

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 notes

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.

Unit 4: Combined Arts can be the underpinning production unit for an integrated project approach to the whole programme.

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.

Suggested adaptations

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 4 Combined Arts	LO2 Be able to develop skills for a combined arts performance LO3 Be able to rehearse and perform in a combined arts performance	M2 Demonstrate the effective application of the skills to be used 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	There is an expectation that the work for Unit 4 will culminate in a performance before an audience. To achieve the higher levels candidates need to take part in production meetings and rehearsals.	Because of its place in the overall programme as outlined in general comments, appropriate work from across the taught programme can contribute to the evidence base of the unit. 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.
Unit 10 Classical theatre performance	LO4 Be able to perform a classical role	D1: Apply a dynamic range of skills, styles and techniques in a performance of a classical role which fully engages an audience	Most of the unit's assessment demands can be realised through individual work LO4 does refer to an audience and D1 is more specific on this demand	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. Solo work for the rest of the LOs and criteria can be in the form of working notebooks/blogs/filmed statements and notes how a complete or workshop performance would be produced and how an audience would respond to contemporary interpretations.

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
<p>Unit 12 Theatre directing</p>	<p>LO3 Be able to conduct rehearsal processes</p>	<p>P3: Carry out the planned rehearsal processes</p> <p>M2: Adapt and develop the rehearsal process to best utilise abilities of the actors and the production team</p> <p>D1: Conduct the rehearsal process with high levels of independence and creativity utilising the abilities of the whole team to an exceptional standard</p>	<p>LO3 is clearly designed to be met by working alongside a performance company of actors</p>	<p>Candidates completing evidence for this unit will be expected, in any event, to keep extensive notes and annotations on their directorial process. This could be extended to include video/zoom/streamed demonstrations of rehearsal processes and analyses of ideas, approaches to the text and production ‘vision’ – even if this is as far as the production gets.</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>
<p>Unit 17 Deliver dance and movement workshops</p>	<p>LO2 Be able to deliver a dance or movement workshop</p> <p>LO3 Be able to improve the skills of the participant</p>	<p>LO2:</p> <p>P2: Deliver a structured dance or movement workshop</p> <p>M2: Deliver a dance or movement workshop that demonstrates development of specific movement skills in the participant</p> <p>D1: Deliver a series of dance or movement workshops that demonstrates a progressive development of an idea</p> <p>LO3:</p> <p>P3: Identify the current skill level of the participant</p> <p>P4: Improve a skill of the participant</p>	<p>The dance or movement workshop for LO2 can be delivered online.</p> <p>The need to apply diagnostic skills for LO3 is more problematic</p>	<p>LO2 can be achieved through delivery of workshops online.</p> <p>For LO3, candidates could pair up remotely to share videos and take part in online meetings to demonstrate skills/deficits in skills and suggest practical solutions and improvements.</p> <p>Blogs can also be used to share these one-to-one developments with the rest of the group and teachers.</p>

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 19 Stage lighting design and operation	LO3 Be able to facilitate lighting operations in a live performance	P3: Demonstrate a range of operational techniques using methods and equipment M3: Apply lighting operations process for a live performance	Ideally technical candidates should be involved practically in all aspects of production work but LO3 asks for evidence of a 'hands-on' involvement for a live performance	Centres can use alternative production evidence – responses to briefs, designs, cue sheets and other technical documentation. The scale of the production should not be 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.
Unit 20 Stage sound design and operation	LO3 Be able to facilitate sound operations in a live performance	P3: Demonstrate a range of operational techniques using methods and equipment M3: Apply sound operations process for a live performance	LO3 asks for evidence of a 'hands-on' involvement for a live performance	Centres can use alternative production evidence – responses to briefs, sound designs, production schedules and recording details, cue sheets and other technical 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.
Unit 22 Set design and realisation	LO3 Be able to realise a set design for use in performance	P3: Demonstrate a range of realisation techniques using methods and materials M3: Apply the realisation process to an element of set design	As with light and sound units there may be restricted access to performance spaces appropriate to realising set designs. (Centres may be teaching face to face but not in usual technical spaces.)	Centres should assess all design portfolios, responses to briefs and other technical documentation appropriate to the text including analysis and realisation plans. 'Realisation' in this new context can be a scale model.
Unit 25 Music performance	LO4 Be able to perform as part of an ensemble	P4: Perform a collection of music pieces as part of an ensemble M2: Engage with other members of the ensemble D1: Perform as a member of an ensemble showing full engagement with other ensemble members and the audience	The issues are with both the demands of ensemble playing and the relationship with an audience	Performances demonstrating ensemble work can be assessed using video-link (e.g. Zoom) or video recordings. Where the performance is not to a live audience, candidates could make notes on performance intentions and potential impact. If the scale of the ensemble is an issue, then the smallest possible ensemble (two) can be presented.

Unit number(s) and title(s)	Learning objectives (LO)	Criteria	Issues identified in the unit(s)	Adaptations / solutions
Unit 26 Singing technique	LO4 Be able to demonstrate singing techniques as part of an ensemble	P4: Demonstrate singing techniques as part of an ensemble M3: Demonstrate singing techniques as part of an ensemble with technical accuracy	Singing as part of an ensemble may be difficult if the school has closures/social distancing	Performances demonstrating ensemble work can be assessed using video-link (e.g. Zoom) or video recordings. If the scale of the ensemble is an issue, then the smallest possible ensemble (two) can be presented.
Unit 27 Singing performance	LO4 Be able to perform as part of an ensemble	P4: Perform a collection of songs as part of an ensemble M2: Perform in harmony in an ensemble	Singing as part of an ensemble may be difficult if the school has closures/social distancing	Performances demonstrating ensemble work can be assessed using video-link (e.g. Zoom) or video recordings. If the scale of the ensemble is an issue, then the smallest possible ensemble (two) can be presented.
Unit 31 Technical management	LO4 Be able to set up and maintain instruments or technology for a music production	P4: Set up and maintain an instrument or item of technology for a music production M2: Assist in the setup and maintenance of contrasting equipment for a music production D1: Lead a team to set up and maintain equipment for a music production	Centres may be teaching face to face but not in usual technical spaces and so access to equipment may be difficult	Video-link or video-recordings can be used for demonstrations to meet the demands of LO4 and other demands of the unit. This can include detailed technical specifications of equipment and processes as <i>if</i> leading to a music production. Assessing 'leadership' in this context may be problematic but clearly annotated observations and witness statements from assessors can be used to evidence this in appropriate cases. Where it has not been possible for the candidate to fully demonstrate leadership, evidence should be supported by professional discussion about how this would have been achieved.

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

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