Applied AS/A Level GCE

Teachers Handbook

GCE in Performing Arts

OCR Advanced Subsidiary GCE in Performing Arts H146

OCR Advanced GCE in Performing Arts H546

This handbook is designed to accompany the revised OCR GCE in Performing Arts specification.

Contents

Introduction

These specifications are designed to provide candidates with an introduction to Performing Arts.

These specifications are set out in the form of units. Each teaching unit is assessed by its associated unit of assessment. Guidance notes are provided with these specifications to assist teachers in understanding the detail necessary for each unit.

It is important to make the point that the Teacher Support plays a secondary role to the Specification itself. The Specification is the document on which assessment is based and specifies what content and skills need to be covered in delivering the course. At all times, therefore, this teacher support should be read in conjunction with the Specification. If clarification on a particular point is sought then that clarification should be found in the Specification itself.

OCR recognises that the teaching of this qualification will vary greatly from school to school and from teacher to teacher. With that in mind, this Teacher Guide/Notes for Guidance is offered as guidance but will be subject to modifications by the individual teacher.

Unit G380: Investigating Performing Arts Organisations

Guidance on Delivery

This unit gives candidates a comprehensive grasp of the industry and of the diversity of activity and opportunity. This unit is designed to provide fundamental understanding of working practices in the industry so that candidates understand what the phrase 'working in the biz' means.

Types of performing arts organisations and the range of 'products' produced

The investigation into Performing Arts industries may be structured around the local region or an Internet search or a combination of both. The crucial thing is that candidates are introduced to a range of organisations/venues and products to inform their choice of companies and the 'product' they produce/promote.

Candidates will look at the range and diversity of activity and the various forms in which it is offered to the public. Candidates need to investigate at least **two** contrasting professional performing arts/entertainment organisations/venues in order to make their choice of company and product, e.g. **one** performance-based, **one** production-based.

The choice of these venues/organisations is obviously important, and you need to be involved with the decision. If candidates choose very large organisations, such as the *Royal Opera House* or the *National Exhibition Centre*, they need to be advised to focus on **one** large department or **two** or **three** smaller departments, rather than try to cover the whole organisation/venue. This would need to be balanced by local investigation so that candidates gain direct experience of working practices and how they relate to the social and cultural aspects of the organisation's work. If possible, try to select organisations/venues of manageable size so that candidates can develop a more detailed understanding.

The venues/organisations studied need to be significantly different from each other. It is suggested that at least **one** is from the commercial sector and at least **one** from the subsidised sector. In addition, you may find it helpful to consider venues or organisations that operate at different levels and art forms. Examples include:

commercial sector – cinema, popular music band, West End theatre, commercial dance company, commercial TV studio, live music club/pub, private stage/dance school, circus, summer entertainment troupe, children's entertainment company;

subsidised sector – repertory theatre, national orchestra, local arts centre, touring theatre/dance company, arts development agency, opera company, theatre-in-education team, concert hall;

local venues/organisations will provide valuable sources of primary research, including financial information; through visits, interviews with staff and audiences/users, and analysis of information researched, candidates need to build up an in-depth knowledge of working practices; research links can often lead to volunteer or part-time work.

Job roles within performing arts organisations

Candidates will be familiar with some jobs in the industry, in particular those that relate to their own interests, abilities and experience, whether performance- or production-based. They may need to investigate these more fully and look at how those currently employed entered the profession. Their investigation also needs to look into less familiar jobs.

It will help candidates' understanding if they can meet those who are now, or have recently been, employed in different sectors. This should give them first-hand knowledge of how individuals have to be proactive to keep themselves in employment.

Specific roles within organisations

Contracts and conditions of service will be available within venues, companies and organisations. Candidates need to appreciate the diversity of contracts offered, and the need for employees to be vigilant about some sharp practice that can occur in their terms and conditions of service. They need to understand how employees can be protected when they receive contracts from honourable employers that follow the standard practices negotiated for different sectors of the industry by, for example, trades unions.

They need to understand the kind of contracts that are offered to employees in a range of different kinds of jobs, e.g. an administrator for a project is likely to be working as a freelancer and will receive a short-term contract. Some contracts will be influenced by whom is funding the venue, company or organisation. Some employers will receive financial resources with 'strings attached', which could force them into drawing up contracts that do not follow normal industry practice.

Guidance on Assessment

It needs to be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

Regular, early and constructive feedback to candidates on their performance is essential and crucial. Help with planning and structuring their portfolio work in a logical manner throughout the course will lead to better understanding of their work and is likely to achieve higher marks.

Giving candidates deadlines for the completion of various sections of their work, and encouraging them to adhere to them, is also essential if candidates are not going to rush to complete and possibly finish up with marks below their potential.

You need to mark each portfolio according to the assessment objectives and content requirements in the *Assessment Evidence Grid* (Section 1.3).

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's piece of work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Assessment Evidence Grids*.

Each row in the *grid* comprises a strand showing the development of an assessment objective (there may be more than one strand to any particular assessment objective), each row corresponding to an assessment objective descriptor in the banner (the top section of the *grid*).

The maximum mark for each strand is shown in the far right hand column of the *grid* and this maximum mark is further broken down into a number of mark bands across each row with a range of descriptors.

You need to use your professional judgement to determine which descriptor in a strand best suits the individual candidate's work, and from the range of marks available within that particular mark band, you circle the mark that best fits the work. You then record this mark in the column headed *Mark*.

You need to use the full range of marks available to you. You need to award full marks in any strand for work which fully meets the criteria. This is work which is the best one could expect from candidates working at AS level.

Only **one** mark per strand/row will be entered. The final mark for each candidate is out of a total of **50** and is found by totalling the marks for each strand.

Resources

There are many websites that give detailed information about careers in the performing arts industry and about the structure of individual organisations; a few are listed below. These may be used for general research and investigation or to provide examples of how specific organisations operate in cases where the centre does not have ready access to appropriate companies.

http://academic.midlesex.cc.ma.us/performingarts/jobpositions.html
http://www.barbican.org.uk
http://www.birmingham-rep.co.uk
http://www.mac-birmingham.co.uk
http://www.metier.org.uk/scripts/WebObjects.exe/metier
http://www.warwickartscentre.co.uk

Unit G381: Professional Practice: Skills Development

This unit provides candidates with the opportunity to work on the development of their technical or performance skills. These skills are grounded in professional practice.

This unit is designed to take advantage of the range of expertise and level of resources that exist in centres. It allows staff and candidates the freedom to choose appropriate contexts for developing technical skills. By concentrating on the process of acquiring skills and experience through practical involvement, it allows the committed candidate to improve skill levels and achieve higher marks.

Guidance on Delivery

Choice of specialism

Candidates' choice of specialism will depend on centre resources and also on their experience, aptitude and interests. In some circumstances, candidates with a particular career goal may wish to study **two** specialisms, e.g. candidates interested in music theatre may wish to study music *and* dance, candidates who study lighting design may also wish to study sound design, candidates studying costume design may also wish to explore make-up design.

To achieve this unit, candidates need to achieve a level of skill that is comparable with other Level 3 qualifications, e.g. music grade examinations, S/NVQ Level 3. Care is needed to ensure that the selection procedures and learning programmes provide sufficient scope for *all* candidates to meet the required standards.

Skills development

All skill areas can be taught on a weekly, teacher-led basis, but this does not rule out one-to-one or small-group lessons, workshops and visits. The unit provides a framework for candidates' skills development and gives teaching staff the flexibility to decide on the most appropriate delivery methods for their centres.

It is important that contact time with skilled practitioners is available. Candidates will benefit from studying the practice of those currently working in the industry by, for example, attending workshops organised by education departments of companies or technical departments of theatres.

Constant awareness of, and adherence to, health and safety practices is essential when delivering this unit.

Candidates need to spend time studying their individual strengths and weaknesses and need to practise their skills between sessions.

Candidates require knowledge of:

- the skills and techniques of their specialism;
- the cyclical process of skill development;
- technical language used in the professional context.

You need to help candidates identify and record their existing level of skill and identify a realistic programme of skills development. For *performance* disciplines such as music, drama and dance, guidance about choices of repertoire will be important and reference could be made to graded examinations in Performing Arts. For *technicians*, reference should be made to related vocational roles such as stage-manager, sound engineer, lighting board operator, wardrobe assistant, etc.

It will be necessary to introduce candidates to some technical language at an early stage. Candidates also need an introduction to up-to-date appropriate sources of information on professional practice.

Appropriate evidence for this unit

Candidates' evidence needs to include records of contribution to performances to a live audience. The work selected for inclusion in the portfolio needs to demonstrate the development that has taken place – credit will be given for the progress made as an outcome of a disciplined, professional approach to skills development.

The accompanying commentary needs to reflect on the experience of the performance or production and relate it to the context of the candidate's skills development.

DVDs or artefacts need to be clearly labelled to show names of candidates.

The appropriately-skilled observer, for the observation report on the candidate's skills development, needs to be *appropriately-skilled* in the candidate's chosen area. The assessment may take place in class-based workshop sessions or be part of a live-performance event.

Guidance on *dance* delivery

On entry to the course, different skill levels are likely to exist within the candidate group and it is necessary to ensure that each candidate's skill level is clearly recorded at the beginning.

This unit needs to be delivered through regular dance-technique classes. The content and format of the classes and the genre chosen will depend on staff expertise and the candidate group. You are advised to spend most contact time developing candidates' technical skills in **one** genre. However, the performing arts industry is keen that candidates develop respect for different genres. It is recommended that candidates have some practical experience of work from western and non-western genres.

Guidance on *design and technical theatre* delivery

Candidates studying this aspect of the unit may have limited knowledge and experience of the working practices associated with technical- and design-teams. It is essential that the importance of health and safety is highlighted at the outset of their studies and regarded as an integral part of each activity.

Guidance on *drama* delivery

This area needs to be delivered through regular classes devoted to actors' movement, voice and improvisational skills. These classes could be a large group, small groups or with individuals.

Workshops with professional drama practitioners and visits to the theatre will inform candidates of craft skills needed in professional contexts and help them to relate these to their own skills development.

Guidance on *music* delivery

This could be delivered through one-to-one or small group lessons, rehearsal bands or large ensembles. Musical styles and instruments (including voice) selected need to relate to the expertise in the centre and the needs of the candidate group.

It would be beneficial to organise visits from professionals to run 'master' classes and workshops on technique/skills development. Candidates could also attend performances. Listening to, and watching, experienced musicians will inform candidates about the process of developing their own skills.

Improvisation is an essential ingredient in the development of a candidate's familiarity with their instrument and will ensure that they are able to contribute to a variety of contexts within performing arts activities. It is not intended that candidates seek to emulate the skills of Jazz improvisers, but that they are able to provide music to support collaborative work with other art forms.

Guidance on *music technology* delivery

Music technology covers a variety of skills associated with different forms of recording music, either digitally or on tape. Candidates need to have access to a computer workstation using MIDI and possibly a variety of studio equipment although this would not be necessary for some projects. They need to be introduced to the various uses of MIDI and appropriate software packages such as *Cubase*.

The availability of lighting and sound equipment and related effects will govern the scope of activities in this area but candidates need to be encouraged to observe and analyse these aspects of live performance. Backstage visits to theatres and input from touring companies would greatly enrich the learning experience and provide ideas and inspiration for candidates.

Design ideas for costume, make-up and stage sets can be developed in drawing/CAD format but candidates need to be able to realise designs in order to experience the constraints and possibilities of time, space and budgets faced by the profession.

Guidance on *stage management* delivery

Centres need to be aware of the level of responsibility inherent in allowing candidates to undertake this role, since a weak performance by a candidate in this role could, potentially, affect the entire company. Close guidance should therefore be given, especially in the early stages, to ensure that roles are allocated appropriately and that a draft production schedule is in place before candidates are allowed free rein.

However, centres also need to be mindful of the vocational requirement to work independently in this role and will want to allow stage-management candidates sufficient opportunity to demonstrate such independence.

Guidance on other technical specialisms can be obtained from OCR.

Guidance on Assessment

It needs to be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

This unit is assessed through the candidate's portfolio, which can be built up over the course. This process of 'building' a portfolio needs to support learning and help candidates to reflect on their work. Candidates may show evidence of their developing performance skills when producing work for other units.

Regular, early and constructive feedback to candidates on their performance is essential and crucial. Help with planning and structuring their portfolio work in a logical manner throughout the course will lead to better understanding of their work and is likely to achieve higher marks. Careful recording of candidate progress is essential and records need to be appropriate to the specialism. For example, in dance and drama, DVD recordings are useful to both yourself and candidates.

Giving candidates deadlines for the completion of various sections of their work, and encouraging them to adhere to them, is also essential if candidates are not going to rush to complete and possibly finish up with marks below their potential.

You need to mark each portfolio according to the assessment objectives and content requirements in the *Assessment Evidence Grid* within each portfolio (Section 2.3).

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's piece of work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Assessment Evidence Grids*.

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You need to use the full range of marks available to you. You need to award full marks in any strand for work which fully meets the criteria. This is work which is the best one could expect from candidates working at AS level.

Only **one** mark per strand/row will be entered. The final mark for each candidate is out of a total of **50** and is found by totalling the marks for each strand.

Resources

Resources for each specialism are discussed separately below. However, candidates need to have their own, or have access to, appropriate equipment and/or clothing relevant to their specialism.

Dance resources

To include:

- a safe dance studio or similar space with a clean unobstructed floor;
- skilled dance practitioners able to teach techniques that will develop the skill level of every candidate;
- access to professional working practice – this could be arranged through the education department of dance companies.

The National Dance Teachers' Association: www.ndta.org.uk
National Resource Centre for Dance: www.surrey.ac.uk/NRCD

Design and technical theatre resources

To include:

- performance space with sound and lighting systems for design realisation
- practitioners able to deliver skills in the selection, design and use of equipment, props, costume etc. to every candidate;
- access to professional working practice; this could be arranged through the education department of theatre companies.

Palmer S   *Essential Guide to Stage Management,*
     Lighting and Sound
     (Essential Guides to the Performing Arts)

http://www.theatrecrafts.com/

Drama resources

To include:

- a large space free of obstructions for movement work – if the same space is used for vocal work, the acoustics need to be appropriate – a gym with an echo is unsuitable for voice work;

- skilled movement, voice and improvisation practitioners able to teach the craft skills to every candidate;
- access to professional working practice – this could be arranged through the education department of theatre companies.

Erion P   *Drama in the Classroom*   ISBN 188 289 704 8

www.britishtheatregroup.com
www.theatregroup.com

Music resources

Music candidates ideally need to have their own instruments as they will need to practise on their own. They would also benefit from access to:

- practice rooms for instrumental players;
- skilled music practitioners able to teach the craft skills to every candidate;
- experienced musicians from various performance contexts (such as show band, rock band, orchestral player, session musician, etc.).

The Music Teachers' Resource Site: www.mtrs.co.uk
Also: www.musicteachers.co.uk/resources

Unit G382: Professional Practice: Performance

Guidance on Delivery

The unit is about the skills and activities involved in a performance project from planning to preparing and performing. Candidates need to develop an awareness of the range of activities and roles involved in putting on a performance. Where possible, candidates need to work with those undertaking Unit 4: *Professional practice: production*. This will instill and develop their understanding of the 'whole' production aspect.

You are allowed to integrate other students in the performance project, providing that performing arts candidates are given priority and ample opportunity to fulfil the requirements of this unit in their designated role.

Candidates of all specialisms need to be involved in deciding on the work for performance with some guidance from you.

Health and safety

It is imperative for health and safety to be considered in all stages from rehearsal to performance. Performers should apply health and safety procedures during personal preparation, rehearsing with others, prior to performance and the performance itself. This will include:

- establishing vocal and physical warm-ups relevant to candidates' chosen disciplines and maintaining them throughout;
- considering the health and safety of the spatial area, e.g. rehearsal space;
- conducting risk assessments;
- ensuring performance areas are clear and safe;
- checking personal items for health and safety, e.g. costume, personal props, jewellery etc.

These must reflect industry practices and be maintained throughout with evidence in diaries that health and safety has been applied in each stage of the process.

Guidance on Assessment

This is an external unit and is wholly assessed by a visiting OCR examiner. **30%** of the marks in this unit are for the process as exemplified in the working diary (including observation of safe working practices) and **70%** of the marks are for the quality of the candidate's performance.

The working diaries will be discussed briefly with the visiting examiner before the work is marked. This discussion is likely to last around **ten** minutes. **This evidence will also be sent to the examiner in advance of their visit and needs to clarify any issues that may not be obvious from the candidate's presentation.**

The performance of work in this unit is undertaken *as a group*. The evidence produced for working diaries is *individual*. **All candidates are assessed individually and there is no overall mark for the group. Also there are no marks awarded for the pre-performance discussion in itself.**

Resources

Alburger JR	*The Art of Voice Acting (2nd Ed)*	Focal Press 2002
Bernard I	*Film and TV Acting (2nd Ed)*	Focal Press 1998
Pymm J, Conquer A & Deal G	*A Student's Guide to AS Performance Studies*	Rhinegold 2004
Smith-Autard JM	*Dance Composition (4th Ed)*	A&C Black 2000

Unit G383: Professional Practice: Production

Guidance on Delivery

The aims of this unit are very wide ranging and the nature of tasks is dependent on each individual role. This unit is about the skills and activities involved in a production from planning, preparing/designing to taking part as a member of the production team during performance. Candidates need to develop an awareness of the range of activities and roles involved in putting on a performance.

Candidates need to work with those undertaking Unit 3: *Professional practice: performance.* This will consolidate and develop their understanding of the 'whole' production aspect in the context of a real performance event. The evidence produced must reflect industry practices.

You are allowed to integrate other students in the performance project, providing that performing arts candidates are given priority and ample opportunity to fulfil the requirements of the unit in their designate role. For centres following the *production* pathway *only,* and where there is no performance taking place, candidates will need to be given a 'brief' in order to give some relevance to the candidates to produce their work. (Further guidance is available from OCR).

Guidance on Assessment

This is an external unit and is wholly assessed by a visiting OCR examiner. **40%** of the marks in this unit are for the design portfolio and **60%** of the marks are for the candidate's realised design for a product *or* participation in a production role during a performance.

The design portfolios will be discussed briefly with the visiting examiner before the work is marked. This discussion is likely to last around **ten** minutes. **This evidence will also be sent to the examiner in advance of their visit and needs to clarify any issues that may not be obvious from the candidate's presentation.**

The performance of work in this unit is undertaken *as a group.* The evidence produced for design portfolios is *individual.* **All candidates are assessed individually and there is no overall mark for the group. Also there are no marks awarded for the pre-performance discussion in itself.**

Resources

Harris J	*Tips for Recording Musicians (2nd Ed)*	PC Publishing 1999
Rumsey F & McCormick T	*Sound and Recording: An Introduction (3rd Ed)*	Focal Press 1997

www.bbc-safety.co.uk/guidance/cameras/bjac-camera-ops-index.html)

Unit G384: Getting Work

Guidance on Delivery

The aim of this unit is to equip candidates to understand the demands of working as a freelancer and/or contract worker. This covers **two** basic elements:

- the 'business' side of freelance and contract working;
- the 'personal' side of freelance working.

The 'business' side of freelance and contract working

Candidates need a detailed and sound knowledge of essential elements of business practice, and how to promote themselves effectively. The aim of this unit is to enable them to identify the sort of work that will enable them to put together a realistic projection for their first year's work. This needs to be at least 50% freelance, since this will ensure candidates' projections are not simply based on employment with small amounts of freelancing. Candidates also need to be aware of:

- finance – banking, tax and National Insurance, start-up and running costs;
- health and safety – both generic and specific;
- information sources – journals, networks (formal and informal), web, marketing.

The 'personal' side of freelance and contract working

Freelance workers often express strong personal feelings of isolation, and contract work is sometimes a way for them to make more contacts, or support themselves through difficult periods. The difficulty is, *how do you get a candidate to feel what working practices are like when they can't experience it for real?* Fortunately, there will always be simulation exercises which are a realistic solution.

Approaching the work

The main outcome of this unit is for candidates to produce a projection of their first year's work and to conduct a SWOT analysis of it (**1 000** words). This means they will have to project forward *imaginatively*, based on the information they have gleaned from their research. They will be expected to have a clear idea of realistic costs and profits based on this research. They will also have to evaluate this projection to take account of possible pitfalls and triumphs, and to show that they have considered how they would deal with them. Evidence needs to show that their conclusions are based on sound investigation, on knowledge of their own attitudes, capabilities and personality, and on logical planning and preparation.

Candidates need to consider what it may be like to be a freelance worker. This will involve them in thinking about issues that are relevant to starting up and continuing in freelance work. Candidates need to be given an opportunity to identify issues, both practical (e.g. costs, work area(s), health and safety, legal and financial implications, how to get work) and those related to lifestyle (e.g. personal and professional development, time planning, morale, networking). A range of disciplines needs to be considered, to show both the variety of issues that exist, and that some issues are common to widely different workers.

Candidates need to investigate the issues that they have identified, in particular by studying the practice of some freelance workers. The study needs to be in detail and in depth. They need to relate what they learn to the issues that they have identified.

Candidates need to create a projection of their first year working as a freelance worker in their chosen discipline, and the relationship between this and any part-time contract work they might also undertake. The projection may be presented in any appropriate format. You need to keep in mind that a significant element of this unit is about what it feels like to work as a freelancer, and there are many ways of presenting such information. Candidates may, therefore, use a variety of media (written, photographic, DVD, enactment, diary, simulated press cuttings, work in their own discipline, computer, electronic), together with evidence of research and commentary to produce their 'snapshots'. There needs to be a summary of the projection at the beginning.

Candidates conduct a SWOT analysis of their work (**1 000** words), based on the research they have undertaken. Whilst it is impossible to know exactly how the projection would work out in real life, the SWOT analysis should bring the results of their research to weigh up the likely success of their projection of work, based on discussions with people who have worked in this way.

Making contact with freelancers and contract workers

Candidates need to study real freelancers and have an opportunity to learn from them, although how this is arranged is up to individual centres. You have complete freedom to arrange contacts with appropriate people (either face-to-face or through the web), and to devise study methods appropriate to your candidates' enthusiasms and aspirations. Contact may be arranged through a variety of organisations,
e.g. Musicians' Union, BECTU, Equity, Incorporated Society of Musicians, Royal Academy of Dance. The *British Performing Arts Yearbook* is a highly useful reference tool. Visiting experts from public-sector organisations may be appropriate to deliver information on both generic (e.g. a local authority speaker on health and safety) and specific (e.g. a speaker from the Inland Revenue on income tax) aspects.

There is a possibility that freelancers who are approached will be concerned about being over-used and not paid – you need to be sensitive to this issue. It is important to keep in mind that freelancers are not salaried, and they are not necessarily paid to attend your sessions, although it would be good practice if your centre were able to offer appropriate remuneration for their time, as this is a major issue for freelance workers. *Regional Arts Boards* will recommend appropriate rates of pay for an artist who is giving one-off sessions.

It is good to invite freelance workers to some sessions in the centre to answer prepared questions about their lifestyle and working practices. Candidates may see these workers in performance, attend an exhibition, study material produced or look at other evidence of professional practice. It may be that there are sessional workers in the centre who make most of their income through freelance work, and this may provide a number of ready-made contacts. Local FE Colleges will almost certainly have such contacts.

Candidates may collect information about professional lifestyles from publications (posters, programmes, CVs). They may also research venues, (tours, exhibitions, audiences). You also need to find ways of arranging work-shadowing, and informal approaches by candidates to freelance workers for interviews. Candidates need to talk to actual freelance workers and, additionally, use case studies. Case studies need to be considered featuring young non-graduate freelance workers in the Arts and Entertainment sector, as well as those who have pursued a degree pathway.

Guidance on Assessment

It needs to be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR,

Regular, early and constructive feedback to candidates on their performance is essential and crucial. Help with planning and structuring their portfolio work in a logical manner throughout the course will lead to better understanding of their work and is likely to achieve higher marks.

Giving candidates deadlines for the completion of various sections of their work, and encouraging them to adhere to them, is also essential if candidates are not going to rush to complete and possibly finish up with marks below their potential.

You need to mark each portfolio according to the assessment objectives and content requirements in the *Assessment Evidence Grid* (Section 5.3).

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's piece of work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Assessment Evidence Grids*.

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You use your professional judgement to determine which descriptor in a strand best suits the individual candidate's work and from the range of marks available within that particular mark band, you circle the mark that best fits the work. You then record this mark in the column headed *Mark*.

You need to use the full range of marks available to you. You need to award full marks in any strand for work which fully meets the criteria. This is work which is the best one could expect from candidates working at A2 level.

Only **one** mark per strand/row will be entered. The final mark for the candidate is out of a total of **50** and is found by totalling the marks for each strand.

Resources

There are many websites that give details of vocational opportunities and the following is only a small selection.

http://www.artsadmin.co.uk
http://www.bbc.co.uk/blast/dance/faq/faq24.shtml
http://www2.britishcouncil.org/home/arts/arts-artforms
http://www.britishtheatreguide.info/articles/221000a.htm
http://www.experts.about.com/q/1488/3270929.htm

Unit G385: Exploring Repertoire

Guidance on Delivery

In this unit, the emphasis is on working as a company to realise and record on DVD **two** extracts of repertoire. It is essential that candidates gain a secure and considered understanding of repertoire within the existing time constraints. This needs to be backed up by an engagement with resource materials that reveal how these pieces were originally staged/performed. Central to this process is the compilation of a portfolio of evidence (written commentary and **two** recorded on DVD practical extracts) to demonstrate candidates' developing understanding through investigation and research, practical exploration, review and evaluation.

Creative links could be made with the work produced for Unit 2: *Professional practice: skills development*. However, candidates **cannot** perform the same piece of work for more than **one** assessment.

It is expected that you direct both presentations to performance standard. Please note that **all** candidates must be clearly identified (in costume if appropriate) on the DVD evidence.

Guidance on Assessment

It must be stressed that you determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

Regular, early and constructive feedback to candidates on their performance is essential and crucial. Help with planning and structuring their portfolio work in a logical manner throughout the course will lead to better understanding of their work and is likely to achieve higher marks.

Giving candidates deadlines for the completion of various sections of their work, and encouraging them to adhere to them, is also essential if candidates are not going to rush to complete and possibly finish up with marks below their potential.

You need to mark each portfolio according to the assessment objectives and content requirements in the *Assessment Evidence Grid* (Section 6.3).

The information on this *grid* will eventually be transferred onto a *Unit Recording Sheet* to be attached to the front of each candidate's piece of work at the point when the work is submitted for moderation. A *Coursework Administration Pack* will be supplied, containing all relevant *Unit Recording Sheets*. Where marking for this unit has been carried out by more than **one** teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria as laid down in the *Assessment Evidence Grids*.

Each row in the *grid* comprises a strand showing the development of an assessment objective (there may be more than one strand to any particular assessment objective), each row corresponding to an assessment objective descriptor in the banner (the top section of the *grid*).

The maximum mark for each strand is shown in the far right hand column of the *grid* and this maximum mark is further broken down into a number of mark bands across each row with a range of descriptors.

You use your professional judgement to determine which descriptor in a strand best suits the individual candidate's work and from the range of marks available within that particular mark band, you circle the mark that best fits the work. You then record this mark in the column headed *Mark*.

You need to use the full range of marks available to you. You need to award full marks in any strand for work which fully meets the criteria. This is work which is the best one could expect from candidates working at A2 level.

Only **one** mark per strand/row will be entered. The final mark for the candidate is out of a total of **50** and is found by totalling the marks for each strand.

Resources

DVD equipment to record the practical extracts required for this unit.

Paul Harris, Roy Hudd (Introduction),   *The Pantomime Book: the Only Known* Peter Owen
        Collection of Pantomime Jokes and   *Sketches in Captivity,*

www.ballet.co.uk – a good research website for what's going on in ballet and dance;
www.birmingham-rep.co.uk – a good history of one of the oldest Rep theatres which gives a good idea what rep is all about;
www.londondance.com – excellent dance information on productions throughout the UK;
www.nationaltheatre.org.uk – comprehensive guide to the NT with discussion about the development of its repertoire.

Unit G386: Producing a Showcase

Guidance on Delivery

The unit is designed to prepare candidates for professional work. The skills they learn are fundamental in the performing arts world and candidates need to be given time to develop them appropriately. They need to be encouraged to do this through individual study and also through contact with professional practice, in terms of visiting artists, attending master classes, work experience with production workers, etc. Working with others is also critical as candidates will need to seek assistance occasionally, particularly when requiring feedback or help with technical issues. Breadth is a key issue and candidates must explore a wide range of material before deciding on their **two** contrasting solo pieces and a duologue, duet, duo or *pas de deux*, all of which will be presented to a visiting examiner.

Candidates also need to produce preparatory notes demonstrating how they came to choose their programme, their research undertaken and the creative process adopted in preparing for their Showcase which enables them to demonstrate a depth of understanding in the Showcase itself. For the duologue, duet, duo or *pas de deux*, this must include reference to the work of the other person. Evidence of their wider material is also required, along with their reasons for choosing their **three** pieces and what decisions were considered when opting **not** to present other pieces. This evidence can be in written, oral, visual or electronic form depending on the candidate's preferred option.

The Showcase is to be undertaken in a simulation of a professional context. An audience is therefore allowed, and it is expected that a candidate following the *performance* pathway will make some effort in terms of costume, staging, sound and lighting.

It may be possible in some cases for candidates to be examined as part of a school/college show such as 'A Night of Performing Arts' or review. It is envisaged that it will provide opportunity for candidates to demonstrate everything that has been learned as part of the course. Skills, various approaches, understanding of style, an awareness of health and safety, organisation and stage presence are therefore expected to be at an advanced level. Each candidate will display a specific range of skills and no **two** performances are likely to be the same.

Examples are:

- a comedian may demonstrate his/her skills to a live audience;
- a composer of music may create a demonstration tape;
- an actor for a musical may demonstrate his/her ability to sing, dance and act;
- a presenter for TV and radio may create a show-reel.

The selection of techniques during preparation will depend on the discipline(s) chosen.

Selection and preparation of material

This unit is designed to give candidates the necessary skills and experience to perform by themselves in the business. These skills are fundamental in the performing arts world, and candidates need to be given time to develop them appropriately. Candidates need to be

encouraged to explore a wide range of varied material suitable to their ability, e.g. **three** Shakespeare pieces *no matter how well performed* will **not** produce high marks.

Candidates will be able to select a single discipline or a combination of disciplines. This may include:

- singing/playing an instrument;
- dancing;
- acting;
- entertaining.

However, candidates need to be encouraged to work to their strengths. A varied programme therefore refers to genre, style or mood. Candidates are **not** expected to present work in a discipline in which they have little expertise.

Although this unit is externally assessed, it would be to candidates' advantage if they were given a range of presentational situations, particularly in front of others, e.g. small-scale presentations and public performances of material and works, in order to provide candidates with realistic exposure, and also the opportunity to adapt and make changes before final assessment.

Candidates need to be guided to use material from a wide range of sources. Pieces from other graded examinations such as LAMDA, Associated Board of the Royal Schools of Music, Guildhall School of Music, Trinity College of Music, ISTD etc. may be used.

The ability to communicate and display stylistic awareness needs to be considered when choosing the **three** pieces. **The centre must take legal and moral responsibility for the content of each presentation.**

Guidance on Assessment

This is an external unit and is wholly assessed by a visiting OCR examiner. **20%** of the marks in this unit are for the production of appropriate preparatory notes and **80%** of the marks are for the quality of the candidate's performance. In order to assist candidates in preparing material, careful consideration needs to be given to the group of words in Sub-section 7.2.4 (Application of the creative process) which candidates may consider when evaluating their work during the creative process.

The preparatory notes will be discussed briefly with the visiting examiner before the work is marked. This discussion is likely to last around **ten** minutes. **This evidence will also be sent to the examiner in advance of their visit and needs to clarify any issues that may not be obvious from the candidate's presentation.**

The performance of work in this unit is undertaken partly *in a pair*. The evidence produced for candidates' preparatory notes is *individual*. **All candidates are assessed individually and there is no overall mark for the pair. Also there are no marks awarded for the pre-performance discussion in itself.**

Resources

Centres may find it helpful to consult the repertoire lists of the various specialist Examination Boards for graded examinations in Dance, Drama and Music.

Unit G387: Production Demonstration

Guidance on Delivery

The unit is designed to prepare candidates for professional work. The skills they learn are fundamental in the performing arts world and candidates need to be given time to develop them appropriately. They need to be encouraged to do this through individual study and also through contact with professional practice in terms of work experience with production workers, etc. Working with others is also critical as candidates will need to seek assistance occasionally, particularly when requiring feedback or help with technical issues.

Candidates also need to produce preparatory notes demonstrating how they chose and realised their design, the research undertaken and the creative process adopted in preparing for their demonstration which enables them to demonstrate a depth of understanding in the demonstration itself. This evidence can be in written, oral, visual or electronic form depending on the candidate's preferred option.

The demonstration of technical skills is to be undertaken in a simulation of a professional context and it is expected that a candidate following the *production* pathway will make some effort in terms of understanding how his/her work relates to *performance* requirements. The selection of techniques during preparation will depend on the discipline(s) chosen.

Guidance on Assessment

This is an external unit and is wholly assessed by a visiting OCR examiner. **20%** of the marks in this unit are for the production of appropriate preparatory notes and **80%** of the marks are for the quality of the candidate's final realisation of design *or* production in a practical performance.

The preparatory notes will be discussed briefly with the visiting examiner before the work is marked. This discussion is likely to last around **ten** minutes. **This evidence will also be sent to the examiner in advance of their visit and needs to clarify any issues that may not be obvious from the candidate's presentation.**

The performance of work in this unit is undertaken *as a group*. The evidence produced for candidates' preparatory notes is *individual*. **All candidates are assessed individually and there is no overall mark for the group. Also there are no marks awarded for the pre-performance discussion in itself.**

Resources

Centres may find it helpful to consult the repertoire lists of the various specialist Examination Boards for graded examinations in Dance, Drama and Music.

Other forms of Support

In order to help you implement the revised GCE in Performing Arts Specification effectively, OCR offers a comprehensive package of support. This includes:

Published Resources

OCR offers centres a wealth of quality published support with a fantastic choice of 'Official Publisher Partner' and 'Approved Publication' resources, all endorsed by OCR for use with OCR specifications.

Publisher partners

OCR works in close collaboration with three Publisher Partners; Hodder Education, Heinemann and Oxford University Press (OUP) to ensure centres have access to:

- Better published support, available when you need it, tailored to OCR specifications

- Quality resources produced in consultation with OCR subject teams, which are linked to OCR's teacher support materials

- More resources for specifications with lower candidate entries

- Materials that are subject to a thorough quality assurance process to achieve endorsement

Approved publications

OCR still endorses other publisher materials, which undergo a thorough quality assurance process to achieve endorsement. By offering a choice of endorsed materials, centres can be assured of quality support for all OCR qualifications.

Endorsement

OCR endorses a range of publisher materials to provide quality support for centres delivering its qualifications. You can be confident that materials branded with OCR's "Official Publishing Partner" or "Approved publication" logos have undergone a thorough quality assurance process to achieve endorsement. All responsibility for the content of the publisher's materials rests with the publisher.

These endorsements do not mean that the materials are the only suitable resources available or necessary to achieve an OCR qualification. Any resource lists which are produced by OCR shall include a range of appropriate texts.

Interchange

OCR Interchange has been developed to help you to carry out day to day administration functions online, quickly and easily. The site allows you to register and enter candidates online. In addition, you can gain immediate a free access to candidate information at you convenience. Sign up at https://interchange.ocr.org.uk