

Cambridge **TECHNICALS LEVEL 3**

# **PERFORMING ARTS**

Cambridge  
**TECHNICALS**  
**2016**

**Unit 3**

**Influential performance practice**

**R/507/6468**

**Guided learning hours: 60**

**Version 1 September 2015**

## LEVEL 3

### UNIT 3: Influential performance practice

R/507/6468

Guided learning hours: 60

**Essential resources required for this unit:** Performance and rehearsal space, camera to record performances

**This unit is externally assessed by OCR**

#### UNIT AIM

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This unit will give you the framework that will stay with you for your entire career, placing yourself in the optimum position for employment and further training and provide the attitude and professional perspective to build a firm foundation in the changing and dynamic working environment that is the Performing Arts.

You will learn about genres, styles and periods, social, cultural and historical influences and significant theatrical/performance developments and practitioners. To help understand the demands of performing a piece of repertoire, you will need to be familiar with the context in which the piece was created and the stylistic conventions of the style or genre into which the piece fits. You will become familiar with a range of different styles and periods, e.g. Classical, Modern and Postmodern, within their social, cultural and historical contexts and will be able to select, adapt and apply elements of your research into your performance concept and practical performance.

In addition to learning about performance contexts, you will also develop research skills. These will enable you to access a wide range of resources through which you will be able to explore contexts, periods, styles, conventions and methodologies relating to production/performance. You will experience being able to select, organise and analyse the material you access, enabling you to present a reasoned argument and, in turn adapt and apply this knowledge into your own performance practice, directorial concept, choreographic concept or presentation concept, dependant on the discipline being studied.

The build-up across this unit will demonstrate an exciting journey that culminates in a practical performance and evaluative task that will be able to assist your future engagement in the arts.

## TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades. Anything which follows an i.e. details what must be taught as part of that area of content. Anything which follows an e.g. is illustrative.

For externally assessed units, where the content contains i.e. and e.g. under specific areas of content, the following rules will be adhered to when we set tasks for assessment:

- a direct question may be asked about unit content which follows an i.e.
- where unit content is shown as an e.g. a direct question will not be asked about that example.

Learning outcomes The Learner will:	Teaching content Learners must be taught:	Exemplification
1. Know the historical context of performance material	1.1 Repertoire by type, style and genre (e.g. play, opera, composition, tragedy, comedy, farce, satire, melodrama, epic, ballet, modern, contemporary, jazz, tap, urban dance, ethnic, classical, popular, jazz, gospel) 1.2 Sociohistorical context (e.g. historical events, performance conditions, styles and conventions, stylistic influences, audiences, cultural influences and movements) 1.3 Political context (e.g. world and national events, legislation, censorship, propaganda, satire, the influence of the court, religious thought) 1.4 Economic context (e.g. patronage, private/public third sector funding and sponsorship) 1.5 Technological contexts (e.g. stage technology, communication technology, digital technologies applied to performance and audiences)	This learning outcome covers the wider context of the unit and should be adapted to meet the contextual needs of the learners in terms of their vocational and professional area.

Learning outcomes The Learner will:	Teaching content Learners must be taught:	Exemplification
2. Understand the work of Practitioners	2.1 Research practitioners from contrasting social economic and political time periods 2.2 Compare the influences that effect the work of practitioners from contrasting time periods detailing specific examples of the effects 2.3 Prepare <b>two</b> contrasting pieces of performance in response to the external question that demonstrate a comparison of the restrictions and privileges that influence each performance (e.g. available technologies, number and gender of performers, economy and political era)	<p>The selection and practical demonstration of two contrasting pieces will assist with learners' understanding of context.</p> <p>Learners will need to be able to access a variety of different examples. Following the learning in LO1, LO2 explores in more depth the effect of social, economic, political and technological aspects on the producers, practitioners, artistes and audiences involved in past and present models.</p> <p>Learners will need to select two practitioners from their specific art form to demonstrate the contrasts in order to respond to the external question.</p> <p>Learners will need to experience both academic and practically based research.</p>
3. Be able to demonstrate practical ideas in context	3.1 Performance material (e.g. theatrical performances of all kinds drawn from a varied repertoire of forms: including drama, dance, music; and genres musical theatre, opera, variety, circus) 3.2 Context (e.g. the influence exerted by historical contexts on contemporaneous practice) 3.3 Knowledge (e.g. skill sets, methodology, performance and devising conventions, practitioners, events, venues, technology) 3.4 Application (e.g. assimilation and adaptation of knowledge dependent upon the discipline being studied, into the learner's own performance practice, directorial concept, choreographic concept and/or presentation concept for presentation to an audience)	<p>Once learners have had an opportunity to explore aspects of contrasting repertoire they should begin work on identifying, researching and adapting material for performance.</p>

Learning outcomes	Teaching content	Exemplification
The Learner will:	Learners must be taught:	
<p>4. Be able to present and evaluate research findings</p>	<p>4.1 Primary sources (e.g. original documents, visits to performances, sites and venues, interviews, personal observation)</p> <p>4.2 Secondary sources (e.g. books, articles, theatre archives, e-formats, Internet, broadcast programmes, class notes)</p> <p>4.3 Research skills (e.g. reading, listening, note taking, précis, Internet searching, synthesising information, audio and video recording, editing, analysis, compiling, structuring)</p> <p>4.4 Evaluation skills to formulate a conclusion to an argument based on sound academic and practical research findings</p> <p>4.5 Presentation: medium and format (e.g. written document, lecture, demonstration, audio/video presentation, live performance, CD-ROM, website/blog; references and sources; citations, footnotes, bibliography and supporting evidence, appendices, conclusions)</p>	<p>This process should be ongoing and should culminate in a review of a contextual realisation and an evaluation of the contextualisation process (i.e. the influence of time, place, beliefs and attitudes on the practitioners/pieces studied) in response to the external question.</p> <p>It is essential that learners understand how the contextualisation process has been fulfilled through the two short contrasting performances. It is at this stage that learners should be able to apply their research skills so that the information they have collected may be fed into the performance/production process.</p> <p>Learners need to know how to structure reports</p>

## LEARNING OUTCOME (LO) WEIGHTINGS

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Each learning outcome in this unit has been given a percentage weighting. This reflects the size and demand of the content you need to cover and its contribution to the overall understanding of this unit. See table below:

<b>LO1</b>	15-20%
<b>LO2</b>	35-45%
<b>LO3</b>	20-30%
<b>LO4</b>	15-20%

## ASSESSMENT GUIDANCE

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Pre-release material will be made available to centres eight weeks prior to each two-week assessment series. Pre-release material for this unit will contain a statement/question in the context of this unit. Pre-release material will be changed each series.

In response to the statement/question learners will be required to:

- Submit a practical demonstration which illustrates two contrasting pieces in response to the context set in the pre-release material.
- Write a report (guide of 1000 – 1500 words) in response to the pre-release question/statement. Learners must evaluate the contextualisation process which will include a reasoned argument justified by both research findings and practical outcomes and consistent reference to how research informed the contextualisation process. The report should include:
  - introduction – scope/outline
  - practitioner - rationale for their choice
  - main body of the report– how that practitioner has had an influence
  - examples cited and used
  - conclusion
  - bibliography (not included in the word count)

### **Time allocation**

The nominal time allowance for Unit 3 Influential performance practice is 60 hours. The external assessment (pre-release and external assessment) should represent approximately one-third of the unit time (20 hours).

**Controls of the assessment:**

In order to ensure validity and reliability controls are set within the assessment. These take a variety of forms, with varying levels of control, which are outlined below:

**Research Phase (eight weeks)**

Eight weeks prior to the OCR stipulated two-week assessment window, pre-release material will be made available to centres detailing the statement/question that learners need to respond to.

This material can be made available to learners once it is released by OCR. Once available, learners will have eight weeks and a maximum of 15 hours in which to prepare the following:

Report:

- The research phase for the report can be carried out under informal supervision, meaning that learners can undertake the research part of the process without direct supervision and outside of the centre if required. However, tutors must be able to authenticate that the research is the learner's own work. (Every learner should sign a declaration form - <http://www.ocr.org.uk/images/15535-sample-candidate-authentication-statement.pdf> .)
- The learner is permitted to carry out research and prepare notes to be used in the writing up of the final report (which is conducted under controlled conditions – see information on two-week assessment window). As many notes can be made as necessary during this period, however centres and learners need to be aware that in the final write up of the report, only 2 A4 sides of research notes are permitted to be taken into the assessment phase.
- The learner must not write up any aspect of their report during the eight week period. The tutor must be able to ensure that measures are in place to apply this requirement.
- Tutors must abide by the rules concerning support and guidance (see below).

Practical demonstration:

- Learners are permitted to rehearse their demonstration. This does not need to be supervised and could be conducted outside of the centre.
- If tutors are present during the rehearsal of the practical demonstration, they are not permitted to feedback to learners in any way.
- Tutors must abide by the rules concerning support and guidance (see below).
- Filming of the final piece must only be conducted during the two-week assessment window.

During the research phase learners can be given support and guidance as follows:

Tutors can:

- explain the task
- advise on how the task could be approached
- advise on resources

Tutors **must not**:

- comment on or correct the work

Tutors must ensure sufficient supervision of the learner to make sure that all tasks completed are the individual learner's own work.

### **Assessment Phase (2 week timetabled assessment window)**

OCR will timetable a two-week assessment window (following the eight week research phase) which all centres need to adhere to.

During this period a high level of control will need to be in place in order to be able to authenticate the work of learners. During the assessment window, centres will need to conduct the assessment in accordance with JCQ Instructions for Conducting Examinations (<http://www.icq.org.uk/exams-office/ice---instructions-for-conducting-examinations/instructions-for-conducting-examinations-2015-2016>). This will include appointing the use of an invigilator.

For each of the tasks the following controls will need to be in place:

Report:

- The write up of the report needs to take place under direct supervision during the two week assessment window.
- Learners are permitted to take in a maximum of 2 A4 sides of research notes which they have gathered during the eight week research phase in order to write up their report in response to the statement/question.
- Centres can provide multiple supervised sessions for learners to produce their final report, up to a maximum of 5 hours.
- Centres are required to ensure that learners work is kept secure between supervised sessions.
- Learners are not permitted to take work away during the two week assessment window.
- Learners are permitted to revisit and refine their report during the scheduled supervised sessions.
- Work must be produced using IT.
- Centres must ensure that learners have controlled access to files. Learners must not be able to access any other files than those created during the supervised sessions or their research notes.
- Learners must not have access to the internet during the supervised sessions when they are writing up the report.
- Learners must reference all sources used.
- Each page of the work must be marked clearly with the learner's name, centre number and page numbered.

Submission of the report:

- Work must be produced using IT and submitted to OCR. Guidance will be provided closer to the assessment window.
- Learners must not submit any material other than their response to the pre-release tasks.

Practical demonstration:

- The practical demonstration should be a complete unedited recording of the learner and must not exceed the maximum times (5-8 minutes).
- Learners must introduce themselves at the start of filming quoting their name and centre number.

During the two week assessment window tutors must **not**:

- comment on or correct the work
- practise or rehearse any part of the task with the learner
- prompt the learner in any way during the filming of the practical demonstration

Submission of the pitch and audition/presentation:

- Files must be submitted to OCR. Guidance will be provided closer to the assessment window.
- Learners must not submit any material other than their response to the pre-release tasks.

### Authentication

Tutors must also be confident that the work is the learner's own and to confirm this they must sign a Centre Authentication Form available on the OCR website.

## SYNOPTIC ASSESSMENT

When learners are taking the assessment task, for this unit they will have opportunities to draw on relevant, appropriate knowledge, understanding and skills that they will have developed through other units. We have identified those opportunities in the table below. Learners should be encouraged to consider for themselves which skills/knowledge/understanding are most relevant to apply.

Unit	Learning Outcome (LO):
4	LO2: Be able to develop skills for a combined arts performance LO3: Be able to rehearse and perform in a combined arts performance
6	LO3: Be able to perform in improvised presentations
8	LO4: Be able to perform from a repertoire
9	LO4: Be able to evaluate own acting technique
10	LO3: Be able to rehearse for a classical role LO4: Be able to perform a classical role
12	LO4: Be able to review own directing practice
14	LO3: Be able to perform dances demonstrating application of physical and interpretative skills LO4: Be able to evaluate own dance performance
17	LO4: Be able to evaluate own performance
18	LO3: Be able to evaluate safe working practices for a production
19	LO4: Be able to review lighting design and operations in live performance

20	LO4: Be able to review sound design and operations in live performance
21	LO4: Be able to review design and realisation processes for live performance
22	LO4: Be able to review set design and realisation processes for live performance
23	LO3: Be able to analyse own composition or arrangements
25	LO2: Be able to rehearse for singing performance LO3: Be able to perform as a soloist
27	LO2: Be able to rehearse for singing performance LO3: Be able to perform as a soloist

## MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma and Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one of the mandatory units (this unit is a mandatory unit in the all pathways), although we encourage you to find ways to engage with employers for other units as well.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	A workshop with a tour company, where the company works with learners to help them explore aspects of contrasting repertoire and facilitate a discussion on how the performers work together to get to the final product.
2. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	Any opportunity for learners to have a work experience opportunity should be fully supported.

To find out more

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

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **[vocational.qualifications@ocr.org.uk](mailto:vocational.qualifications@ocr.org.uk)**



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