

Your guide to the changes for 2021

Following [Ofqual's consultation](#) on arrangements for the assessment of VTQs in 2020/21, we've reviewed units in our Cambridge Nationals and Cambridge Technicals being taken this academic year to provide specific guidance at qualification and unit level on changes to requirements or alternative approaches to support public health guidance.

Our changes are designed to make units to be taken in 2020/21 possible to complete, given the constraints you are all working with, and to make sure that the learning outcomes and assessment criteria can still be met.

We understand that the current disruption continues to change and also varies across regions, so our guidance gives acceptable alternatives you can consider when delivering units in your school /college while following the public health guidance.

Please use the [specification and assignments](#) available on our website, alongside this document, to plan and carry out assessment in 2020-21.

General comments

Cambridge Technicals in Performing Arts are best delivered within an integrated project approach. This means that several units can be combined to produce the evidence for Learning Outcomes through a single performance project or through a programme of performances. Establishing the candidate group as a performance company, even remotely, can be useful to achieve this. The table below therefore, although laid out in unit form, could also be applied synoptically, and when considering solutions centres could also consider how some evidence could be adapted appropriately to meet the demands of specific LOs across several units.

The current adaptations can also be a general opportunity for candidates to take more control and 'own' the recording and annotation of evidence.

Centres can make full use of observations and witness statement pro-forma giving full details of assessor, timings and criteria used.

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 6 Performance workshop	LO2 Be able to apply ideas creatively	P3 Perform with a level of skill appropriate to the chosen medium showing engagement with the material and communicating ideas to an audience M2 Perform with a developing sense of personal style and ownership of the material D1 Perform the material with control and fluency showing mastery of the material and evident personal style	There would normally be lots of group work to prepare for a performance before a live audience	Where allowed, centres can stage performances that are socially distanced. Alternatively performances can be assessed via video-recording or video-link (e.g. Zoom). The audience can be a small group or just the assessing teacher. In all cases, the performance should take place as though to a live audience. Centres can also encourage monologues if these are accompanied by any of the above and/or working notebooks/blogs/filmed statements on how a complete performance would be produced and how the group as a whole have decided on themes, styles and nature of a <i>potential</i> or <i>planned</i> performance.
Unit 7 Theatre in education	LO3 Be able to contribute to the realisation of a TIE project	P4 Apply performance and/or production skills competently M3 evaluate own contribution to the project	The TIE project developed would normally be performed as part of a tour of local schools	Candidates can produce evidence as <i>if</i> the production is going ahead. If it is possible for the performance to go ahead centres can stage performances that are socially distanced. Alternatively performances can be assessed via video-recording or video-link (e.g. Zoom). The audience can be a small group or just the assessing teacher. In all cases, the performance should take place as though to a live audience. The evaluations can be based on peer-responses and an analysis of a target audience.

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 12 Performing repertoire	LO3 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	Performance work would normally involve group work and an audience	Centres can present individual candidate evidence for these units.
Unit 13 The performance of mime	LO2 Be able to develop mime skills and techniques LO3 Be able to create and rehearse mime performances LO4 Be able to perform in mime acts	M1 Participate in classes showing measurable improvements in skills and techniques P3 Devise and rehearse one group and one solo piece with support and guidance P4 Perform one group and one solo piece communicating with the audience M3 Demonstrate appropriate mime skills which communicate context for an audience D1 Evaluate and analyse the effect of the performances on an audience	The unit criteria are explicit in demanding classes, group work and performances for an audience	Where allowed, centres can stage performances that are socially distanced. Alternatively performances can be assessed via video-recording or video-link (e.g. Zoom). The audience can be a small group or just the assessing teacher. In all cases, the performance should take place as though to a live audience. Enhanced notes, logbooks, blogs and to-camera evaluations can support the evidence as well as tutor observations and witness statements

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 14 The practice of directing for theatre	LO3 Be able to conduct a rehearsal process	P3 Conduct a rehearsal process with the production team competently M2 Adapt and develop the rehearsal process to best utilise abilities of the actors and the production team D2 Conduct final rehearsals with the full confidence of actors and production team	LO3 has a clear demand for working with a group of actors	<p>Taking M2 as a lead, students can replicate what some professional directors are currently doing remotely with actors; adapting their work by using zoom and other remote platforms to share ideas and give advice to the group. Evidence of this along with directorial notes can be used in assessment.</p> <p>Choice of texts can include monologues or soliloquys that minimises social contact and could include an 'actor' outside of the group.</p> <p>As indicated in general comments, taking a lead in directing a range of material for other units or making directorial notes on this work, will contribute to the evidence base.</p>
Unit 17 Musical theatre performance	LO4 Be able to perform a role in a musical	P4 Use performing skills competently to create a performance that communicates an interpretation to an audience M2 Perform a role with a clear interpretation and good performance skills D1 Perform a role with flair which engages the audience, exhibiting a wide range of highly developed performance skills	The demand for a performance to an audience is explicit in the criteria	<p>Where allowed, centres can stage performances that are socially distanced. Alternatively performances, individual rehearsals, or audition work can be assessed via video-recording or video-link (e.g. Zoom). The audience can be a small group or just the assessing teacher.</p> <p>Enhanced notes, logbooks, blogs and to-camera evaluations can support the evidence as well as tutor observations and witness statements.</p> <p>Evidence of individual work will be acceptable.</p>
Unit 20 Classical theatre performance	LO4 Be able to perform classical texts	M2 Perform classical texts showing well developed vocal and movement skills which engage the audience D1 Perform with flair and sophistication which engages the audience, exhibiting a wide range of highly developed performance skills		

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 32 Exploring contact improvisation	All LOs but in particular LO2 Be able to explore contact with stimuli and with other dancers	All assessment criteria	All assessment criteria for this unit are an issue since the main artistic demand is for contact with other dancers	Individual work can be assessed through remote platforms if all evidence is predicated on extensive notes and annotations, tutor observations and witness statements. Candidates can present demonstrations on video with non-dancers outside of the group.
Unit 41 Stage management	All LOs	All assessment criteria	The aim of the unit is for candidates to be completely practical and be responsive to (and usually lead) all production teams Equipment and spaces may be difficult or impossible to access	Centres can assess alternative production evidence – responses to briefs, production schedules and recording details, cue sheets and other technical SM documentation. The scale of the production is not an issue and so if the theatre has been appropriated for other purposes, a small-scale set-up could be used in a non-theatre space to demonstrate live operational work to an assessor or small audience. SMs can give a presentation (powerpoint or other style) on the challenges and demands of live performance work and work in simulations of real productions.
Unit 42 Stage lighting design	LO4 Be able to manage the plotting session, technical and dress rehearsals	P5 Manage the plotting session, technical and dress rehearsals with some guidance	Equipment and spaces may be difficult or impossible to access Although not always explicit, working with production groups and performances are generally the vehicles for the work and evidence in these units	As well as using video-link and video recordings, centres can use alternative production evidence – responses to briefs, designs, cue sheets and other technical documentation such as flow-diagrams indicating design, development, and production processes and minutes of production meetings. In the production areas it is especially important for candidates to be able to present their evidence and processes direct to camera.

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 43 Stage lighting operations	LO5 Be able to operate lighting controls	M2 Operate the lighting board accurately under performance conditions	Equipment and spaces may be difficult or impossible to access	As well as using video-link and video recordings, centres can use alternative production evidence – responses to briefs, designs, cue sheets and other technical documentation such as flow-diagrams indicating design, development, and production processes and minutes of production meetings. In the production areas it is especially important for candidates to be able to present their evidence and processes direct to camera.
Unit 44 Stage sound design	LO3 Be able to apply advanced studio techniques to a range of production genres LO4 Be able to operate sound equipment for performance	P3 Use studio techniques to produce usable products suitable for public performance P4 Operate as stage and FOH operator following codes and conventions of the genre	Although not always explicit, working with production groups and performances are generally the vehicles for the work and evidence in these units	
Unit 45 Stage sound operations	LO1 Be able to evaluate the acoustic properties of a performance venue LO2 Be able to demonstrate skills in recording techniques and associated technology	P1 Carry out an evaluation of the acoustic properties of a performance venue P2 Set up recording equipment under supervision and produce material that is fit for purpose		
Unit 46 Stage design for performance	LO3 Be able to manage the set construction process	P4 Demonstrate the ability to cost, resource, purchase and use some suitable set construction materials with support and guidance P5 use communication methods to manage the construction team during the set production process, with support and guidance		

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Unit 47 Set construction	LO4 Be able to function safely and effectively as part of a set construction team	P4 Communicate effectively within a set construction team M2 Conduct team meetings and briefings related to achieving specified construction targets	Equipment and spaces may be difficult or impossible to access Although not always explicit, working with production groups and performances are generally the vehicles for the work and evidence in these units	As well as using video-link and video recordings, centres can use alternative production evidence – responses to briefs, designs, cue sheets and other technical documentation such as flow-diagrams indicating design, development, and production processes and minutes of production meetings. In the production areas it is especially important for candidates to be able to present their evidence and processes direct to camera.
Unit 48 Stage costume making	LO3 Be able to realise a costume design for public performance	P4 Produce a costume that is suitable for performance with support and guidance M3 Evaluate the effectiveness of the costume for performance	'Public' performance as a term is an issue	'Public' can be very liberally interpreted as 'camera lens' and ultimately the eye of the assessor. Candidates can construct costumes for themselves in a role and performance as part of a remote brief. This can be accompanied by a portfolio of designs, construction processes, textual notes and artistic responses, materials, and technical challenges and potential hazards.
Unit 52 Make-up for performers	All LOs	All assessment criteria	All assessment criteria for these units are issues since the main artistic demands are for contact with other performers	Individual work can be assessed through video-link or video recording if all evidence is predicated on extensive notes and annotations, tutor observations and witness statements. A portfolio of appropriate technical processes and materials can also be assessed. Candidates can present demonstrations on video with themselves as the model for the make-up and special effects.
Unit 53 Special effects make-up				

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 54 Theatre front-of-house operations	LO4 Be able to undertake roles within a FOH team	P5 Undertake a role within a FOH team, fulfilling responsibilities and procedures, with support and guidance M2 Lead a FOH team within a specified area of FOH operations D2 Undertake the role of House Manager responsible for FOH operations	There is a demand for actual team-leading and practical decision-making in a venue context Venues may not be accessible	Candidates can use appropriate technical documentation and recorded presentations and remote platforms to present decisions and actions in given sets of scenarios and simulations.
Unit 58 Live music workshop	LO4 Be able to evaluate the workshop process in light of performance	D1 produce accomplished live workshop performances utilising evaluative and improvisational processes	D1 requires live workshop performances There may be limited access to equipment	'Live workshop performances' can be presented as individual recording processes. These can either be carried out remotely or 'written-up' in an appropriately technical format.
Unit 59 Music in the community	LO2 Be able to lead practical music-making activities LO3 Be able to plan and participate in a community musicmaking project for a specific community group and/or venue	P2 use selected practical music-making activities with a group of participants P3 participate in the planning and delivery of a community music project D2 deliver a pilot workshop for a clearly identified target group with confidence and clarity	The title of the unit gives the demands and therefore the issues	Plans and developmental strategies for a community project can be presented in response to a simulation and/or a commissioning brief with a realistic scenario. Meetings can take place via video-link between tutors as commissioning body and candidates presenting ideas for activities, workshops and final outcomes.

Support

OCR's team of expert Subject Advisors has created videos, webinars, and other resources to guide you through these changes and help you prepare your students for their exams in summer 2021.

These resources can be found on [the qualification page on our website](#).

Contact us

If you would like to contact us, you can do so at:

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