

**CAMBRIDGE TECHNICALS LEVEL 3 (2016)**

**Examiners' report**

# **PERFORMING ARTS**

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**05850–05853, 05876**

**Unit 1 Summer 2024 series**

# Contents

Introduction .....

Unit 1 series overview .....

Question 1 .....

Question 2 .....

Question 3.....

3

4

6

9

10

## Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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## Unit 1 series overview

For the Unit 1 examination there is a pre-released set task which changes each series. The set task provides a realistic vocational employment opportunity for candidates to respond to.

Again, this series the vocational performing arts employment opportunity enabled responses that were able to demonstrate knowledge and understanding relating to the Unit content, in a realistic, applied vocational context. The level of demand was comparable with all previous series.

The employment opportunity this series was to contribute to the work of 'Celebrate Local'. Candidates were required to respond to the employment opportunity by submitting a written portfolio, a pitch to camera and an audition piece or presentation.

The employment opportunity offered candidates the option to identify a suitable performance or production role that was suitable for their knowledge, skills and areas of interest.

Candidate responses to the set task should be both appropriate for a candidates chosen performing arts discipline, and the role they identify to apply for.

As is usual, the given scenario this series provided an opportunity to demonstrate knowledge and understanding of the wider context of employment in the performing arts industry and contained several more specific features that a candidate should consider in their response, including aspects relating to funding, creative purpose and type of performance repertoire.

It is hoped the following points and observations relating to successful, and less successful, candidate responses will be helpful.

This Unit is focused on employment in the performing arts industry, and the employment opportunity should be seen as an advert for a performance or production job role.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>• fully considered the wider context for this type of employment within the performing arts industry, including the structure and purpose of the organisation</li> <li>• identified an appropriate and specific role, such as performer or technician, that was suitable for their skills and experience and relevant for the given scenario</li> <li>• used a persuasive, promotional tone that would be likely to engage a potential employer in this type of organisation and setting</li> <li>• precisely related their performance skills, transferable employability skills and relevant experience, and progression routes to the selected role and made it clear how their skills and experience would be beneficial to this employer, giving pertinent examples</li> <li>• informed their written response with focused and competent research practice that critically selected relevant findings</li> <li>• presented/pitched to camera in a manner that would engage the employer in terms of content and style of delivery</li> <li>• prepared a relevant and technically accomplished audition/demonstration that had full relevance to this type of employment</li> <li>• structured their response in a logical and clear to follow way</li> <li>• kept the scenario as a throughline to their response across the written portfolio, the pitch or presentation and the audition/demonstration.</li> </ul>	<ul style="list-style-type: none"> <li>• considered the employment opportunity in a very general way</li> <li>• responded without identifying a specific role</li> <li>• demonstrated only a basic or limited understanding of promotional intent and showed little awareness of this type of work</li> <li>• showed a lack of understanding in relation to employment types or funding types or other contexts relevant to the selected role and/or given employment opportunity</li> <li>• did not pay sufficient attention to promotional techniques for example, they read directly from cards or a screen for their pitch to camera</li> <li>• performed an audition piece that either lacked relevance for this employment opportunity or was not technically of an adequate standard</li> <li>• misunderstood the requirements of the set task and instead of 'applying' for the given employment opportunity, they proposed an event of their own (more appropriate for Unit 2 (c)).</li> </ul>

## Question 1

### Celebrate Local Performers!

*Talent is in the bag!*

The management company of a regional shopping centre is hosting a programme of performances aimed at bringing people to the shopping centre to experience the joys of Christmas shopping!

The month-long initiative has something for everyone and aims to use local talent to promote local shopping rather than online.

Celebrate Local is a well-known regional performance company, and they are looking to contract local, talented performing arts practitioners. They are looking for performers and technicians to make the initiative a success.

The management company is funding the activities as part of their 'shop local' celebration for the festive season.

All performances will take place in the shopping centre and you will need to be able to work in a range of performance spaces.

Celebrate Local will oversee the programme of activities and they are looking to contract people for a wide range of performance and production roles.

You should prepare a pitch and audition piece for a performance or production role that will be suitable for Celebrate Local!

You will perform at times of heavy footfall in the shopping centre, so it's your time to shine!  
'Tis the season to be jolly!

\*Celebrate Local is a fictitious company

With reference to **one** of the roles in the advertisement above, you are required to:

- 1** Prepare to pitch for **one** of the roles mentioned. Your preparation must include a portfolio of documentation (guide of 1500–2500 words) including:
- introductory comments on your chosen vocational role, including its current employment conditions and promotional methods. These comments should be made with reference to the advertisement and the role applied for.
  - a report on the economic, social and cultural context of the event outlined in the advertisement.
  - the proposed materials for progression into your chosen vocational role including any ideas and adaptations that you have made to meet the specific demands of the advertisement.
  - your overall progression strategy and how this job opportunity fits into these longer-term plans.
  - references to the skills, knowledge and understanding gained as part of your learning programme.

**[24 marks]**

The written portfolio is an opportunity for candidates to demonstrate their knowledge and understanding of employment opportunities in the performing arts industry. Candidates should provide a wider context for their response to the employment opportunity, and this should be in line with the areas covered in the Unit content.

The guide of 1500 to 2500 words is only a guide but responses mostly fitted within this. Responses that were significantly under or over the suggested word count tended to be self-limiting.

More successful responses were informed by relevant and valid information sources, as well as having a clear and promotional tone that would be likely to engage this employer. All information sources should be appropriately referenced.

The written portfolios seen this series were again mostly well organised and clear to follow.

In the stronger responses, research was analysed and synthesised and could therefore fully inform the response overall. The research phase should include up to date and relevant information about what it is like to work in the performing arts industry. The more successful responses used focused and relevant findings that were connected and appropriate for the given employment opportunity.

More successful responses included relevant examples of performance skills (vocal, physical, and interpretive skills) but also employability skills such as teamwork, time keeping and reliability. When referring to skills and experience, there should be an element of selectivity and refinement, so that examples have relevance to the given vocational scenario.

It is required that candidates identify a progression route, and this should be relevant to the role identified and to the skills, experience, and goals a candidate has. More successful responses could explain the relevance of the chosen progression route and included research findings linked to the requirements of the identified progression route. In better responses, a summary of alternative routes that could be taken was offered, with justification of the selected route. For example, the pros and cons of university versus drama school.

More successful written portfolios used vocational performing arts terminology accurately and confidently and were clearly structured with clear citation. The written portfolio is not an isolated task, and the knowledge and understanding gained in the development of this outcome should be used to inform and refine the next part of the response, the pitch or demonstration.

### Exemplar 1

The following extract from a written portfolio seen this series shows some focused and up to date research findings that have been used to inform the progression route and provides a context for some of the content later in the portfolio:

In 2020, the music industry was affected by the covid pandemic as people were instructed to stay indoors and to social distance from each other and were mouth covering face masks. Due to this live music events and physical sales were severely affected and had to be cancelled immediately to try and stop the spread of covid as it was highly contagious and life threatening. It caused a 45% decrease in the total monthly customer spending on music compared to pre-pandemic and music consumption in hours also decreased even though customers were spending more time at home. In 2020 the music industry's contribution to the UK economy was £3.1 billion which went down 31% pre-pandemic as the all-time high was £5.8 billion in 2019. However, the way people have started promoting their music has changed. Tik Tok is on the rise for promoting new artists and their music as they can make a 15s or a 60s snippet of their song trying to promote it as it is one of the most frequent used social media to date. They can be counted as freelance. This doesn't always mean they would be on a good freelance rate, which their average wage is approximately £13.77 which is where the downfall is as if the algorithm doesn't pick up on it the hours spent wouldn't add up to money

#### Key point call out for the written portfolio

The written portfolio should include selected and relevant findings from reliable information sources to demonstrate appropriate and efficient research practice.



## Question 2

2 Pitch a response to the advertisement to the camera (maximum 10 minutes). Your pitch should include answers to the following questions [6 marks for each]:

- (a) Why have you applied for this project?
- (b) What role are you interested in and how will this contribute to the project?
- (c) How will the experience and knowledge that you have gained while on your course be relevant to this project?
- (d) What is your progression strategy for the next five years?
- (e) How do you think working on this project will contribute to your progression route?

**[30 marks]**

The pitch to camera should have the potential to engage the employer associated with the given scenario. The pitch should be informed by the learning from the written portfolio.

The pitch should demonstrate an appreciation of promotional intent through the manner of delivery and should focus on the selected role and be consistently relevant to the given employment opportunity.

The more successful pitches stated at the start the role they were applying for, for example musician, actor, or dancer and gave a summary of why there were a strong applicant. Better pitches included selected examples of skills and experience a candidate hoped to gain from this opportunity if successful.

In some cases, the middle section of the pitch became confused with what was being asked for. Candidates are not being asked to propose events and types of performances, or to offer to apply for funding or similar. This task requires candidates to say what they will bring to the team in terms of skills and experiences, in relation to the role identified in the report and stated at the start of the pitch.

In stronger responses the benefits and experience gained on the current programme of study was summarised and supported with selected examples and did not go into too much descriptive detail of the Units and course content.

This is an opportunity to show an understanding of self-promotional skills in keeping with professional practice in the performing arts industry. Brief, justified, and relevant were the key features of more successful responses. The pitch is the time to convince the employer and should show accomplished self-promotional techniques.

More successful pitches included selected clear examples of skills and experience and the best examples were those that were relevant to the selected role as well as having the feel of a fit for purpose 'application' style pitch to a potential employer.

### Key point call out for the pitch to camera

The pitch to camera is a chance to promote yourself to the employer and try and get the job! Think of it more as an interview rather than a school or college presentation.

### Question 3

- 3** Audition/presentation piece – present an example of your work to the camera, which is relevant to the advertisement and the role applied for (maximum 5 minutes).

**[6 marks]**

It is a requirement for the audition/presentation to be performed directly at the end of the pitch, with a candidate moving from pitch to audition with confidence and fluency, rather than it being approached as a separate task.

More successful auditions were well chosen and showed relevant audition pieces and/or presentations.

In less successful responses auditions had little or no connection to the report and pitch and felt like pieces that had been used for previous tasks. It is fine to repurpose previous audition pieces, but they must be relevant for the given employment opportunity.

Any introduction to the audition should be concise and to the point. Lengthy presentations about the work being performed are not necessary and can take away from the understanding of promotional intent and professional practice.

Performing arts skills and technical ability, for example as an actor, musician or dancer, or as a technician, should be at a level suitable to present to an employer as part of an application for work.

More successful auditions were relevant to the employment opportunity, technically assured and were engaging to watch.

#### Key point call out for the audition

Choose to perform repertoire that can demonstrate your skills and show you understand what the employer is looking for.

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## Enhance your skills and confidence in internal assessment

### What are our online courses?

Our online courses are self-paced eLearning courses designed to help you deliver, mark and administer internal assessment for our qualifications. They are suitable for both new and experienced teachers who want to refresh their knowledge and practice.

### Why should you use our online courses?

With these online courses you will:

- learn about the key principles and processes of internal assessment and standardisation
- gain a deeper understanding of the marking criteria and how to apply them consistently and accurately
- see examples of student work with commentary and feedback from OCR moderators
- have the opportunity to practise marking and compare your judgements with those of OCR moderators
- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

### How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

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### Which courses are available?

There are **two types** of online course: an **introductory module** and **subject-specific** courses.

The introductory module, Building your Confidence in Internal Assessment, is designed for all teachers who are involved in internal assessment for our qualifications. It covers the following topics:

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- the roles and responsibilities of teachers, assessors, internal verifiers and moderators
- the principles and methods of standardisation
- the best practices for collecting, storing and submitting evidence
- the common issues and challenges in internal assessment and how to avoid them.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

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