

Cambridge TECHNICALS LEVEL 3

Cambridge  
TECHNICALS  
2016

# PERFORMING ARTS

Unit 4  
Combined arts

L/507/6470

Guided learning hours: 60

Version 1 September 2015

## LEVEL 3

### UNIT 4: Combined arts

L/507/6470

Guided learning hours: 60

**Essential resources required for this unit:** Studio and performance spaces, Workshop and craft areas (depending on art forms combined)

**This unit is internally assessed and externally moderated by OCR.**

#### UNIT AIM

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Some contemporary performance companies do not want to be categorised. These companies don't want to be solely defined as 'theatre' or 'dance' companies, but would prefer to be known for the barriers they cross and for the integrated nature of the work that they do. Arts Council England (ACE) and other funding bodies acknowledge that this is a recognisable hybrid method and form of performance and fund it accordingly as 'combined arts'.

Your research into the history of new performance and influential artistic practice will reveal a long history of actors, dancers and musicians extending their skills into other forms and beginning new creative movements and styles. Few performance companies that you see as part of your course will be exclusively defined by a narrow art form, and some companies positively seek to produce performances which are not easy to define. You will study these historical and contemporary examples to inspire you to make your own piece of combined art.

Whatever your principal art form is, this unit will give you the opportunity to create new performance by reinterpreting an existing piece of repertoire. You will integrate two or more different art forms or styles of performance into your new reimagined piece of repertoire. You may be an actor, dancer or a musician, work with masks or puppets, be a mime artist or musical theatre performer; in this unit, you will be able to find innovative and dynamic ways of combining these to reimagine the existing piece and making it accessible and fresh for a contemporary audience.

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

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
1. Understand the ways in which different art forms and styles have been combined	1.1 Historical examples of combined arts <ul style="list-style-type: none"> <li>• historical examples of combined arts, e.g. the work of Piscator and 'Total Theatre', Meyerhold and his progress through various art forms, the rise of 'Live Art'</li> <li>• the rise of postmodernism and the breaking down of boundaries between art forms, e.g. 1960s/70s 'happenings', collaborations between musicians, visual artists and performers.</li> </ul> 1.2 Contemporary examples of combined arts <ul style="list-style-type: none"> <li>• contemporary performance companies that use more than one form, e.g. DV8, Third Angel, Kneehigh</li> <li>• site-specific performance</li> <li>• range of styles and art forms, and examples of where these have been combined in contemporary performance, e.g. dance, theatre, live art, installation, film, video art, mime, documentary, masks, photography, puppetry and design evaluating the performance work of professional contemporary companies.</li> </ul>
2. Be able to develop skills for a combined arts performance	2.1 Choosing the skills for a combined arts performance <ul style="list-style-type: none"> <li>• an audit of the skills and techniques of performers and their core art form or style of performance</li> <li>• appropriate choice of repertoire and performance text: the process of research and selection</li> <li>• identification of art forms and skills to be developed as part of the approach to the repertoire choice.</li> </ul> 2.2 Additional skills development <ul style="list-style-type: none"> <li>• workshops and classes in the chosen additional skills</li> <li>• explorations and improvisations using additional skills.</li> </ul>

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
3. Be able to rehearse and perform in a combined arts performance	<p>3.1 Working with repertoire</p> <ul style="list-style-type: none"> <li>• deconstructing the stimulus material and the extent of the interpretation; content, ideas, themes, narrative, issues and choice of techniques; art forms and styles to combine</li> <li>• the processes of integration of art forms and approaches to making coherent performance, the desired impact on audiences</li> <li>• structuring material for performance</li> <li>• improvisational and practical approaches to the work, physical issues and approaches, extension of current skills</li> </ul> <p>3.2 Performance preparation</p> <ul style="list-style-type: none"> <li>• warm-up, get-in, technical rehearsal and get-out</li> <li>• engagement with the themes and ideas of the piece in performance</li> <li>• relationship with the audience: achievement of desired impact</li> <li>• communication between performers on stage and with production and design learners.</li> </ul>
4. Be able to evaluate combined arts	<p>4.1 Documentation</p> <ul style="list-style-type: none"> <li>• documenting the process, logs and annotation, sourcing and citing influences</li> <li>• rehearsal schedules and technical problem solving</li> </ul> <p>4.2 Monitoring the process, adapting, responding to changing ideas and criticism, responding to audiences</p> <p>4.3 Evaluation</p> <ul style="list-style-type: none"> <li>• analysis of strengths and weaknesses of own skills and techniques, process and performance</li> <li>• peer assessment and evaluation</li> <li>• specific targeting and plans for future performances.</li> </ul>

## GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Understand the ways in which different art forms and styles have been combined	P1: Describe the historical and contemporary ways art forms and styles have been combined in performance	M1: Compare and contrast the ways in which two practitioners have combined different art forms and styles of performance	
2. Be able to develop skills for a combined arts performance	P2: Demonstrate the competent development of the skills to be used in a combined arts performance	M2: Demonstrate the effective application of the skills to be used in a combined arts performance	
3. Be able to rehearse and perform in a combined arts performance	P3: Combine skills in a performance	M3: Combine skills in a coherent performance	D1: Combine skills fluently in an accomplished performance
4. Be able to evaluate combined arts	P4: Evaluate the process of making a combined arts performance		

## ASSESSMENT GUIDANCE

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This unit is internally assessed and externally moderated. A range of assessment methods can be used to achieve this, but the guidance below on teaching and delivery gives an indication of what should be expected for each criterion.

The assessment opportunities and methods should evidence the learner's understanding of combined arts through their development of technical skills in two or more art forms or design roles, and their realisation of the combination of these in a performance for a live audience. The developmental and exploratory evidence should consist of recorded workshops and rehearsals, a portfolio of notes and commentaries on the making, designing and devising process, and a working log that combines contemporaneous note-taking and annotation of text and/or developing scenario.

Learners should maintain documentary evidence of ongoing creative processes. The form of this will depend on art form and learner's needs or perspective. Whatever form it takes, it must form the basis for LO4 and a long-term creative habit.

The performance forms the crucial part of this evidence and this should be recorded. The tutor can direct the performance but there must be a level of input from learners in terms of the chosen forms to integrate.

The following art forms or design roles are acceptable to be combined in this unit, but tutors and learners are free to suggest alternatives. However the context and technical scope of these must be sufficient to meet the depth and range of the assessment criteria commensurate with this level. Learners will need to be taught the appropriate skills in making, manipulation and choice of materials commensurate to this level.

### **Suggested skills/art forms:**

Performance: acting, dance (all styles), music (instrumental and composition)

Mime

Mask making

Physical theatre

Puppetry

Storytelling

Lighting design

Costume design (including hair and make-up)

Set design

Scenic painting

Prop design and making

Sound design

Live DJing and improvisational jazz

Film

Learners must use an existing piece of repertoire to be reinterpreted for a combined arts performance.

### **Assessment and grading criteria**

To achieve **P1** learners will need to produce evidence that they have understood the key elements of a combined arts performance in both historical and contemporary contexts. This means that they should be able to identify a practitioner or company that has had a unique interpretation of repertoire predicated on using more than one art form. **M1** is achieved if this knowledge and understanding is applied to underpin the comparative analysis of two practitioners.

**P2** is achieved when the learner takes an active part in their own development of two or more appropriate skills – the skills that are to be combined in a performance. The skills involved in the art forms should be at a level commensurate with the level and the demands of the performance being developed. **M2** can be awarded when the level of these skills initiates a dynamic interpretation of the repertoire.

**P3, M3, D1** is achieved in response to the level of technical skills and understanding embodied in the combined arts performance of a piece of interpreted repertoire.

To achieve **P4** evidence must show that the learner has documented the process and used this documentation to evaluate strengths and weaknesses of their skills development, the process of making performance from an interpreted piece of repertoire, and the impact of the final performance.

## 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, 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).	The performance rehearsals and development of the portfolio could be supported by industry professionals who would advise on specific technical details and issues. They could give advice on further development of skills and crafts.
2. Industry practitioners operating as 'expert witnesses' that contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.	Centres should consider inviting industry practitioners to the final performance piece and asking them to provide feedback to individual learners that can be used towards the learner's evaluation of their techniques and skills.

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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