



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

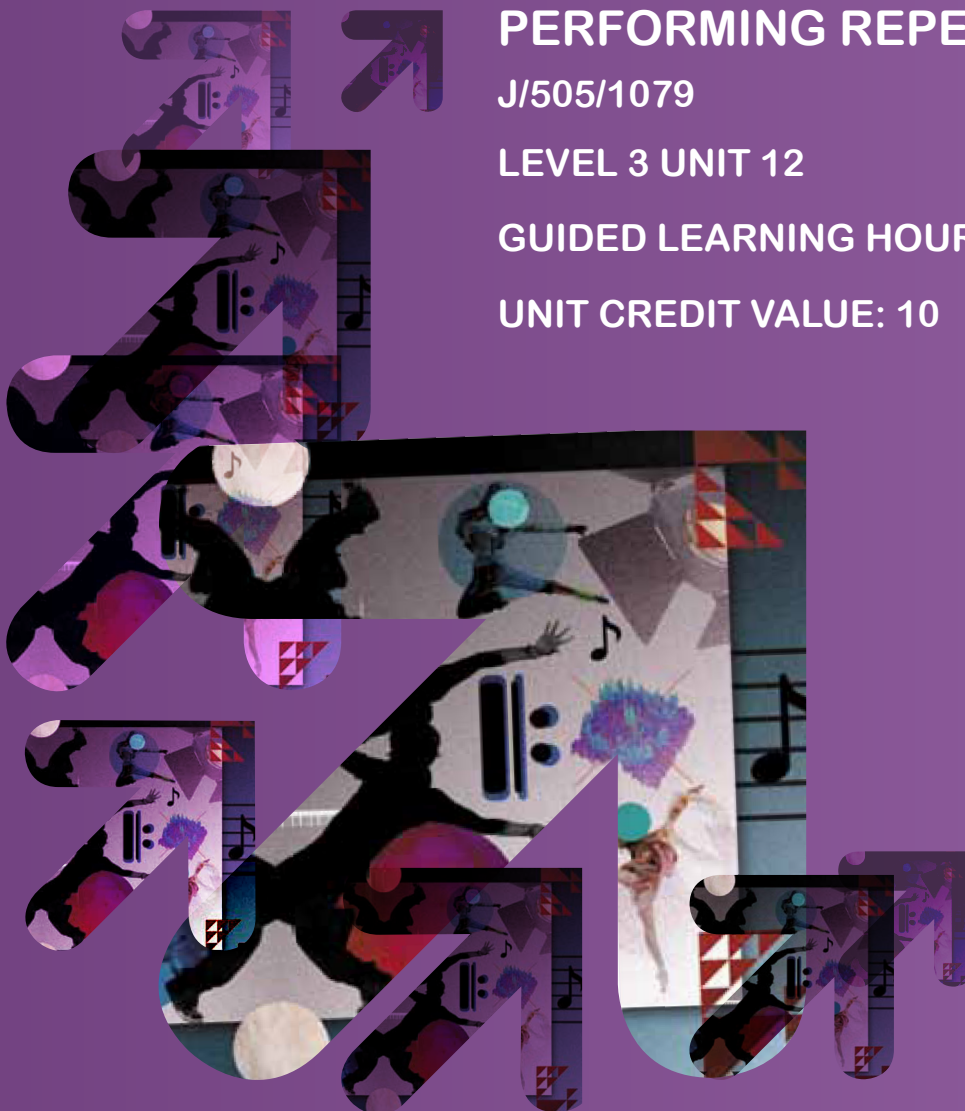
PERFORMING REPERTOIRE

J/505/1079

LEVEL 3 UNIT 12

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



PERFORMING REPERTOIRE

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AIM OF UNIT

The term 'repertoire' can have a wide set of meanings. It can be the collected works of individual practitioners, a canon of work from an art form, the regularly (or stored) performance pieces of a company or a term that reflects a wider style or genre. Generally, however, repertoire texts and performance pieces are ones that have been performed before, sometimes often, and sometimes re-interpreted to reflect the age in which they are revived. For the learner and developing artist, it is important therefore to get to know the repertoire in their chosen art form. Not only does this give them a context and a history to their work but it helps to shape and hone their own growing technical range and ability. This unit will provide the opportunity to work within the discipline and demands of a particular repertoire and allow learners to interpret and put their own mark on the material.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)		Pass	Merit	Distinction
The learner will:		The learner can:		
1	Understand the defining features of a repertoire	P1 identify aspects of a performing arts repertoire		
2	Be able to develop skills required for a repertoire	P2 apply existing skills to a repertoire	M1 develop new skills in response to the demands of a repertoire	
		P3 perform from repertoire replicating key elements of style and convention	M2 replicate accurately the style and conventions of a repertoire	
3	Be able to perform from a repertoire	P4 interpret repertoire for performance	M3 interpret repertoire with a sense of personal style	D1 interpret repertoire with a developing virtuosity

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

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. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

Understand the defining features of a repertoire

- Explore the styles, conventions and methods that define a repertoire
- The range of styles relating to period, e.g. Restoration, Renaissance, Greek. Social, political, cultural and historical contexts
- Styles of performance: Naturalism, Symbolism, Epic
- Significant performers and practitioners, e.g. Shakespeare, Cunningham, The Beatles, Inigo Jones
- Identification of a 'canon' of texts, plays, scores or notated dance pieces
- The repertoire of companies and individual artists
- The use of repertoire in venue and company programming. Audiences for repertoire and their expectations.

Be able to develop skills required for a repertoire

- Analysis of the form and structure of repertoire in practice: application of stylistic conventions, workshops, dance classes and masterclasses. Extending and developing skills and techniques in response to repertoire in class, lessons and workshops.
- Use of appropriate technical terminology to describe the work on repertoire, challenge and demand of repertoire.

Be able to perform from a repertoire

- Directorial and choreographic interpretation
- Audience engagement: contemporary interpretations, new audiences, alternative spaces
- Use of lighting and set design, use of music
- Combining personal and repertoire styles.

DELIVERY GUIDANCE

Understand the defining features of a repertoire

Delivery of this outcome will depend on the art form focus for the learner as this will influence the definition of repertoire and its context. The aim is to give the learner the language and scope of an artistic repertoire and some indication of its development over time. This could be done through lectures, seminars and self-directed research as well as forming part of a practical 'induction' into the conventions of the repertoire. Learners should be encouraged to consider what aspects of the repertoire has led to directors, choreographers and musicians coming back to it to both develop their own artistry and to engage audiences.

Be able to develop skills required for a repertoire

Learners should experience classes and workshops that take them through the acquisition and exploration of the stylistic conventions of the repertoire. This could be done in short intensive programmes of work that illustrate the range and the contrast between repertoires or over a longer period of time concentrating on the development of a deeper and more embodied approach to a single canon of work. Learners will need to consider their own skills in relation to what is being demanded of them: practical sessions could concentrate on the extension and challenge inherent in a particular technical motif, vocal range or use of poetic form.

Be able to perform from a repertoire

Opportunities should be made available for learners to prepare repertoire for performance. Learners should prepare and present two performance pieces, one replicating repertoire and the other using named repertoire as an influence but showing how there can be interpretations of that repertoire. Both solo and group work should be expected but it could be organised so that the replication of repertoire is done individually and the group work is for the interpretative exploration or vice versa. Both pieces could be to an audience of peers in workshop settings or to a wider audience but they should be finished products.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1

To achieve **P1** learners should produce evidence consisting of a research portfolio that includes key defining features of the chosen repertoire and its historical and artistic context. There should be at least two pieces from the repertoires of individual practitioners, e.g. 2 plays from the physical theatre repertoire of Berkoff, two dance pieces illustrating the work of Martha Graham.

Assessment and Grading Criteria P2, M1

Learners should keep logs, annotated scripts, scores and other documentary and recorded evidence of their involvement and participation in practical explorations of a repertoire. Observations, witness statements and commentaries from suitably qualified workshop leaders could also be included as evidence. The evidence could be incremental with the use of milestone assessments so that the development of the language and physical embodiment of style can be shown and understood by the learner.

To achieve **P2** learners should show practice that has a competent level of technical and stylistic skill that makes evident the learner's grasp of the key features of the repertoire being explored.

M1 requires the learners to be moving towards a more accomplished practical exploration of the key features of the repertoire.

Assessment and Grading Criteria P3, M2

Evidence should involve performing a piece of repertoire to an audience. This should be recorded and could also include commentaries from the learner on the process of replication and the nature of the technical adjustments this has meant to their own physicality and range, as well as observations from teachers. If they have worked in groups then evidence could include some peer-assessment and detailed accounts of group rehearsals.

To achieve **P3** learners should present evidence of their ability to replicate in short performance most of the key elements of the chosen repertoire.

M2 requires the learner to replicate accurately the chosen repertoire in a short performance.

Assessment and Grading Criteria P4, M3, D1

Evidence should involve performing a piece of repertoire to an audience and log books from learners that detail their own interpretation of the repertoire material. Emphasis in the written commentary should be on their ability to shape and structure material and their rationale for this, and how this is realised in the performance. Learners could be provided with a commission to produce a particular play or dance piece for a specific modern audience, evidence could be structured around this specific brief. Performances should be suitably recorded.

To achieve **P4** learners should present a short performance and accompanying commentaries and notes. The performance should be based on repertoire but show some interpretation based on the learner's own ideas and skills and response to a specific commission or audience.

M3 requires learners to show an interpretative approach to repertoire that moves towards a more individual sense of style and a focused response to a given commission or audience.

D1 should be awarded when there is evidence of an accomplished and unique interpretative approach to the repertoire.

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CCSTP 16

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

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