

## Level 3 Cambridge Technical in Performing Arts 05876

### Unit 33: Original performance

### Sample Pre-release material

#### INSTRUCTIONS FOR TUTORS

- This pre-release material must be opened and given to candidates on receipt.
- The candidate will be expected to participate in a group performance in response to the chosen stimulus material.
- During the 2-week assessment window, the tasks must be carried out under controlled conditions.
- Candidates will require access to a video camera to perform the performance piece.

#### INSTRUCTIONS FOR CANDIDATES

- Complete both tasks 1 and 2.
- Upon receipt of this pre-release material, you are expected to choose a stimulus and work in groups to create an original performance piece.
- You will produce your written account and performance under controlled conditions.
- Work in groups of 3 to 7 to create the original performance piece.
- The performance will need to be in front of an audience.

#### INFORMATION

- The total mark for the completion of this task is **60**.
- The marks for each question are shown in brackets [ ].
- This document consists of **4** pages.

Turn over

Select **one** of the following stimuli

You will be assessed on your individual contribution to the performance and your supporting documentation. The performance piece will need to be a group performance.

Your contribution to the performance piece will be based on your chosen pathway – whether this is playing a particular role in the performance, or as part of the production team.

### Performance stimulus 1



or

### Performance stimulus 2

Good Value

With reference to your selected performance stimulus, you are required to:

1. Give a written account of the performance process at the key stages listed below:

Ensure the points below are considered in relation to your individual role and pathway.

You should consider your working practices as an individual and as a member of a group at each of the following stages:

- a. Exploring the stimulus material.

This could cover areas such as the selection and rejection of ideas, initiating ideas and responding to the ideas of others and exploring and defining creative intentions.

- b. Developing performance/production skills and techniques.

This could cover areas such as processes and practices and influences and effects, and the development of skills and techniques and links to the development of ideas and intentions.

- c. Reviewing the process and performance/production to an audience.

The account of the performance may cover the effectiveness of the process and outcome in areas such as realising creative intentions, audience reaction and key strengths and areas for improvement.

The word count guidance is 1500-2000 words.

You are required to complete the written account covering the above points under controlled conditions, however you can prepare notes throughout the process (max. 4 sides A4).

**[30 marks]**

2. Perform the original piece of work created in response to the selected stimulus to an audience.

You should work in groups of no less than 3 and no more than 7.

The group performance should last between 15 and 30 minutes.

The performance will need to be filmed for assessment. This will need to be in front of an invited audience.

**[30 marks]**

**END OF PRE-RELEASE**

**Copyright Information:**

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

# OCR

Oxford Cambridge and RSA

# SPECIMEN

## Sample Assessment Material

### OCR Level 3 Cambridge Technicals in Performing Arts

Unit 33 – Original performance

**MARK SCHEME**

**MAXIMUM MARK    60**

**SPECIMEN**

**Version: 2.0    Date: September 2016**

LO1 – 6 marks  
LO2 – 12 marks  
LO3 - 30 marks  
LO4 – 12 marks

**This document consists of 5 pages**

Please study this mark scheme carefully. The mark scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and mark schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

Please read carefully all the scripts in your allocation and make every effort to look for positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

For answers marked by levels of response:

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on the number of marks available)
Consistently meets the criteria for this level	Above middle and either below top of level or at middle of level (depending on the number of marks available)

Question	Teaching content	Marks	Descriptor for levels of response
<b>1 - The written support materials</b>  (Exploration & development)	LO1, LO2	0	No rewardable material
		1-5	There is a basic description of the response to the performance stimulus. There is evidence of a limited exploration process and/or the development of ideas. There is evidence of a limited refinement process. There is evidence of limited skills development. There is evidence of the limited use of relevant performance/production techniques. There is basic use of performing arts terminology.
		6-10	There is an adequate description of the response to the performance stimulus. There is evidence of some appropriate exploration and/or the development of ideas. There is evidence of some appropriate refinement. There is evidence of some appropriate skills development. There is evidence of some use of relevant performance/production techniques. There is adequate use of performing arts terminology.
		11-15	There is a clear and detailed description of the response to the performance stimulus. There is evidence of a clear, appropriate and thorough exploration process and/or the development of ideas. There is evidence of clear, appropriate and thorough refinement process. There is evidence of clear, appropriate and thorough skills development. There is evidence of clear use of relevant performance/production techniques. There is effective use of performing arts terminology.
		16-18	There is an imaginative and thorough description of the response to the performance stimulus. There is evidence of a well-defined, appropriate, creative and thorough exploration process and/or the development of ideas. There is evidence of a detailed, appropriate and thorough refinement process. There is evidence of detailed, appropriate, effective and thorough skills development. There is evidence of the use of detailed and relevant performance/production techniques. There is consistently effective use of performing arts terminology.

Question	Teaching content	Marks	Descriptor for levels of response
<b>2 –The performance</b>	LO3	0	No rewardable material
		1-5	There is evidence of limited development and application of appropriate skills and techniques. There is a limited ability to communicate any ideas and intentions. There is a limited attempt to engage the audience and to communicate with other performers. There is limited focus and concentration in performance/production.
		6-10	There is evidence of adequate development and application of appropriate skills and techniques. There is adequate ability to communicate basic ideas and intentions. There is adequate effort to engage the audience and to communicate with other performers. There is adequate focus and concentration in performance/production.
		11-15	There is evidence of clear development and application of appropriate skills and techniques. There is clear ability to communicate basic ideas and intentions. There is clear effort to engage the audience and to communicate with other performers. There is clear focus and concentration in performance/production.
		16-20	There is evidence of clear and effective development and application of consistently appropriate skills and techniques. There is clear and effective ability to communicate most ideas and intentions. There is clear and effective effort to engage the audience and to communicate effectively with other performers. There is clear and consistent focus and concentration in performance/production.
		21-25	There is evidence of fully considered and effective development and application of consistently appropriate skills and techniques. There is considered and effective ability to communicate all key ideas and intentions. There is considered and effective effort to engage the audience and to communicate effectively with other performers. There is considered and consistent focus and concentration in performance/production.
		26-30	There is sophisticated and fully effective evidence of the development and application of consistently appropriate skills and techniques. There is sophisticated and fully effective ability to communicate all key ideas and intentions. There is sophisticated and fully effective effort to engage the audience and to communicate consistently and effectively with other performers. There is sophisticated and consistent focus and concentration in performance/production.



Question	Teaching content	Marks	Descriptor for levels of response
<b>3 - The written support materials</b>  (Evaluation)	LO4	0	No rewardable material
		1-4	There is evidence of a limited understanding of how to review a creative process. There is evidence of a limited understanding of how to review a creative outcome. There is evidence of a limited understanding of how to review their contribution to group work.
		5-8	There is evidence of an adequate understanding of how to review a creative process. There is evidence of an adequate understanding of how to review a creative outcome. There is evidence of an adequate understanding of how to review their contribution to group work.
		9-12	There is evidence of a thorough understanding of how to review a creative process. There is evidence of a thorough understanding of how to review a creative outcome. There is evidence of a limited understanding of how to review their contribution to group work.