

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

PERFORMING ARTS

05850–05853, 05876

Unit 1 January 2025 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. 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 [Teach Cambridge](#).

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Unit 1 series overview

The Unit 1 examination includes a pre-released set task designed to simulate a real vocational opportunity in the performing arts industry. This task is structured to allow students to demonstrate their knowledge and understanding of the subject in an applied, vocational context.

Candidates are presented with a simulated job opportunity in the performing arts industry, which changes each series. This task is intended to reflect real-world scenarios, encouraging students to apply their learning in a practical setting.

Candidates must submit a written portfolio that provides an in-depth exploration of their chosen performing arts discipline and the role they are applying for. A pitch to camera where candidates articulate their suitability for the role, showcasing their communication skills and understanding of the industry and a practical audition of their skills, whether through a performance or if they are applying for a production role it can be a creative presentation, tailored to their chosen discipline.

The key features being looked for on the task include vocational relevance and specific focus on a chosen role. The task emphasises the importance of aligning responses with the realities of employment in the performing arts industry. Candidates are encouraged to consider aspects such as funding, creative purpose, and the type of performance repertoire, providing depth and context to their submissions.

This series we saw a clear attempt for most candidates to align their responses with their chosen performing arts discipline and the specific role they are applying for. We also saw responses that enhanced practical skills.

One area that there was generally scope for further development was showing industry awareness and insights. Responses should show understanding the broader context of employment in the performing arts, including industry trends and expectations.

It is important to note that the level of demand for this task is consistent across series, ensuring that candidates can approach the examination with clear expectations.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> • understood the wider context for this type of employment within the performing arts industry, including the structure and purpose of the organisation • identified a specific role, such as performer or technician, that was suitable for their skills and experience and relevant for the given scenario • used a persuasive, promotional tone that would be likely to engage a potential employer in this type of organisation and setting • 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 • included focused and competent research practice that critically selected relevant findings • presented/pitched to camera in a manner that would engage the employer in terms of content and style of delivery • presented a relevant and technically accomplished audition/demonstration that had full relevance to this type of employment • structured their response in a logical and clear to follow way. 	<ul style="list-style-type: none"> • considered the employment opportunity in a very general way • responded without identifying a role • demonstrated only a basic or limited understanding of promotional intent and showed little awareness of this type of work • 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 • performed an audition piece that either lacked relevance for this employment opportunity or was not of an adequate standard • 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 2c).

Question 1

Time Again Performance Company

'The time of your life!'

The Social Services department of a local council is running a programme of four, one-day events for senior citizens. The events aim to offer access to quality arts provision to support the elderly population and their families.

Time Again are a respected community arts company, and they are looking to contract motivated and talented performing arts practitioners. They are looking for performers and technicians to work on this project.

The Social Services department is funding the project as part of their commitment to services for the elderly.

The one-day events will include performances, interactive workshops and reminiscence sessions. Activities will take place in day care settings in the local area. You will need to be able to work in a range of non-traditional performance spaces.

The local council will oversee the project 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 Time Again.

If you believe that the performing arts has something for everyone, and age is no limit, then join us and have the time of your life!

*Time Again is a fictitious Performance 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 task is designed to assess students' understanding of employment opportunities in the performing arts industry. It is an opportunity to demonstrate their knowledge, skills, and research capabilities.

It is important to provide context for responses that aligns with the unit content.

More fit for purpose responses were able to explore the broader conditions of employment in the performing arts industry and place their response clearly within this context. Better responses included examples of both performance skills (vocal, physical, interpretive) and employability skills (teamwork, time management, reliability) and were able to select and refine examples that were directly relevant to the vocational scenario.

The task requires candidates to identify a relevant progression route aligned with their chosen role, skills, experience, and goals. Stronger portfolios explored alternative routes and justified their chosen path (e.g., university versus drama school).

The use of appropriate and confident vocational terminology is essential.

The 1500-to-2500-word range is a guide, submissions within this range generally performed well. Responses outside this range were often self-limiting.

Responses should be clearly structured with proper citations and use relevant and valid information sources is a factor in better responses. It is important to again emphasise the importance of clear referencing and analysis/synthesis of research to inform responses.

In terms of tone and structure, more successful responses had a clear and promotional tone likely to engage potential employers.

Key point call out for the written portfolio

It is important that the written portfolio incorporates selected and relevant research findings from credible information sources, demonstrating effective research practices and the ability to apply research to the task.

Question 2 (a)

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?

The more successful pitches stated at the start of the pitch what 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.

Question 2 (b)

(b) What role are you interested in and how will this contribute to the project?

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. They are not being asked to propose content for the performance or event, and better responses maintained the feel of being an applicant.

Question 2 (c)

(c) How will the experience and knowledge that you have gained while on your course be relevant to this project?

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.

Question 2 (d)

(d) What is your progression strategy for the next five years?

Better responses to this section simply and clearly outlined a chosen progression route, that was relevant to the discipline and could be placed in the wider context of future employment opportunities.

Question 2 (e)

(e) How do you think working on this project will contribute to your progression route?

[30 marks]

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

Consider the pitch to camera as an opportunity to present your skills and aptitude to potential employers, akin to an interview setting, rather than a routine 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]

The audition or presentation should be performed immediately after the pitch, reflecting a natural and confident transition. This ensures that both components are viewed as a cohesive application rather than isolated task.

It is crucial that the audition piece or presentation is highly relevant to the job scenario. Stronger responses selected or created pieces that directly connected to the chosen employment opportunity.

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.

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.

Successful auditions are characterised by relevance, technical assurance, and engaging presentation.

Key point call out for the audition

While it is acceptable to repurpose previous audition pieces, ensure they are tailored to fit the current job context.

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What are our online courses?

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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
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Which courses are available?

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- the purpose and benefits of internal assessment
- 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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