

### The brief

Using the knowledge and understanding gained during delivery and the independent work outlined in Module 1 learners will go on to apply this in the development of a commission brief. Alternatively this could be set by teachers, but by acting as both commissioning group and deliverers learners will gain a full understanding of the entire process. Learners will need to take into account:

- What a 'brief' is
- The demands of a client community group
- Target audience and the purposes of the event
- Timescale and statement of logistical issues that need addressing
- The budget.

## Activities

Teachers may choose **one** of the following activities.

### 1. Presentation or 'pitching' responses to the brief

Learners could be divided into groups to present different ideas for an overall theme and to present the specific skills of the group. They could also have a range of different ideas on the cultural and musical mix and the nature of how this relates to contemporary performance.

### 2. Starting with the composing and/or the devised performance

Centres may want to build the festival in a later stage and start with the artistic demands of creating new work from the given theme of 'cultural diversity'. The brief could then come out of the need to showcase this work.

### 3. A given brief

During delivery learners are given a commission brief and have to adapt it to meet the needs and constraints of the centre.





## Module 3

### Planning

Learners now need to focus on the detailed planning for their music festival. This should include logistics and administration and also defining the artistic vision. They will need to write their brief for the festival and will then need to consider:

- Roles and responsibilities within the group
- Administration and production planning
- Theme and marketing of the event
- Artistic demands, range of bands, sets and musical pieces
- Timescales of the event (whole day, pm/eve, eve)
- Additional attractions? (food, stalls, other types of performances)
- Devising and rehearsal schedules.



## Activities

### Activity 1

Learners should develop their project documenting the process throughout the project; at this stage it could include a range of documents, commentaries and notes that will indicate the learners' involvement and commitment.

Unit 3 P4, P3, M1, M2

**Contained within the module are the following assessment criteria, LO(s) and units:**

Carry out tasks and responsibilities in the development of a community arts project	Unit 3	P2	LO2
Carry out tasks and responsibilities contributing effectively to the development of the project		M1	LO2
Identify and carry out roles in the realisation of a community arts project		P3	LO3
Contribute to the realisation of the project showing a committed and sustained response		M2	LO3



## Module 4

### Implementation

Learners will need to embark on a programme of rehearsal and devising for the performance. Planning stages will continue with Modules 3 and 4 running concurrently but the focus of Module 4 is on:

- Technical skills and recognition of features
- Devising skills and contemporary composition
- Collaboration and participation in rehearsal and group work
- Understanding the audience
- Trying out and adapting ideas and performances in workshop or 'pilot' contexts.



## Activities

### Activity 1

The nature of this project and the integration of units allows for the 'devised' contemporary performance to involve composition of world music. Learners will need to undertake appropriate devising activities such as improvisational methods, combining instruments from different cultural traditions or involve other kinds of performers (such as dancers) interacting with the music. Learners may come up with more ideas and material than is actually required for the festival and a process of try-outs or pilots could produce useful evidence of editing and selection skills. The final devised piece will be performed at the festival.

### Activity 2

Learners should continue to document the process in a working notebook taking into account the factors of contemporary performance, structuring material for performance and sourcing and citing influences.

**Contained within the module are the following assessment criteria, LO(s) and units:**

Devise a contemporary performance	Unit 8	P2
Devise contemporary performance integrating the defining factors with some competence and cohesion		M1
Devise contemporary performance with fluency, integrity and cohesion		D1



## Module 5

### The Event

The event itself will give learners a platform to showcase their world music project including the performance.



## Activities

### Activity 1

How learners respond and commit to the setting-up, clearing up and 'get-out': the logistics of the role individually and their awareness of the event as a whole could be assessed.

### Activity 2

Technical skills during performances and synoptic knowledge in performance of world music, community arts and contemporary performance.

**Contained within the module are the following assessment criteria, LO(s) and units:**

Contribute to the realisation of the project showing a committed and sustained response	Unit 3	M2
Present a world music project in an appropriate format incorporating some ideas and learning	Unit 63	P4
Present a world music project that incorporates clear development of learning		M2





## Module 6

### Evaluation

Learners should be encouraged to document and monitor the process so that they can write (or present) informed evaluative and summative reports on the event. They should understand that evaluations should:

- Be reflective, critical and comparative
- Include self and peer assessment
- Show strengths and weaknesses of both self and the event
- Include an evaluation of contemporary performance work of self and others
- Analyse lessons learnt and project forward to other future events.



## Activities

Learners may choose one of the following activities for their analysis/evaluation.

### 1. Written Reports.

Formal, structured reports that respond to the original brief and planning schedules could form the conclusion to the portfolio of evidence compiled during the project. These reports could respond to evaluative questioning like those given to recipients of external funding.

### 2. Presentations

Learners could deliver individual presentations.

### 3. Viva Voce

Learners could be interviewed individually.

#### Contained within the module are the following assessment criteria, LO(s) and units:

Describe the project highlighting own role, tasks and responsibilities	Unit 3	P4
Evaluate and report on project including overall strengths and weaknesses, including own role/s		M3
Produce a report fully analysing the project making recommendations and giving examples of improvements		D1
Evaluate the contemporary performance work of self and others	Unit 8	P4
Produce a critique as to how features of world music have been employed in a project and enabled appropriate skills to be acquired	Unit 63	D1



## **CONTACT US**

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

**Telephone 02476 851509**

**Email [cambridgetec@ocr.org.uk](mailto:cambridgetec@ocr.org.uk)**

**[www.ocr.org.uk](http://www.ocr.org.uk)**