

**CAMBRIDGE TECHNICALS LEVEL 3 (2016)**

**Examiners' report**

# **PERFORMING ARTS**

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**05850–05853, 05876**

**Unit 3 Summer 2024 series**

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## 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 3 series overview

Unit 3 provides candidates with an opportunity to express their understanding of key performing arts practitioners, relevant to the performing arts discipline being studied.

The assessment is split into two equally weighted tasks in the form of a written report and a practical demonstration. Each series the Unit 3 set tasks requires candidates to respond to a given statement and both the written and the practical responses should fully consider the given statement.

The statement for this series can be seen below, under Question 1. There is no predetermined or correct interpretation of the statement.

Candidates have free choice in terms of the practitioner they should choose to inform and shape their response. When selecting practitioners work to focus on, a good choice is most likely going to relate to those investigated as part of previous areas of study.

More successful responses included explicit reference to the statement when justifying their argument or counter argument. In such responses the discussion of the statement was clearly informed and used pertinent examples to support comments.

Most responses connected ideas with influences with some success and most candidates could explain why they had selected to use a practitioners' repertoire and/or processes and techniques to focus their response on.

More successful written responses used well-chosen examples of repertoire that were relevant to the statement and candidates were able to take an analytical approach to the discussion of both repertoire and the influence of a relevant practitioner. Responses that considered the statement in a balanced manner, were more likely to produce a more successful response with a more developed argument.

In summary, successful responses used the structure of explaining their opinion, referring to their selected practitioners work or influence and made links to the statement supported with fully relevant and justified examples.

Less successful responses often tended to simply side with one part of the statement without responding to the other view. In such responses there was often disconnect between the examples being referred to and the statement.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>• demonstrated effective research skills and used relevant sources to support their comments and opinions</li> <li>• analysed and synthesised their research with the statement at the centre of their thinking</li> <li>• evaluated their findings</li> <li>• demonstrated a full and comprehensive knowledge and understanding of the selected practitioner(s) and the impact of their work on performing arts repertoire</li> <li>• clearly understood what had influenced the practitioner(s) and how such influence had informed their work</li> <li>• presented their written report with a clear structure and adequate citation</li> <li>• demonstrated accomplished technical ability in their practical work</li> <li>• showed sufficient contrast in their practical demonstration</li> <li>• selected repertoire for their practical demonstration that was relevant to the statement</li> <li>• presented their work in a clearly structured manner.</li> </ul>	<ul style="list-style-type: none"> <li>• did not inform their thinking through any meaningful research practice</li> <li>• gave brief and generic biographical information on the practitioner, without understanding the influence this had on their work</li> <li>• repeated findings from research activity simply as information recall, without any analysis</li> <li>• did not relate their comments to the given statement</li> <li>• demonstrated basic or limited technical ability in their practical work</li> <li>• showed little or no contrast in their practical demonstration</li> <li>• presented their work without a clear structure.</li> </ul>

## Question 1

**'Entertainment is considered to be a serious business.'**

In response to the statement above:

- 1 Produce a report that evaluates the work and influences of **one** practitioner in response to the statement above.

(Guide of 1000 – 1500 words)

**[30]**

For a successful written report, it is essential to demonstrate thorough knowledge and understanding in relation to the chosen practitioner. In more successful responses we saw a strong underpinning appreciation of how key factors in a practitioner's life had influenced their work. As the statement this series refers to entertainment as a business, stronger responses included an evaluation of a performing arts practitioner and showed a good understanding of the business aspects of the performing arts industry.

More successful responses went beyond description and took an analytical approach. They demonstrated an awareness of the practitioner's entrepreneurial skills, highlighting their ability to market themselves and manage their creative identity. The evaluation highlighted the importance of collaboration and adaptability, identifying the practitioner's skill in working with diverse teams and their ability to innovate.

Information about the practitioner needs to include more than general biographical facts and ideally is analytical in how wider context and influence links to the given statement. The who, where and when is helpful in informing the argument for or against the statement, but the how and why must be fully considered.

In the most successful evaluations, we saw consideration of ethical aspects that underpinned the practitioner's work, demonstrating a holistic understanding of the performing arts industry. Candidates were able to critically assess the aspects from the business side of the creative sector and fully link with the statement.

The report should read as well-informed, and therefore the information sources used should be relevant and valid. It is important to demonstrate evaluation skills and to draw conclusions rather than only offer a broad reference to the practitioners work when referring to the statement.

The written report is best presented with a clear and logical structure, so the thinking can be easily followed. Information sources should be referenced using an appropriate citation process.

In the given example we see extracts from a more successful candidate response. We see key strengths such as effective research practice, in depth understanding of the chosen company/practitioner and the statement acts as a throughline throughout the response.

## Exemplar 1

Complicite was founded in 1983, by one of its founding members Simon Mcburney who is now the artistic director for the company. Simon Mcburney, alongside the company, create many new and wonderful powerful performances using different features within their work which has influenced many other companies with their work as well. Simon Mcburney based the company on his former teacher, Jaque Leqoc's, three principles of theatre: le jeu (playfulness), disposability (openness), and Complicite (togetherness). Having these strong points of ground in which Simon Mcburney based the company on has made them the inspiring company they are today being described as 'the most influential and consistently interesting theatre company working in Britain' by The Times. (Time, 2024). Also believing as a company that those three principles don't just account to the company and how they work together but also include the audience being playful with them, having that sense of openness with the audience as well as feeling apart of performances with the audience as well. Complicite's work and style both agree and disagree with the statement having the output of performances being both a serious output towards the audience but also a more playful and entertaining output towards the audience creating an entertaining experience. Also, having the process of creating the performances, being both a regimented process making sure that the performance includes the message that it is trying to get across towards the audience, but also having a more fun experience with the creation of their pieces, as well being able to have a fun experience as a company to create a wonderful inspiring entertaining powerful performance enjoying working together as a company. (Complicite, 2024)

No show in our time can claim that more fittingly than Mnemonic' (Taylor, 2024) by an author Paul Taylor at the Independent. This shows how Complicite as a company and their performances agree with the statement as even after seeing the show the output of the play sticks with the audience and consistently gets the audience to remember and think about the importance of memory and remembering the play and its message as it will never be forgotten.

Having the performance described as 'energetic, funny, thought provoking, full of music, acrobatics, dance and circus skills it is beautifully crafted and imagined' (press, 2024) emphasising the fact that entertainment can be a fun and entertaining business.

With Complicite being 'the most influential' (Time, 2024) theatre company in Britain, they have influenced many different theatre groups who have used their style of theatre using different features of Complicities, from features they use in their performances but also how they work as a company. Working together and being able to work efficiently to create a powerful and inspiring piece of entertainment. Changing the industry through how they have influenced many companies to use similar or the same features they use.

### Key point call out when considering the given statement

To focus on the statement candidates, need to consider what aspects from their learning they are going to include. This series an understanding of the business aspects of a practitioner's work was crucial to fully analyse the statement.

## Question 2

- 2** Present a practical demonstration showing **two** contrasting pieces in response to the statement above. This may or may not include the work of the practitioner evaluated in Question 1.

(5 – 8 minutes)

[30]

A key requirement of the practical demonstration is to perform two contrasting pieces. The contrast can come from style, genre, discipline or contrast in mood, atmosphere, and/or artistic intentions and there is no requirement to perform work requiring skills or techniques not obtained as part of the course.

This series we saw several introductions that went beyond what was being asked for and it should be noted this cannot be credited. The practical demonstration can include a brief introduction to the two pieces but should not go beyond an introduction that allows the work to be seen in context. The introduction to the practical demonstration should not include reading from the written response. This series we saw several introductions that went beyond what was being asked for and it should be noted this cannot be credited.

The repertoire that is to be performed in the practical demonstration should be given careful thought. The practical demonstration must link to the given statement. Again, this series the better responses considered the statement when selecting work to perform. We again saw some developed and perceptive performances from candidates who showed appropriate skills and realised relevant creative intentions that linked to aspects of the statement.

We saw successful responses from across the performing arts disciplines that linked to the statement and no one discipline was favoured in terms of being able to access the full range of marks available.

It will be helpful for a practical demonstration to include performance skills and techniques that are already developed to an adequate standard, even if applying the skills to new material, to be able to demonstrate precise and effective application of skills in performance. In more successful responses we saw assured and confident performances, with precise and effective skills being used to effectively communicate themes and ideas.

### Key point call out when considering contrast

It is a requirement to show contrast between the two performances, this can be achieved by selecting one performance piece that supports the argument made in the written report, and the other to support the counter argument. It can be across two disciplines, or within a single discipline.



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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.

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- 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.

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