OCR
Oxford Cambridge and RSA

Cambridge **TECHNICALS LEVEL 3**

PERFORMING ARTS

Cambridge
TECHNICALS
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Top Tips
Units 1, 2, 2C, 3, 32, 33
Version 1

CONTENTS

INTRODUCTION

This resource brings together a number of 'Top Tips' to help you and your learners better understand specific topic areas of the following units:

Unit 1 Preparing to work in the performing arts sector

Unit 2 Proposal for a commissioning brief

Unit 3 Influential performance practice

Unit 32 Arts administration

Unit 33 Original performance

Some of the tips are for both teachers and learners, others are just for teachers.

There is also a section about tailoring the teaching approach to different pathways.

FOR TEACHERS AND LEARNERS

Tip No	Tip title	Tip	Unit No	LO No
1	Responding to the aims of the unit	When thinking about the work being created for a unit, consider the aims of the unit and what is being asked for. Think what knowledge, skills and techniques you need to demonstrate. Take time to reflect on the content of the unit and the teaching and learning that has taken place. Consider what learning from other units will be useful to draw upon.	1, 2C, 3, 32, 33	All
2	Industry practice	When developing work, try to consider how professionals undertake such tasks and what is considered up to date professional practice, for example how they approach rehearsal preparation or respond to director's, choreographer's or peer feedback, or how a performing arts practitioner presents a pitch and an audition. Consider the varied roles for arts administrators and how the role responds to the different tasks.	1, 2C, 3, 32, 33	All
3	Responding to a stimulus	Take time to explore the stimulus. Think of the different options it presents and the opportunities each possibility will provide for relevant skills and techniques to be applied. It can be useful to practically explore the next steps of each option, to see what inspiration and activity flows with a group, rather than just discuss ideas. If the unit is asking you to perform, you need ideas that can be practically realised and communicated through performance skills and techniques. Refer back to the stimulus material regularly to check ideas and intentions haven't moved too far from the source. Keep an open mind during the exploration stage, to be sure imaginative ideas can be incorporated into the work. Decide at the start how many sessions or classes will be used for exploration, and then agree a deadline to pin the ideas down, so a rehearsal and development stage can be undertaken with sufficient time.	1 33 3	LO1 LO1 LO2

Tip No	Tip title	Tip	Unit No	LO No
4	Skills development	When developing skills be sure they are relevant to the work being produced. Use appropriate techniques and try to fully understand the process; how does this exercise or activity improve the technique? Keep a note of the process, it can be difficult to remember the details of each rehearsal or class if too much time goes by without recording the activities undertaken and the effect of the process on the work. This can be through an informal notebook that can be referred to as required. Place the skills development process against the key stages you need to write about to keep work focused and relevant.	33	LO2
5	Creating performance work	When working as part of a team, individuals can initiate ideas but it is also important to be able to respond to the ideas of others. Think about the themes and intentions that are to be communicated and which ideas will best advance the creative intentions of the piece for the group as a whole, as well as for individual performers. When creating original work, consider the influences of key practitioners on the style and structure that have been selected. Also think of existing work you may have seen or studied that will help you. Think about the techniques that will help shape the work so it has the desired effect on your selected target audience.	33	LO1, LO2
6	Target audience	Take time to appreciate what opportunities and what constraints a particular target audience places on the work. This can be in terms of the content, for example the language used, but also the form the work takes, for example the style of work. You will also need to consider practical factors, for example the running time.	1, 2, 33	All
7	Group performances	Think about the skills of the group as a whole as well as the individuals in the group. Audit the skills a group has between them and think about this when creating ideas for the work to be performed. Understand as a group the style and genre of the work that is being performed so everybody has a shared understanding of the performance they are in.	33	All

Tip No	Tip title	Tip	Unit No	LO No
8	Reviewing work	When reviewing performance work, it is crucial to go back to the intended themes and creative intentions. What were the aims and objectives? What effect should the work have had on its audience? Ask critical questions of how the process could have been improved and link this to potential improvements for the outcome.	33 1, 3	LO4 ALL
9	Timings / word counts	Take note of the running times for performances, auditions, presentations etc. and the suggested word counts for written work. This gives a good idea of how much is expected. It is not expected that appendices will be required for units 1 and 33. Appendices are integral to unit 2C to show the learners background research knowledge and workings. Clear reference to the appendices provides evidence to the learners' argument. In unit 2C the appendices are not included in the word count allowing for more explanation and rationale in the proposal.	1, 33 2C	All
10	File formats / recordings	Save written work, and record practical work, in file formats that will be accessible to examiners and that can be saved / updated easily during the assessment window. Use full learner names that match the names used for exam entries along with accurate learner numbers. When recording performance work include clear learner introductions/ identification at the start of the recording, using full names and learner numbers.	1, 2C, 3, 33	All
11	Use of industry terminology	Try to use industry terms to give the work a professional 'industry' feel and context. However, do use simple language when this is the best way to put an idea or point across. Fancy language for the sake of it can be confusing.	1, 2C, 3, 32, 33	All

Tip No	Tip title	Tip	Unit No	LO No
12	Knowledge testing in context	Unit 32 is a very different exam paper compared to the other units. It requires revision of knowledge from the unit content. Practice in answering exam questions in this style will be useful preparation and past papers and sample assessment materials will useful ways to do this. Consider the question, for example is it asking for an explanation? This is more than a description and will need an answer that justifies the information you are giving. Give sufficient time to understand the scenarios, so the answers are in the context required and not simply recalling facts from the unit.	32	All

JUST FOR TEACHERS

Tip No	Tip title	Tip	Unit No	LO No
1	Weightings of external assessment	Consider the weightings and the marks available for each section of the assessment, to allocate time / resources appropriately.	1, 2C, 3, 32, 33	All
2	Recording performance work	Record performance work from a fixed point, so the camera sees all that the audience would. Make sure there is sufficient light for learners to be seen adequately. If performing against black drapes, consider the clothing a learner wears. If all learners are wearing the same (e.g. performing in blacks, or using masks) try to think of a way to distinguish them e.g. using a coloured ribbon or a particular item of costume.	1,3 33	LO4 LO3
3	Planning controlled assessment sessions for developing work	Consider the given requirements for the structure / sections of the work, e.g. the explore, develop and review sections for unit 33 written work. Unit 2C requires complete access to computer facilities, pre-planning this time is important in order for learners to be able to structure their time in completing their response.	1, 33 2C	All
4	Presenting a pitch/audition	When performing the pitch to camera for unit 1, the recording should be continuous with the learner moving directly into the audition/presentation part.	1	All
5	Group size	Consider how all members of the group have the opportunity to access the range of marks available. Do all learners have the chance to meet the criteria? Depending on the cohort size, consider if more small groups will work better, or if one or more larger groups is best for your centre.	33	LO3
6	The 'Business'	Consider how to build a reality for learners about how the industry works. This will help foster, across all units, an awareness of how performing arts work is funded, created and appreciated across the enormous range of roles and responsibilities within the industry.	All	All
7	Plagiarised responses	There is scope to conduct scratch performances or workshops to give context to this paper but ensure that all learners are working under controlled assessment guidelines at all times. This unit is sensitive to plagiarism arising from group work. The learners need to fully understand that their response is independent. All appendices should be the learners own work at all times.	2C	All
8	Links to the exam statement	The statement is to cultivate a thought process to investigate influence, the response is not confined to be directly answerable to the statement. The important aspect here is that the learner is demonstrating that they can produce evidence of the 'influences' of a practitioner. The statement will need to be linked to one of the influences of that practitioner. Contrast can be demonstrated in the two performance pieces and needs to show clear links to the report, hence why you can use different practitioners or own work to demonstrate this to give the links strength. The practical element does not necessarily need to be repertoire to establish these links.	3	LO2

Tip No	Tip title	Tip	Unit No	LO No
9	Unit 32 examination style practice	This unit is examined in a different style to other units and needs some preparation for the learners before they sit it. Practice papers are important and teaching how to respond to this style of examination question is important. A good response depends on how well the candidate imparts their knowledge within the context of the question. Practice is definitely required to gain good results.	U32	All
10	Hand written paper	Practice may be required for learners to work within the exam time constraints, to plan answers and hand write responses. Unlike the other units they do not have lots of hours to complete this paper and the use of grammar or spell check. The use of SEN assistance where required needs to be planned and practiced with learners.	U32	All

TAILORING TEACHING APPROACH

Tailoring teaching approach to learner's pathway (but still preparing them for overall knowledge required for Units 1, 2C, 3, 32 and 33)

Although a learner is following a particular pathway, it may be advantageous to see where the role (actor, dancer, musical theatre performer etc.) would interrelate with other roles within the industry. This will provide a wider professional context for a learner. This may be particularly useful when preparing a progression strategy and/or understanding the organisation in the employment opportunity, in relation to Unit 1.

Consider where there are ways for linking the wider professional practice of the performing arts industry, to particular roles learners are taking on. This will help learners develop up to date industry practice.

Build good habits by ensuring that learners use a journal, recording method to reflect back on. This will establish research tools for them to be able to draw on later. Keeping copies of articles, evidence and their own work is good for reflection and input into their research in this subject. Monitoring change and developments and analysing these as they go along will give context on their learning journey.

This qualification is aimed to produce aspirational professionals who are able to evaluate and analyse themselves independently to be competitive in their business. Young people who care about how and why they do things to improve their outcomes. Establishing these attributes is integral to producing intelligent performing arts professionals or give learners useful transitional skills from their study.

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