

Performing Arts

Advanced Subsidiary GCE **H146**

For first assessment in January 2010



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additional
support/guidance

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Introduction

The following pack of support materials has been designed to assist centres with the delivery and assessment of the GCE in Performing Arts specification. These materials can be used as a teacher resource for individual study or as a basis for departmental INSET.

The support materials include an overview of the specification and then various documents offering specific guidance on both the AS and A2 units. Information is provided on how to deliver key skills within this qualification. A short guide for candidates is included that aims to give them an overview of the qualification. There is exemplification for the AS units – Unit 1: *Investigating performing arts organisations* – illustrating approaches to assessing portfolio evidence, and guidance on how to produce observation reports for Unit 2: *Professional practice: skills development*. Finally there are sample assignments provided to help teachers prepare for the two AS externally assessed units. There is also exemplification for the A2 units – Unit 4: *Getting Work* – looking at current working practices in the business and encouraging candidate's to explore and appraise their experience of 'getting work' and apply it as the basis of their own action planning. Unit 5: *Exploring Repertoire* – examples and suggestions as to how to approach repertoire work. There are further sample assignments and teacher guidelines for Unit 6: *Producing Your Showcase* and Unit 7: *Production Demonstration*.

It is hoped that the materials provided will give centres useful additional material to that provided in the specification, which will over time improve and enhance the delivery and approach to the specification within a centre.

It is also hoped that centres will devise additional materials of their own when planning for and delivering the AS/A2 specifications. OCR would welcome the opportunity to review these support materials. If centres have produced assignments, resource sheets or any other form of support they are invited to submit a sample of this material to OCR. Informal feedback can then be given on whether the material is 'fit for purpose' and the material, with the centre's permission, can also be circulated for use by other centres in the planning for and delivery of the AS/A2 specifications. Centres wishing to submit any such materials should contact the Customer Contact Centre who will pass them on to the relevant Qualifications Manager.

Centres can also contact OCR if they require consultation in relation to the submission of portfolios. Please be aware that this consultancy service at present does not cover centre visits and advice can only be offered by telephone or by post. For further information on OCRs coursework consultancy service please do not hesitate to contact the Customer Contact Centre by telephone on 01223 553998 or by email at general.qualifications@ocr.org.uk.

OCR also offers a GCE in Performance Studies, providing an opportunity for co-teaching. This is a six-unit award which could be taught as a complementary course to GCE Performing Arts. GCE Performance Studies brings together the art forms of dance, drama and music and is concerned with four main areas:

- Performance Repertoire
- Performance Styles and Genres
- Performance Skills
- Performance Processes.

It is less focused on the vocational dimension of performing arts and does not provide a production pathway. The links, therefore, are mainly with Performing Arts Unit 2: *Professional practice: skills development*, Unit 3: *Professional practice: performance*, Unit 6: *Exploring repertoire* and Unit 7: *Producing your showcase*. The following table offers some suggestions for co-teaching with Performing Arts in order to provide a 12-unit award in Performance Studies/Performing Arts.

Performance Studies Unit	Opportunities for co-teaching in Performing Arts
<i>The Language of Performing Arts</i> An introductory unit concerned with acquisition of performance skills. Assessment by means of a written submission.	The practical work is not assessed in GCE Performance Studies and therefore could be taught alongside Unit 2: <i>Professional practice: skills development</i> .
<i>Contextual Studies 1</i> A study of two pieces of repertoire, assessed by a written examination.	The pieces studied could be tied in to work studied in Unit 6: <i>Exploring repertoire</i> .
<i>Contextual Studies 2</i> A study of a chosen topic on the basis of nine extracts drawn from three practitioners.	These pieces could be related to Unit 7: <i>Producing your showcase</i> and to Unit 6: <i>Exploring repertoire</i> .
<i>Performance Realisation</i> A performance of two pieces – one repertoire, one devised. The pieces are derived from worked studied in <i>Contextual Studies 1</i> .	The repertoire studied, and perhaps also the practitioners, could form the basis for practical work in Unit 7: <i>Producing your showcase</i> .
<i>Student Devised Performance</i>	There are no direct links here although the group performance might allow scope for production candidates to offer their technical skills as part of the devised project.

Further enquiries about GCE Performance Studies should be addressed to the Qualifications Manager at OCR.

Overview of the specification

Where has this course come from?

Advanced GCE in Performing Arts is a new qualification which has had two predecessors. The development of general vocational qualifications in the early 1990s led to the emergence of GNVQ Performing Arts and Entertainment Industries. This was offered at three levels: Foundation, Intermediate and Advanced. Within the National Qualifications Framework, these were aligned to levels 1, 2 and 3 respectively.

With the development of Curriculum 2000, Advanced GNVQ was replaced by the new Vocational Certificate in Education although Foundation and Intermediate GNVQ continued as before. VCE was conceived as a vocational A Level course and this intention also lies behind the development of the new GCE Performing Arts specification.

OCR also offers a GCE in Performance Studies (although this was also formerly known as A Level Performing Arts). GCE Performance Studies is a complementary qualification to GCE Performing Arts and may be studied concurrently. The separate document [PA11_APS.pdf](#) on this CD identifies opportunities for co-teaching the two specifications, thus allowing centres to maximise resources and achieve a broad curriculum offer.

So what is Performing Arts all about?

This Specification in Performing Arts has a number of distinctive features:

- a choice of pathways – either performance or production
- extensive opportunities for practical work
- a chance to find out how the industry operates by looking at performing arts organisations and the careers of individual workers
- assessments appropriate to candidates' experience and expectations.

Who is the course intended for?

Performing Arts is a GCE with a vocational focus and is therefore suitable for anyone who has advanced practical ability either in a performance or a production discipline. 'Advanced' ability refers to a level broadly commensurate with that of Level 2 in the National Qualifications Framework. An example of this would be the BTEC Intermediate qualification in Performing Arts.

It does not matter in which of the performing arts disciplines the candidate has these advanced skills. It is anticipated that the majority of candidates will be performers in areas of Dance, Drama or Music and that some will be production-focused in the context of this performance. It is the intention of the specification that candidates on the Performance route will work closely alongside those on the Production route and that assessments will be devised by the staff at the centre to facilitate this. In the unlikely event that there are no Performance candidates at the centre, Production candidates should work closely with other performers, some or all of whom may not be taking the GCE in Performing Arts.

Do I need to have worked in the 'industry' to be able to teach it?

It is intended that GCE Performing Arts will have a general vocational focus in the context of the centre where it is being delivered. Candidates should be given ample opportunities to visit a variety of performance venues, arts centres and arts businesses as well as making contact (either live or online) with professional freelance arts workers whose experience is relevant to a good vocational understanding of the nature of the performing arts. This includes the professional experience of the staff delivering the course although there is no prerequisite for them to have worked professionally in either production or performance. Companies in residence at the centre or the professional experience of (for example) visiting specialist teachers or contacts in the Local Education Authority should also be fully utilised within the course.

Do I need to be accredited to be able to assess it?

The new specification continues in the same manner as the previous one, with no requirement for special accreditation in order to be allowed to assess it. OCR does not expect staff at Centres to undertake assessment without support, however, and will make available appropriate INSET delivered by experienced examiners together with a range of electronic and paper-based materials (including specimen work) in order to exemplify standards.

Will universities accept it as an entry qualification for my students to get onto a degree course?

Yes. Regarding general matriculation requirements, the final result awarded to a successful candidate will count towards UCAS points for the purposes of admission to Higher Education. However, as with all general qualifications at GCE Advanced level, candidates should give careful thought to the balance of their overall programme of study and its relationship to their vocational aspirations. It goes without saying, for example, that a candidate whose primary intention is to read for a degree in Medicine would be unwise to rely heavily on a set of A Levels in the broad area of Performing Arts.

What kind of resources do I need to be able to offer it?

The essential requirements to run the course are relatively modest and will vary according to the balance of specialisms represented within the particular cohort of candidates. They include:

- a performance space of suitable size for the cohort of candidates enrolled on the course
- lighting and sound rig in the performance space to enable work to be created that reflects a professional and vocational dimension
- appropriate space for the making.

Please note that OCR does not conduct preliminary visits to centres prior to the delivery of the course and the decision to deliver the specification is taken as an indication that the centre believes its physical resources to be adequate for effective delivery.

How much teaching does each unit take?

The specification is designed so that the content of each of the units can be delivered in 60 hours, referred to throughout this specification as guided-learning hours (glhs). This does not mean, of course, that candidates can complete all of their learning and assessment within this period of time since they will be expected to undertake additional independent study based on their guided learning. This will include relevant research and investigation, and completion of work for inclusion in their portfolios.

How many units are there?

The specification contains a total of eight units. From this suite, candidates must choose **three** specified units for an AS award and **six** specified units for a full GCE award.

How is the course structured?

The specification contains eight units in total. Candidates must complete **three** units to be eligible for an AS award and **six** units for a full GCE award.

The **three** units for the AS are as follows:

Unit 1: Investigating performing arts organisations

Unit 2: Professional practice: skills development

Either Unit 3: Professional practice: performance

or Unit 4: Professional practice: production

Units 3 and 4 are externally assessed by a visiting examiner.

The **three** further units required to achieve the full GCE are as follows:

Unit 5: Getting work

Unit 6: Exploring repertoire

either Unit 7: Producing your showcase

or Unit 8: Production demonstration

Units 7 and 8 are externally assessed by a visiting examiner.

You may teach the individual units for AS and A2 in whatever order you wish.

Has the course become more academic than practical?

No. There are fewer units and this means that the assessments are more inter-related in order to unite practical and theoretical understanding. The external assessments in GCE are of practical work.

How are the units structured?

All of the units are written in the same way and have the same structure. This is a little different from traditional A Level specifications. The units are directly addressed to the candidate and therefore the style may appear less formal than you are used to.

It is good practice to give each student a copy of the unit specification so that they are in no doubt about what is expected of them.

How are the units assessed?

Units in GCE Performing Arts are assessed either by means of a portfolio or by an external visiting examiner. For AS there are two portfolio units and one externally-examined unit.

In a portfolio unit, teaching staff at the centre mark the unit and submit a sample to an external moderator appointed by OCR. The external moderator will look to confirm the centre's standards but may adjust the centre's marking to bring it into line with national standards.

In an externally-assessed unit, a visiting examiner appointed by OCR will visit the centre and mark the practical work of the candidates whilst there.

Is the emphasis on technical or performance skills?

There is a performance pathway and also a production pathway. This means that candidates may opt for the subject whether they are performers or have production skills. Units 1, 2, 5 and 6 are generic; units 3 and 7 are intended for performance candidates, units 4 and 8 are intended for production candidates.

It seems quite complex – can you give me a quick summary of the units and the related assessments?

The table below lists the units, indicating which ones are assessed by portfolio (marked internally and sent off for moderation) and which ones are marked externally by an OCR visiting examiner. It would be useful to consider the points at which these assessments would be completed when planning the course. The dates for submission of portfolio units are 10 January for the January session and 15 May for the June session.

Unit Code	Unit Number	Level	Title of Unit	Mode of Assessment	Assessment tasks
G380	1	AS	Investigating performing arts organisations	Portfolio	Case study of two organisations and an individual presentation of a role in one of these organisations.
G381	2	AS	Professional practice: skills development	Portfolio	Skills development plan; three pieces of practical work with a commentary on each and reports by an external observer.
G382	3	AS	Professional practice: performance	External	Working diary and a performance.
G383	4	AS	Professional practice: production	External	Production or design portfolio; <i>either</i> a realisation of the design <i>or</i> participation in the production role during the performance.
G384	5	A2	Getting work	Portfolio	Self-promotion pack, a projection of one year's work as a professional and an analysis of this work projection.
G385	6	A2	Exploring repertoire	Portfolio	Performance of two contrasting pieces of repertoire (minimum 45 minutes each) together with a short written commentary on research into the two styles.
G386	7	A2	Producing your showcase	External	Showcase of three pieces (two solo and one duet) and preparatory notes.
G387	8	A2	Production demonstration	External	A practical demonstration to the visiting examiner of the production role together with preparatory notes.

Unit G380: Investigating performing arts organisations

What is the purpose of the unit and what do candidates have to do?

The specification summarises the scope of the unit as follows:

‘This unit will help you understand how ‘the business’ works and the range of roles within an organisation. In order to do this, you will study the scope of performing arts industries and the way in which they operate. The businesses may be performance-based or production-based; they may target a generic application of the business or a specific area appropriate to a particular community or society.’

The point of the unit is to set the study of Performing Arts in its vocational setting from the very outset. There are two main routes to gaining employment in the Performing Arts: one of them is to work for an organisation, the second is to work as a freelancer. In practice, many performing arts professionals sustain themselves through a combination of both. For those continuing to the full GCE, there will be a more sophisticated study of how employment and self-employment work together. Since there is generally more security of employment in working for an organisation the first unit starts by enabling candidates to undertake a broad survey of what opportunities are available, mainly in the area they live but also through information on the Internet.

Specifically, each candidate has to produce a portfolio that contains a case study of **two** different organisations (between **2 000** and **3 000** words) and an individual presentation that investigates **one** particular role within **one** of the chosen organisations. It is important for candidates to remember here, and in other units, that not every aspect of their study will form part of the assessment as some preliminary research may need to be conducted.

Types of arts organisation

It is best if the two organisations are chosen from the area where your centre is based as this will allow candidates to visit to see what goes on in real life. However, it is sometimes the case that information about organisations can be found easily on the Internet and if there are difficulties finding two contrasting organisations, either or both could be studied at distance.

Assuming that in most cases candidates will be working with a local organisation, they need to have a good idea of what goes on in your area but first they need to be sure where the ‘area’ is. If you are based in a large town or city candidates will probably base their work on what goes on in that place. However, if they live in a rural area, you may want to consider a wider geographical area to get an idea of what is available.

It does not matter if several or all members of the group investigate the same area/organisations but you need to be advised that candidates are not allowed to work in pairs or teams when

undertaking their examination coursework assignments. If candidates are submitting basically the same evidence please ensure that each provides their own individual interpretation of it.

Before narrowing the search down to two organisations, candidates need to get a very good idea of what performing arts provision there is in the area. They could begin by listing as many venues as possible that put on regular events. Allow the first two weeks of the unit to undertake this but do not allow it to go beyond that period of time or else there will not be enough time to investigate the two chosen venues. Candidates could summarise their findings in a table like this:

Venue	Type of Venue	Location	Size	Funding
Theatre Royal	Theatre Proscenium Arch style Receiving House	High Street – next to an indoor shopping centre	850 seats	Not-for-profit, although individual shows generally cover costs.
Etc.				

The table also covers location, size and funding. It is a good idea at this stage for candidates to consider these aspects as they may help them to discriminate between venues when it comes to the in-depth study of them.

This chart only covers venues that put on live work and therefore it may not cover all of the performing arts activity in your area. You will also need to gather the following information in order to get a complete picture:

- Any events held in the area that do not use a permanent, built venue. This could include the annual carnival, a local show, a performance of Mystery Plays in the cathedral grounds, community plays on an estate. The Local Authority is a good starting point for gathering this information
- From the wide range of information gleaned by this study, candidates now need to decide which two venues to study. Feel free to help and guide them in this since an inappropriate choice at this stage is likely to have knock-on consequences
- They need to make sure that the two venues:
 - demonstrate sufficient contrast
 - represent what is happening in the sector
 - will provide a contact at the organisation who will make available sufficient information for the study
- Give candidates sufficient opportunities to fulfil all the exam criteria, especially in terms of job roles and organisational structure.

Given the huge diversity of venues, you would expect an equally broad diversity of products. Candidates should make detailed notes on the range of performing arts products offered at each of the two venues and analyse their type. It is best for them to choose a period of at least two months for the analysis. Information could be summarised as follows:

Venue	Range of products offered – list up to six types of product for each venue and analyse them
<i>Theatre Royal</i>	<i>Oklahoma</i> – Musical Theatre <i>Puss in Boots</i> – Pantomime <i>Carmen</i> – Opera <i>The Importance of Being Earnest</i> – Drama or ‘Rep’ An Evening with Ricky Mackenzie – concert Commentary: The most diverse venue in the area. Between Christmas and March there is a broad range of products, designed to appeal to a wide audience. The Pantomime ran for two months, the musical for two weeks, <i>Carmen</i> and <i>The Importance of Being Earnest</i> ran for one week each and the concert was a single show on a Saturday evening. The theatre also has a T-I-E company sponsored by the Local Authority. They perform in local schools.
Etc.	

The next stage could be to analyse what has been found out to see what coverage there is of performing arts products in the area. Candidates could map the provision by type, drawing their information from what you have already discovered in the previous activities. Use this table as an example:

Type of product	Found at:
Live drama and music	<i>Theatre Royal</i> Live Drama (not including musicals) accounts for about 45% of the theatre’s programme. This is surprisingly low. The Theatre is subsidised by the Local Authority and the Regional Arts Council and has a commitment to providing serious drama, including an occasional new piece. Concerts are reasonably frequent although there is no regular pattern. Bands tend to be ‘middle-of-the-road’ and fairly ‘safe’ and therefore likely to attract a good audience.
Live popular music	<i>The Vicious Venue</i> Mainly post-Gothic groups who appeal to audiences largely from teenage to late twenties. Bands perform every weekend although the venue has a reputation for violence. There have recently been some financial problems and there have been threats to withdraw the venue’s entertainment licence.
Etc.	

These activities should become more advanced as they progress and it may be that some candidates focus more on some earlier aspects of the study. It would be good for candidates to do some work on analysing audiences at each venue. This needs to cover the size of the audience and its composition. They could gather information on funding at the same time as they gather this information. The following table could be used as the basis of the analysis:

Type of venue	Audience mix
<i>Theatre Royal</i>	Predominantly owner-occupiers aged 45-plus (75% of average audience). Geographically, audiences are drawn from suburbs north of the town and from the rural area of Ramblingshire to the east. The audience is generally affluent – most of the theatre’s concessions are for senior citizens (67% of concessions) with 21% of concessions being students and only 12% being for claimants of Income Support. Average attendance is 73% across the previous season. For concerts the average is over 85% but for serious drama the theatre may be only 55% full.
Etc.	

In the light of what candidates now know about audience mix, they could consider how much relationship there is between the type of programme offered at each venue and the audience the venue attracts. This table could be used as the basis of an example:

Venue	Programme	Audience mix
<i>Theatre Royal</i>	A variety of performances but mostly aimed at a general audience. There is little that is likely to appeal to teens and twenties.	Largely people over 45; affluent, mobile, social groups A,B,C.
Etc.		

Candidates could also consider how each venue finances its programme. Find out if each venue receives any subsidy, if so, how much and who from. They could find out what percentage of the venue’s income is generated through ticket sales and what percentage through subsidy (remember that these two do not necessarily total 100%). This table could be used as an example:

Venue	Subsidy	Percentage of income generated through ticket sales
<i>The Little Pub-in-the-Round</i>	£1000 per year from East Uplands Arts. This covers about 25% of the costs of shows.	68% – the rest is generated through food and drink sales.
Etc.		

It is vital that organisations chosen are neither too big (e.g. the BBC) or too small (a singing teacher). In the first example it is better to choose a single department to focus on. Choosing a single person organisation will limit the marks available under AO1.2.

The range of job roles at the two chosen venues

The first section may seem like a lot of detail but it is essential that candidates know all of this to be able to make sense of the way in which the organisation works. In the light of this study, they need to study the way in which the workforce is organised in each organisation. The specification states that candidates:

‘need to understand how organisations rely on the effective deployment of people and resources and you need to study the job roles that exist in the two organisations you have investigated.’

Based on the study so far, it would be helpful for staff at the centre to direct candidates to some definitions of the nature of the job roles in the organisations studied. The specification lists a range of job roles and candidates should work through these examples, obtaining information from the organisation as to how that organisation works. The examples from the specification will obviously not apply to every venue and will need to be adapted.

Including an organisation chart

The easiest way to understand each organisation is to obtain – or devise if one cannot be obtained – a chart showing who reports to whom. It is important for candidates to know who line-manages whom and what the nature of each job role is. The organisation chart for each organisation may form part of the portfolio evidence – perhaps being included as an appendix since this will mean that it does not count towards the word limit of the written documentation. Candidates should make it clear whether they have been given the chart or whether they have constructed it on the basis of the evidence they have gleaned. Whatever the case, they should discuss the findings in detail.

They should cover the following points:

- the size of the organisation, its nature, purpose and intentions
- its location, business and turnover
- the staffing in place
- contracts, working conditions, progression
- the lines of reporting and the relative size of each department

They should be able to compare and contrast job roles across the two chosen organisations.

Analysing a specific job role

The final part of the unit is the presentation of one job role, which MUST be from one of the studied organisations. Candidates should be given considerable guidance as to which would be the most suitable for them to study. The size of the organisation will be an important factor here since employees in a small organisation might be reluctant to allow six different candidates to all study their role! It would be possible to allocate roles for candidates to study from each of the organisations.

The two most important considerations here are:

- Does this candidate have any vocational aspirations to work in this area?
- Is there enough detail available on this role for the candidate to write about?

Some candidates will be tempted to write more about the person doing the job than the job that is being done. Obviously there needs to be enough detail to provide context about the organisation and a brief character study of the background of the person doing the job. The most important aspect of the study, though, is concerned with the nature of the role and the way in which it fits into the organisation. The specification identifies a number of questions that need to be answered in the portfolio evidence. They do not need to be answered specifically as questions since that will make the written work look like an examination paper. However, the relevant points that come from these questions do need to be addressed. As an aide-memoire, the questions are:

- What qualifications do you need?
- What training is available to do the job?
- Whom do you report to?
- What are the pay and conditions like?
- Is it helpful to be a member of a trades union or professional association?
- What are the challenges of the role?
- What opportunities are there for progression?
- What are the social and cultural dimensions of the organisation?

Some of these questions may be answered from the general knowledge gained about the sector and the two organisations at the start of the unit. Other areas of inquiry may have to be directed to the contact person in the organisation.

The presentation should be presented as an individual PowerPoint and recorded on DVD for moderation. If this is not possible then the moderator will need to see written evidence (usually in the form of hard copy of the slides) to justify marks awarded.

Data Protection

It is important for candidates to work within the UK legislation concerning data protection. This means that they will not be at liberty to reproduce personal details in their documentation and they should check at all times with the organisation and with the centre that they are working within the necessary legal framework.

Producing the portfolio evidence

Written work

The piece of written documentation regarding the **two** organisations will be between 2000–3000 words in total. It should present examples from both of the organisations equally and demonstrate an ability to use appropriate language.

It is left to candidates to choose an appropriate format for the written commentary, but a possible framework is suggested here.

Section 1: Introducing the two organisations

This section could include the following points:

- A general introduction to the organisations, their business, location and intentions.
- Examples from programming at each venue, including other relevant contextual information such as size, turnover, typical audience.

Section 2: Organisation structure at Venue A

This section should include the following points:

- A discussion of the line management structure and the range of roles in it.
- A commentary on the relationship between the venue and its structure.

Section 3: Organisation structure at Venue B

This section should include the following points:

- A discussion of the line management structure and the range of roles in it.
- A commentary on the relationship between the venue and its structure.
- A comparison of the job roles and structures within each organisation.

Section 4: Comparison of the two venues

This section should include the following points:

- Similarities and differences between the venues.
- The effectiveness of the structure at each venue, in the light of the study of the sector as a whole.

Presentation of written work

Candidates should bear the following in mind when presenting written work:

- Writing two or three thousand words of continuous prose is likely to be new to them and it is best to word process individual sections rather than struggling with the whole thing at once.
- Check spelling, punctuation and grammar.
- Avoid simply 'telling the story' of what they did in the sessions.
- Be clear about how to use technical language for each organisation.

Presentation

The presentation of the job role is best done as a PowerPoint presentation and a DVD which should be available for the moderator to see.

The presentation should be professional and authoritative, with clear delivery and a competent use of technology. This will mean that no-one is distracted by sloppy posture, poor diction or slides that are difficult to read. An audience may be invited for the presentations, possibly composed of students of other 'business' subjects who should be encouraged to ask questions at the end of the presentation.

Please ensure that sound quality is as good as possible and avoid filming in areas where lighting is poor or there are flickering screens.

The length of the presentation itself is not specified but it would be a good idea if candidates were to aim for around ten minutes each. This should provide ample scope for detailed discussion of the role they have studied. Please also send hard copy of the presentations to the moderator, if required. Candidates should be encouraged to avoid the well known phenomenon of 'Death by PowerPoint'. This means that they should pay attention to both the number of slides used and the density of information contained within each slide. As a rough guide, a ten minute presentation should contain a **maximum** of twelve slides; each slide should contain a **maximum** of six bullet points.

Unit G381: Professional practice: Skills development

What is the purpose of the unit and what do candidates have to do?

The majority of candidates undertaking this GCE in Performing Arts specification will have been attracted by the opportunity to develop their skills in practical work, whether this is in production skills or performance skills. This unit allows them the opportunity to develop the skills they have – regardless of the specific level of achievement in their chosen discipline at the point they enter the course. In this unit 80% of the marks are allocated to Assessment Objective 2: the acquisition of skill(s) and technique(s) in specialist area(s).

As a result of this, the thrust of the unit is towards ‘distance travelled’ and progress made, the process being more important than the quality of the finished product. The finished product is more important in other units which follow. The purpose of this unit is to establish good working practices, devise and implement a skills development plan and acquire/develop the candidate’s skills level. The level of challenge of the tasks devised by the centre should therefore increase as the unit progresses.

On the performance pathway, candidates will take part in performances in both lead and supporting roles. On the production pathway, candidates will develop skills to a level where they can undertake projects of mounting complexity with increasing independence. In both pathways, they will learn to co-operate with others and adopt working methods that are consistent with the health and safety of all concerned.

This unit is assessed by means of a portfolio, which will include the following four items:

- A skills development plan with an initial skills assessment (to include a record of repertoire, roles or techniques attempted and skills achieved). This must be updated throughout the course of the unit.
- Appropriate evidence of **three** pieces of work, eg DVD, artefacts, documentation, show reel; (**two** of these pieces will consist of work in progress but largely complete, **one** piece will be complete). Titles of pieces must be clear eg Hamlet and practitioners’ names given eg Shakespeare. In dance, the name of the piece and the choreographer must be given and clear directions to where this work can be viewed in its original form eg stage versions, film/DVD/YouTube versions. **NO DEVISED WORK IS ALLOWED FOR THIS UNIT.**
- A commentary on how these examples demonstrate the candidate’s own skills development. The skills chosen should be listed at the beginning of the portfolio.
- An observation report on how these examples show the candidate’s own skills development by an appropriately-skilled observer. This should be filled in as the work develops and the skills improve throughout the course of the unit.

Skills development plan

At the start of the course all students should undertake a skills audit and wherever possible this should be with a specialist in their chosen discipline. It is recognised, however, that this will be easier in some areas of the Performing Arts than others. The more specific that it is possible for the skills audit to be, the more useful it will be as a base-line assessment. External specialists may be used if the centre wishes, in cases where the candidate's skills and aspirations are highly specialised and fall outside the areas of expertise offered by staff. Such specialisms might include a particular musical instrument, a specific dance technique or a production skill such as carpentry.

The skills audit should form the basis of the action plan with each candidate. This will fulfil the first requirement of the specification to 'take stock of skills and identify strengths'. Action plans should build on established strengths and make reasonable, but increasing challenges. The targets in them should be specific, understandable and measurable. Centres are free to devise their own template for this as long as it includes the following two elements:

- Identification of skills that the candidate needs to acquire or develop
- A realistic timescale to work to.

The unit specification gives examples of types of format that could be suitable. These include diary, log, notebook or visual material which can be used to illustrate the process and make the document easier to maintain. Whichever format is chosen, it is important that candidates avoid extensive use of narrative commentary and focus instead on the achievement of the aims of the Action Plan. The actual length of the plan need not be extensive – candidates are assessed on their ability to evaluate what they have achieved and to take the plan to the next stage. This can be achieved in grid format with relatively little commentary or it may take the form of an extended diary.

The Action Plan is therefore a document that will need to be adjusted by each candidate in response to advice and feedback on his or her progress. The number of targets in the Action Plan should be related to what can reasonably be expected in the course of 60 guided learning hours, bearing in mind that the candidate needs to be able to demonstrate these skills through three pieces of practical work.

The unit specification contains specific examples of skills that might be developed as part of this unit. This list is by no means exhaustive, however, and centres should be flexible and creative in enabling candidates to devise appropriate Action Plans.

Identifying what candidates will work on

There will be opportunities for candidates on both performance and production routes to develop their skills. It is likely that the nature of the performance work undertaken will determine some of the production work undertaken but there should be the opportunity for production candidates to generate their own material within the performance setting. Performance work covers technical workshops or routines as well as the preparation of extracts from repertoire.

Most candidates will find it challenging to identify what they will work on during the unit and teaching staff at the centre should be fully involved with candidates in putting together the Action Plan and in identifying realistic challenges. This should be done with an eye to the nature of the practical tasks. Whilst candidates must take responsibility for identifying appropriate technical operations or repertoire pieces from their personal skills-development plan, they need not do this in

isolation and staff should be free to intervene to discuss the appropriateness of tasks and the levels of difficulty and challenge of the proposed work. The Action Plan should not be considered to be operational until candidate and tutor are agreed on the actions to be taken.

Candidates must build into their Action Plans a full recognition of the health and safety requirements of their work and demonstrate that their working practices are inclusive of other members of the group. This can be as challenging as the development of technical skills! There should be scope within the Action Plan to take account of personal working styles and the way in which candidates pay attention to the details of working practices. Candidates should reflect on the impact of these on their skills development within the portfolio. Skills development involves a combination of teacher-led workshops and independent student learning. Within this unit, however, the emphasis should be on teacher delivery, whether this is classroom-based or dependent on visiting teachers.

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.

The importance of practice and rehearsal between taught sessions cannot be stressed enough. Genuine improvement in skills comes with practice, as most candidates discover early on in the unit. Therefore, there needs to be a regular review of the plan in the light of progress.

Presentation of performance in the portfolio

The content of the Action Plan should be borne out by the evidence of the performance material. The length of the pieces is not prescribed but it is likely that for each piece, the moderator will need to see only about **five** minutes' worth of each extract. Since candidates will have worked in groups, the DVD extracts in the portfolio may be of group pieces. If this is the case, though, **a copy must be made for each candidate's portfolio in order that individual portfolios are not dependent on the moderator having access to other candidates' work.** In the case of production, artifacts, photographs or DVD evidence may be submitted. All DVD or photographic work should be prefaced with the relevant names and candidate numbers in a clear, unambiguous and easily viewable format.

DVD's must be chaptered and in a format which a pc or a mac can play.

There must be a running order with candidate names and numbers and identifying features eg a prop or costume detail.

Timings for the appearance of the candidate on the DVD must be given eg John Smith – playing Eric in Bouncers by John Godber – appears stage left at 2.45.

Candidates should present themselves to camera stating their name and number as well as the role they are about to play, the title of the piece and who wrote/choreographed/composed it.

The commentary is as important as the practical work in identifying the learning that has taken place as a result of the practical work. Although the unit does not specify the exact length of the commentary, it should be concise and focused on the way in which the Action Plan has been brought to fruition. The commentary should also be borne out by the nature of the observation reports by an appropriately-skilled observer as to how the practical examples demonstrate the candidate's own skills development.

Advice on the preparation of observation reports is given in the document [PA7_obs_report.pdf](#) on this CD.

Advice on the preparation of observation reports

The Assessment Evidence Grid for Unit 2: *Professional Practice: Skills Development* asks for: ‘an observation report on how these examples show your own skills development by an appropriately-skilled observer’.

The observation report is an integral part of the evidence required by the unit. Although written by someone other than the candidate it provides crucial supporting evidence in the assessment of the portfolio. It is therefore not optional and needs to be as fully detailed as possible.

The following advice is offered to centres when they are writing such reports to meet the requirements of this unit:

- The observation report should be written with reference to the candidate’s own skills development. It should be specific and take account of the unit and its demands as a whole.

It should make detailed and explicit comments on the **three** practical examples of work and how they developed the skills of the candidate from the initial assessment through to the final submission of evidence. It should also comment on the acquisition of skills and techniques within the context of the chosen art form or production pathway.

- An ‘appropriate skilled observer’ must write the observation. This means someone who is able to give technical and artistic judgements and has an understanding of the language, vocabulary and techniques of the skills being demonstrated. This could be someone from outside the centre who has followed the candidate’s development and who has a detached and professional view.
- Observation reports have proved more successful and valuable when centres have developed a standard format for the reports and these are used consistently by all staff and candidates. The development of a ‘house style’ for these observations is recommended as the advantage of a common format is that all involved become used to creating and using the same document. Centres are advised to develop formats that record times, places, description of activity/event, techniques and skills used and details of development.

Centres are reminded that the emphasis should be on providing an observation *report*, rather than something cursory or lacking in depth. The observation report is the centre’s opportunity to provide significant and additional evidence and can make explicit reference to the grade descriptors in the assessment evidence grid.

Unit G382: Professional practice: Performance and Unit G383: Professional practice: Production

Candidates choose between two pathways, on the Performance Pathway they will take G382; candidates on the Production Pathway will take G383. Since the essential philosophy underlying both units is linked, they will be dealt with side-by-side in this section. Candidates may offer only one of these units, those with both performance and production skills must choose between the two units.

What do candidates have to do?

Perform or support a performance

The purpose of the units is the production of a finished, complete piece of work whether this demonstrates performance or production skills. In both cases, the intention is that candidates should apply the skills they have learned in Unit 2 to demonstrate the standard they have achieved at the end of their AS course. This will be in the context of a performance given live to an audience. The performance event will aspire to a full replication of professional standards in approach, production values and delivery and in the assumption of an live audience over and above the rest of the candidate's group.

If there are no candidates following the production pathway, or if the skills of the production candidate(s) do not cover all aspects of technical support needed then the performance should be supported by appropriate personnel in order to aspire to the replication of professional standards demanded above. This may include teaching staff at the centre, students following another course in the Performing Arts or any other person with the appropriate skills.

Production and performance aspects of the piece must be decided in tandem so that a realistic assessment can be made of the overall professional requirements of the venture and an appropriate balance is worked out between the two.

In terms of production values, it is not envisaged that each of the production roles listed in the unit specification will be required for every performance. The range of appropriate technical skills required by the performance is very broad and it is unlikely that a centre will be able to support every one of these.

Masks and puppets, for instance, will only apply to particular kinds of performances. The main context for the selection of production skills is the determination that sufficient evidence to meet the assessment criteria will be generated. Candidates who have chosen Make-Up need to know that the performance piece is going to produce enough technical and creative demands to satisfy criteria at the appropriate level. This is true of other skills; with Costume, does the piece demand evidence of historical research, design and making skills, fitting and movement demands? It is not enough simply to go out and buy T-shirts. Has the lighting candidate enough work of a sufficiently complex and creative nature to meet the whole range of assessment criteria?

In addition, the specification makes it clear that if the centre has candidates with skills not listed (eg carpentry, DJ) teaching staff need to contact OCR for additional arrangements to be made.

Additional Guidance

The selection of the piece for the performance is central to a successful outcome in both units and there will be many competing demands in choosing the most appropriate piece of repertoire. This is most likely to be a scripted play, a musical or a dance performance. It is likely that candidates will need considerable guidance here and that the tasks set for G381: Professional Practice: Skills Development will be chosen with an eye to the performance piece in this unit. The piece chosen should:

- embrace the performance disciplines of all members of the group (unless there are sufficient candidates in the group to warrant additional and/or specialist groups). Although there may be 'lead' roles each candidate needs to present a profile of work that holds sufficient evidence for assessment
- normally be performed in its entirety although this may vary depending on the numbers in the group. Extracts need to be substantial and not so random that the piece loses meaning or impact to an audience. There are no minimum or maximum lengths of performance but there must be a range of skills and techniques shown – this judgement will be proportionate to the size of the group(s).

The choice of length is difficult since going on too long is likely to alienate the audience, performing for too short a time is likely to be incomplete or not allow each performer to demonstrate their skills. The production candidates are also likely to be directly affected by the length of the piece since the challenges involved in being the stage manager for a piece lasting ten minutes are very different to those involved in a play of one hour – they need the evidence as well!

It is vital that all members of the group are happy with the choice of repertoire, and particularly the style of performance. This applies to both performance and production candidates. For example, it is of no use the performers wishing to perform a piece of Restoration Comedy if the costume designers are not happy with working in that style. Conversely the fact that a costume candidate is capable of making a restoration frock may determine the choice of repertoire.

Within the performance process, the major responsibility of the performance candidates is the adaptation and rehearsal of the piece to a professional standard of performance. Please think in terms of 'professional' – lights, music, an audience, props, stage management, front of house etc as well as the creative and artistic decisions of actors/dancers/musicians. Candidates working with mimed glasses or even real glasses but with no liquid in them are likely to be penalised unless it is clearly an artistic decision within the context of a stylised piece.

Adaptation and rehearsal

It is unlikely that the chosen piece will fit exactly the size and composition of the group of performers and it will therefore require some adaptation to make it fit. These adaptations should be done sensitively and may include such decisions as:

- omission of minor characters
- doubling of roles
- male roles played by females – but think of the context. Is it appropriate in a naturalistic piece?
- musical numbers played by instruments other than originally intended

- omission of part of a scene
- omission of an entire scene
- addition of short transitional material to allow scenes to flow smoothly where cuts have been made
- adaptation of dialogue
- adaptation of music or dance numbers
- changing the setting of the piece.

Whatever adaptations are made, the final piece must be an interpretation of the piece and must not develop into an original piece. This is devising and therefore not allowed. Some of the necessary adaptations can be decided at the outset of the process, but others will become clear during the rehearsal process. Rehearsal is a vital part of the work and teaching staff should feel free to intervene frequently in the role of director. If a student is taking the role of director, that person should receive special support to ensure that the performance of the remainder of the company is not affected by inappropriate decisions.

A rehearsal schedule and time line should be put together at the beginning of the rehearsal process and all members of the company must commit themselves to that schedule. The oversight of the production schedule must be the responsibility of both performance and production candidates.

Preparing for performance

In the final phase of the work, the performers must not only work as company to ensure that all aspects are complementing each other, they should also be making evaluative judgments on the quality of the work and what can still be improved in order to ensure a truly professional standard of performance. These become the final parts of the 'Working Diary' or Production/Design Portfolio before it is sent to the examiner **(14 days prior to the performance)**.

Creation and realisation of the design

The very nature of production roles is likely to involve more independent working than performance roles since in most cases only one person is allocated to each role. It is therefore especially important that each member of the production team follows these stages:

- acceptance of the overall style of the piece
- agreement of the brief of their role
- research and refinement of initial ideas
- regular and frequent interaction with the performers to ensure that the work is developing as agreed
- practical interaction of the performers with the work of production team members
- weekly meetings of the production team.

It is vital that individual members of the production team do not try to impose an individual style on the overall piece and that developments are fully discussed within the production team.

Production roles during the performance

In the case of stage manager, lighting and sound (for example) the role is as important in performance as in preparation and the sequence of rehearsal events follows the same time lines and protocols as the performers. It is important to remember, however, that some production roles involve design and realisation of items used in the performance. In such roles, there is probably not a lot for these members of the production team to do during the performance. They will need a thorough working knowledge of the whole production and will need to be able to take a full and active part in the actual performance. The visiting examiner may wish to see examples of these members operating as part of the performance. This might involve entering the lighting box to observe a candidate's hands-on skills, or watching the manipulation of the sound desk.

Record the process

Candidates on both units will keep detailed and accurate records of the working process. This will build on the skills they have learned in putting together an Action Plan in Unit 2 and will enable them to set realistic time lines and targets for their work. In the 'Working Diary' or 'Production/Design Portfolio' candidates will show how they have gone about the preparation of their performance or production role from initial decision-making to performing the work. This will include all aspects of Health and Safety, the marks for which are included in the submitted written material and NOT the performance or production role itself.

Many candidates who score highly on their performance or realisation of a design/production role subsequently lose overall marks on the written evidence. 15 of the 50 marks are allocated to this and of those 15, 6 marks are allocated to Health and Safety. These are significant numbers and candidates should be made aware of these proportions.

The exact format of the Working Diary or Design/Production portfolio is left to each candidate. Additional guidance is given below on the contents.

The diary or portfolio will form the basis of the discussion with the visiting examiner.

Additional Guidance

As indicated above it is quite common for candidates to lose substantial marks on their written evidence. The list below sets out the major headings that examiners will look for.

- Planning
- Research
- Audience/Venue
- Audition or casting processes
- Log of rehearsal and detailed preparation process
- Analysis of skills

- Health and Safety
 - Generic
 - Personal
 - Art form specific
 - Technical
- Technical awareness
- Working with others.

Meet the examiner

All candidates will meet with the examiner prior to the presentation and the discussion that takes place in this meeting will be based on the working diary in the case of the performance candidates or the design portfolio in the case of production candidates. The discussion is not intended to be intimidating or as a form of examination. Its purpose is to establish the nature of the work that has been undertaken and to ask any necessary questions prior to the presentation. This discussion will not be assessed. Its purpose is to enable candidates to elaborate on aspects of the work and to explain in more detail things that have been said in the diary or portfolio. No-one will gain or lose marks because of what they say in the discussion. It is also an opportunity for examiners to identify individual candidates.

Key skills opportunities

The following table sets out how candidates' portfolio evidence for these qualifications can also meet various Key Skills criteria at Level 2. It should be read in conjunction with the assessment evidence grids (included within the unit specifications on this CD). Each row of the table sets out:

- a Level 2 Key Skills criterion in column 1
- opportunities within the mandatory AS portfolio units to meet this Key Skills criterion in column 2
- further comments expanding on these opportunities in column 3
- potential pitfalls to consider in column 4
- possible enhancements to the portfolio evidence for these qualifications which would potentially meet the Level 3 criterion for this Key Skill, in column 5.

Key Skill Detail for Communication Level 2	Opportunities	Comments	Beware/Pitfalls in Key Skills Standards	Level 3 Enhancement
<p>2.1b: Give a talk of at least four minutes: •speak clearly in a way that suits your subject, purpose and situation; •keep to the subject and structure your talk to help listeners follow what you are saying; •use appropriate ways to support your main points.</p>	<p>Unit 1 An individual presentation that investigates one particular role within one of the organisations. Unit 2 A commentary on how these examples show your own skills development.</p>	<p>Units 1 and 2 Subject matter will usually be closely connected with work of vocational area. Assessors should look for clarity of expression and evidence that the presentation/talk is well structured. The candidate should keep to the point give clear illustration of the main points using a variety of ways to support main points, ie sound recording, smell, texture or taste. Presentation, talk or commentary could be supported by purposeful images.</p>	<p>Units 1 and 2 Talk, presentation or commentary should be given to at least two or three familiar people.</p>	<p>Unit 1 At this level there is a requirement for the presentation to be formal and to last at least eight minutes. The presentation needs to suit the purpose, subject, audience and situation Presentation could be supported by purposeful images.</p>

Key Skill Detail for Communication Level 2	Opportunities	Comments	Beware/Pitfalls in Key Skills Standards	Level 3 Enhancement
<p>2.2 Read and summarise information from at least two documents about the same subject. Each document must be a minimum of 500 words long: •select and read relevant documents; • identify accurately the main points, ideas and lines of reasoning; •summarise the information to suit your purpose.</p>	<p>Unit 1 Knowledge and understanding of the business of two organisations. Knowledge and understanding of the different jobs in the two organisations.</p>	<p>Unit 1 Although the banner states two different organisations, this does not mean that the documents cannot be about the same subject. Evidence that appropriate material has been selected from documents will be implicit in the subsequent analysis and coverage made in case study presented.</p>	<p>Unit 1 Documents must relate to the same subject. Candidate must work independently to select material. Evidence must show that candidates are able to select relevant material, identify accurately the lines of reasoning from text and (images if used).</p>	<p>Unit 1 Each document must be at least 1000 words long. The subject matter must be challenging, offering a number of strands of thought or different approaches. At this level candidates must demonstrate the ability to ‘synthesise’ information – this must go beyond a summary as required at level 2. Lines of reasoning identified from text and (images if used). It is not envisaged that coverage for ‘different jobs’ will meet the assessment criteria.</p>

Key Skill Detail for Communication Level 2	Opportunities	Comments	Beware/Pitfalls in Key Skills Standards	Level 3 Enhancement
<p>2.3 Write two different types of documents each one giving different information. One document must be at least 500 words long: • present relevant information in a format that suits your purpose; •use a structure and style of writing to suit your purpose; •spell, punctuate and use grammar accurately make your meaning clear.</p>	<p>Unit 1 A case study of two different organisations (between 2000 and 3000 words). An individual presentation that investigates one particular role within one of the organisations. Unit 2 A skills development plan (to include a record of repertoire, roles of techniques attempted and skills achieved).</p>	<p>Unit 1 As a result of the word count requirement students should be guided towards coverage of Level 3 assessment criteria. There is a requirement for two different documents. A presentation document could be produced in such a way that it becomes evidence to meet the assessment criteria. Unit 2 As above.</p>	<p>Unit 1 At level 3 one of the documents must be at least 1000 words long. Work must be accurately spelt, punctuated and grammatically correct, so meaning is clear. The candidate should not be penalised for one or two errors providing meaning is clear and mistakes in one document are not repeated in another. Unit 2 As above.</p>	<p>Unit 1 The documents must give information about complex subjects (those that deal with abstract or sensitive issues and lines of enquiry that are dependant on clear reasoning). Subject matter must be challenging with use made of specialised vocabulary where appropriate. At this level candidates should have responsibility for selecting and using 'form and style'. Unit 2 Could be developed to address the assessment criteria.</p>

Key Skill Detail for ICT Level 2	Opportunities	Comments	Beware/Pitfalls in Key Skills Standards	Level 3 Enhancement
<p>2.1 Search for and select information to meet your needs. Use different information sources for each task and multiple search criteria in at least one case: •select information relevant to the tasks.</p>	<p>Unit 1 A case study of two different organisations.</p>	<p>Unit 1 Multi-criteria searching required for ICT based information. Evidence from search and select should be used to address assessment criteria for ICT 2.2 and ICT 2.3.</p>	<p>Unit 1 ICT based and non-ICT based information sources required.</p>	<p>Unit 1 There needs to be clear evidence of the planning process of use of ICT. Candidates must produce evidence of appropriate and effective searches for finding and selecting relevant information from ICT and non ICT sources.</p>
<p>2.2 Enter and develop the information to suit the task and derive new information: •enter and combine information using formats that help development; •develop information and derive new information as appropriate.</p>	<p>Unit 1 An individual presentation that investigates one particular role with one of the organisations.</p>	<p>Unit 1 Information for this opportunity could develop combined text and image.</p>	<p>Unit 1 Combined information must be developed text and image. New information must have been added from other sources.</p>	<p>Unit 1 Candidates are expected to demonstrate the use of software features to improve efficiency. This could be use to set the timing on the slides shown in a presentation.</p>

Key Skill Detail for ICT Level 2	Opportunities	Comments	Beware/Pitfalls in Key Skills Standards	Level 3 Enhancement
<p>2.3 Present combined information such as text with image, text with number, image with number: • develop the presentation so that the final output is accurate and shows consistent use of formats; •use layout appropriate to the types of information.</p>	<p>Unit 1 An individual presentation that investigates one particular role with one of the organisations. Case study of two different organisations (between 2000 and 3000 words).</p>	<p>Unit 1 Evidence should demonstrate that candidates can select and use appropriate layout for presenting combined information.</p>	<p>Unit 1 Final work must be accurate, clear and saved appropriately. There needs to be evidence of the purposeful use of e-mail.</p>	<p>Unit 1 Candidate must show that they can develop the structure and content in consultation with others, with notes showing where work was refined in response to advice from others. The portfolio must contain evidence of at least one e-mail with attachment, related to the task. Candidates are not required to receive and open attachments if this is not appropriate to the tasks.</p>

Key Skill Detail for Improving Own Learning and Performance Level 2	Opportunities	Comments	Beware/Pitfalls in Key Skills Standards	Level 3 Enhancement
<p>2.1 Help set targets with an appropriate person and plan how these will be met:</p> <ul style="list-style-type: none"> •provide information to help set realistic targets what you want to achieve; •identify clear action points for each target and you will manage your time; •identify how to get the support you need and arrangements for reviewing your progress. 	<p>Unit 2 A skills development plan (to include a record of repertoire, roles or techniques attempted and skills achieved).</p>	<p>Candidates must set realistic targets. Identification of clear action points for each target. Evidence is likely to include two plans of short term targets.</p>	<p>Candidates need to identify how to get the support they need and arrangements for reviewing their progress. Plans should not be produced in retrospect.</p>	<p>The nature of the work is more likely to be a Level 3 task. The candidate must provide evidence of setting at least three targets. At this level, it is expected that the candidate will record the plan.</p>

Key Skill Detail for Improving Own Learning and Performance Level 2	Opportunities	Comments	Beware/Pitfalls in Key Skills Standards	Level 3 Enhancement
<p>2.2 Take responsibility for some decisions about your learning, using your plan to help meet targets and improve your performance:</p> <ul style="list-style-type: none"> •use your action points to help manage your time well; revising your plan when needed; •choose ways of learning to improve your performance, working for short periods without close supervision; •identify when you need support and use this effectively to help you meet targets. 	<p>Development of technical or performance skills.</p>	<p>A learning log may be the most useful form of evidence for this component. Other forms of evidence could include records from people who have seen the candidates work and observed how they managed their time.</p>	<p>Assessors should ask the candidates questions based around Part A, to check awareness of different learning styles.</p>	<p>Candidates are required to manage their time effectively to meet deadline, revising plans where necessary; choosing ways of learning to improve their performance, working at times independently – at least two different ways of learning should be cited.</p>

Key Skill Detail for Improving Own Learning and Performance Level 2	Opportunities	Comments	Beware/Pitfalls in Key Skills Standards	Level 3 Enhancement
<p>2.3 Review progress with an appropriate person and provide evidence of your achievements: •identify what you learned, and how you have used your learning in another task; •identify targets you have met and evidence of your achievements; •identify ways you learn best and how to further improve your performance.</p>	<p>The acquisition of skills and techniques: ability to develop, review and improve standards of professional practice.</p>	<p>For each of the two targets, it is expected that the candidate will identify the targets they have met and evidence of their achievements. Evidence of what the candidate has said, in the context of the communication with an appropriate person, may include records produced by the candidate or person reviewing.</p>	<p>Candidates need to clearly identify how they have used learning from one task to meet another.</p>	<p>In the reviewing progress, the candidate must provide information on ways they have used their learning to meet new demands and on factors affecting the quality of their outcome. When reviewing, it is expected that the candidate will establish evidence of their achievements drawn from at least two different ways of learning. There should also be evidence drawn from consultation with appropriate people to show how the candidate agreed ways to further improve their performance.</p>

Frequently Asked Questions

Unit G380: Skills development

Can I ask students to devise a piece in the style of a dance practitioner eg Matthew Bourne?

No. This unit requires that you use repertoire only. This means that a dancer should learn a piece of professional dance such as a number from “Chicago” or a section from a contemporary piece of dance. There is a wide variety of DVDs available from www.dancebooks.co.uk which can be ordered on line. Alternatively, some dance companies offer workshops on their own repertoire so students can learn pieces to perform. www.rambertdance.co.uk offers this service but you must make it clear that it is repertoire you would like the students to learn. Pieces can be adapted to suit the ability of the performer.

Is it acceptable to use a set dance solo or a drama piece or a piece of music which the student has learned for another exam board?

No. If the student has already rehearsed and performed the piece for another exam board, there is little opportunity to work on skills development.

Can all three pieces of repertoire be solo performances?

No. You must show evidence of lead and support roles, which implies working with others.

Can I use a DVD of a school production as evidence?

Yes, but the candidate’s performance must be easy to find. There is no need to enter the whole production as the moderator will not have time to watch it. Just indicate the timings where the candidate appears and make sure that the DVD is chaptered.

Can a student enter their own musical compositions?

No. They must use professional musical repertoire in any style which suits their instrumental or singing ability.

How can I demonstrate that a student had made progress across the repertoire performances?

Film them at various stages throughout the process not just at the end. The best type of evidence will show the candidate reading through the material or marking a dance for the first time. At a later stage when the lines or movement have been learned by heart, a first informal performance can be filmed. Remember to film the final performance in costume in front of an audience for the final piece. There should be a clear development in confidence which helps the skills to become more secure. At least three versions of the piece should be filmed at various stages through the process. These should be dated. It is worth filming dress rehearsals as well as final performances.

Unit G381: Professional practice: skills development

One of my candidates has written well over the word limit. Will she lose marks?

Whilst concision is an essential skill, it is not in the spirit of this module to punish candidates for over enthusiasm. It would be useful for the teacher-assessor to go through the work with the candidate before submission to see whether any pruning is possible.

Two of my candidates are not very confident and would like to work as a team and produce a joint presentation. Is that okay?

No. The presentation must be individual.

What do you mean by the “generic” aspects of a job role?

This refers to things such as contracts, health and safety, appraisal, union membership...

Do I select candidates for moderation?

No. These will be chosen by OCR’s assigned moderator.

I’m not sure my candidates are on the right track. Help!

OCR offers a speedy consultancy service for this Unit – please contact the appropriate Qualifications Manager.

Unit G382: Professional Practice: Performance and Unit G383: Professional Practice: Production

What is repertoire?

rep-er-toire (rep'ər twär', rep'ə-)
noun

- the stock of plays, operas, roles, songs, etc that a company, actor, singer, etc is familiar with and ready to perform
- **all the musical or theatrical works of a particular category, or of a particular writer, composer, etc, available for performance**
- the stock of special skills, devices, techniques, etc of a particular person or particular field of endeavour.

Looking up the definition of repertoire gives you the range of interpretations listed above. Within the context of this specification the second highlighted one is the one that examiners work to. In fact the other definitions are misleading for our purposes as they could still include previously devised work or material written by the candidate. They are included because they are often cited as justification for self-devised or teacher produced material. So for our purposes repertoire is an existing, published, recorded or danced piece, performed previously within a fully professional context; not devised, composed or choreographed by members of the group or teaching staff unless it fulfils the definition of 'existing' above.

Adaptations are acceptable and necessary to suit the range of performance skills available and this will lead to some grey areas – especially in dance where a particular language is being exemplified (ie 'Graham') but the assumption will always be that candidates should choose particular dance pieces rather than a generic language. Furthermore where there are grey areas examiners will look to the written evidence to see whether there is a full and comprehensive understanding displayed of the particular genre or choreographer.

Care should also be taken when choosing 'Grade' pieces even if it can be argued that these are repertoire within our definition above. Grade pieces for other boards such as LAMDA or Trinity are often short technical pieces that do not fully engage the audience, reveal an insufficient depth and range of evidence and are produced against a different set of grading criteria.

What do I do before the exam date?

The examiner will contact the centre directly to arrange a convenient time for the performance. The centre will be asked to provide information in advance including:

- a provisional running order
- directions to the centre
- a list of candidates' names
- photographs of candidates
- Working Diaries and/or Production/Design Portfolios – 14 days before the exam.

The centre will also be asked to arrange:

- a table and lamp for the examiner
- a quiet space to talk to the candidate
- a DVD recording of the performance.

What can I do to gain those vital extra marks for my candidates?

Much of the check list below is covered in the guidance material. It draws on what examiners have said after most sessions in their reports.

- Read and re-read the specification and the assessment evidence grid, along with the guidance documents it will give you all the information you need, especially since it has been 'refreshed' for 2009. Examiners use these documents as well
- Join the on-line community on <http://community.ocr.org.uk/lists/listinfo/performing-arts>
- See professional performances and talk to professionals working in the various fields, particular important for production candidates
- Choose pieces of repertoire carefully, suiting all candidates' abilities and skills
- Continue to convince candidates of the importance of the written evidence. Include full notes on Health and Safety.

Do I have to record the performance?

Yes! The DVD recording of the production should be sent to the examiner within three days of the exam date. For production candidates this should include recordings of the interviews with the examiner (not necessary for the performance candidates) and recorded evidence of the technical processes leading up to the production role. These candidates need additional DVD evidence as the examination does not always reveal the full extent of the logistical and technical work a production candidate puts in, so you can help them out by filming some of their earlier preparatory work. This is *supporting* evidence; the assessment is still based entirely, as it is with performance candidates on the realisation of the role/design and the performance itself as well as the Working Diaries and Production/Design Portfolios.

Candidates need to state numbers and roles before the performance and it is useful for them to be wearing the costumes while they do this. It is not always useful to have two or three cameras or zooming in and out during the performance – this can 'edit' some people out and makes the virtuosity of film making more prominent than the action on stage. A fixed camera covering the stage is mostly sufficient.

Notes accompanying the DVD are useful – these should outline chapters, when individual candidates appear etc. Maximum clarity is important, DVDs are vital for the awarding process but more importantly for individual candidates in results enquiries.

The form provided on the following page can be used to identify candidates on the video recording.

Is there a recommended list of plays/dance pieces/musicals?

No there's not, although every year the unit report will list those performances seen during the session. The choice of performance is informed by the nature of the group, the skills and art forms of candidates and the artistic framework of the centre as well as resources available. The range therefore can be huge and whether doing a major musical theatre piece or a small studio production centres are becoming increasingly creative and exciting in their choices. Referring to the online community on <http://community.ocr.org.uk/lists/listinfo/performing-arts> can also be very useful in choosing pieces.

Are there exemplar materials or assignments?

Because of the performance nature and wide range of art forms involved in the unit there are no exemplar materials. Accompanying this guidance material there is a model assignment for both units that attempts to include as much information and support for the candidate as possible. For this reason they are lengthy and onerous documents with a long list of tasks that will not be relevant for all cases. They are meant as a fairly generic checklist and at the very least provide a structure for the compilation of the working diary and production/design portfolio.

Sample Assignment Unit G382: Professional practice: Performance: Notes for teachers

Introduction

The following assignment is intended as a teaching guide to the unit, the ideas contained within it are suggestions only. It may be used as complete project or teachers may prefer to select individual tasks as appropriate to the teaching methods within the centre.

The sequence of tasks should result in the evidence required for the purpose of the 'working diaries' that will be submitted to OCR examiner prior to the visit.

The nature and type of the piece selected will depend on the skills and aspirations of the group. Teachers are advised to ensure the work is appropriate and allows each candidate to fulfil their potential, since the examiner will mark each candidate on individual merit and NOT as a group piece. The piece selected will be pre-written and not created by the candidates themselves.

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. It is therefore essential that candidates are given experiences of working with the production team as a whole. This will involve integration with those candidates following Unit 4: Professional practice: production. (Where this is not possible, the centre must provide support from other sources in order for the candidates to obtain the full experience.)

Centres are allowed to integrate other students into the performance project, providing that Performing Arts candidates are given priority and ample opportunity to fulfil the requirements of the specification in their designate role.

The performance work in this unit is undertaken as a group. The evidence produced for working diaries is individual.

Sample Assignments Unit G382: Professional practice: Performance

Introduction

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 Health and Safety) and 70% of the marks are for the quality of the candidate's performance.

You will apply the skills acquired in Unit: 2 Professional Practice: Skills Development whilst studying this unit.

The working diaries will be discussed briefly with the visiting examiner before the work is marked. The discussion is likely to last around ten minutes.

Through this unit you will have the opportunity to take part in a 'live' group performance piece where you will aspire to professional standards in front of an audience.

To do this you will:

- plan and make decisions about the performance
- apply and integrate performance skills during the production process and performance
- accept responsibilities and work effectively with others
- develop ideas and carry out tasks positively
- rehearse the work within a schedule and suggest ways of improvement
- manage your own progress and development
- understand the constraints of working within a performance space
- keep notes on the process in the form of a working diary
- understand health and safety practices and implement them effectively
- develop a professional approach to the work and your own standard
- prepare your own role during rehearsal and performance
- perform or present the work to an audience and a visiting OCR examiner
- clear up after the performance

- reflect on the whole process and evaluate your own contribution through a working diary and discussion with the visiting OCR examiner.

To help the work you may need to use:

- notebooks/diary/log
- text/scripts/musical scores/choreography notes
- DVD/CD player/camera
- audio cassette tape/video tape/CD/film
- props/costume/make-up/set
- lanterns/gels/sound equipment.

Suggested reference material:

- The Essential Guide to Making Theatre Fredman, R & Reade, I., Hodder, 1996, 0 340 65514 3
- The Art of Voice Acting (second edition), Alburger, J.R., Focal Press, 2002, 0 240 80479 1
- A Student's Guide to AS Performance Studies, Pymm, J., Conquer, A. & Deal, G., Rhinegold, 2004, 1 904 22629 9
- Dance Composition (fifth edition), Smith-Autard, J.M, A & C Black, 2004, 0 713 66824 5.

Unit requirement

You are required to produce and take part in a performance. The material for this performance will be selected by your group with guidance from your teacher. All performance work must be taken from repertoire. This will be an existing piece, eg musical, scripted play etc.

The evidence of your work must be presented clearly and independently. You must ensure that the work will allow you ample opportunity to demonstrate your skills.

You may choose your own form of contribution in the performances, providing you undertake a role as a performer within the production team, eg:

- actor
- musician
- dancer.

You must make sure you choose your roles carefully and within your capability. Manage your contribution cautiously and avoid embarking on roles that you may not be able to accomplish.

It is envisaged that students undertaking Unit 4: Professional practice: production will provide the technical and production requirements for your performance.

You need to hand in:

- a working diary with evidence showing how you worked as part of a team during the planning, rehearsal and preparation for the performance and application of health and safety
- records of the performance project and task completed during this period
- observations from teachers and peers of your development of work during the process
- an evaluation of the process, particularly your involvement.

Section 1: Tasks 1-5

Selecting material for performance work (AO2)

It is essential that everyone involved in the performance is involved in selecting the piece. Your tutor will provide you with support to ensure that the piece you choose is suitable and most importantly, allows everyone involved enough opportunity to demonstrate individual skills. Candidates will be marked individually, not as a group.

- 1 Select the venue for the performance and make judgments about the appropriateness of the space in relation to the type of work you intend to choose.
- 2 Research audience types and categorise the styles of work most suitable to each type.
- 3 Find out the range of skills your group have, eg a combination of actors, dancers and musicians may be more suitable to a musical.
- 4 Find out what the budget is for your performance. This will affect the type of work you select.
- 5 Applying for a 'performance license' is essential. Get in touch with the licensing companies to ensure the performance rights are available and the costs are within your budget before finally selecting the piece.

Section 2: Tasks 6-8

Understanding roles and responsibilities: the production team (AO2)

Before embarking on a whole performance project, you need to develop knowledge and a clear understanding of all the various roles required in producing a performance. The skills within each role are flexible and can sometimes be used elsewhere.

- 6 Research the various roles and produce a chart, outlining the main responsibility and work involved within each role. You should use IT to present this work.

- 7 Select the roles you find most interesting and write a list of all the responsibilities involved in carrying this out effectively. Decide on the ones you will undertake during your performances.
- 8 Make a note of abbreviations used when identifying roles within the theatre (eg SM, ASM, PM etc.)

Section 3: Tasks 9-12

The production meeting (AO2)

- 9 Arrange a formal production meeting with the whole team to decide on the key issues concerning the planning of the performance including the allocation of roles and responsibilities. It is crucial to invite those students undertaking Unit 4: Professional practice: production to this meeting in order to share ideas and give out information at this stage of the production process. Also, invite your teachers and representatives from outside agencies involved in the production to attend.
- 10 You must follow formal meeting procedures by appointing members as:
 - chairperson
 - minutes secretary
 - representatives of key production areas.
- 11 Decide on the agenda for this meeting beforehand and circulate a copy of this to all attendees.
- 12 You must produce evidence of this meeting which could be in the form of:
 - written minutes
 - a DVD recording.

Section 4: Tasks 13-18

Preparing adequately for your own role (AO2)

The initial production meeting has taken place and members of the team must begin to work within their own allocated role.

- 13 Conduct research into your own working role and produce an action plan outlining the tasks required to carry out this work effectively, eg actors will find information to help develop a character.
- 14 Draw up a list of all the resources you require. Produce this using IT.
- 15 Organise a meeting with the people involved within your role (or support your work in some way) to discuss issues relating to the work to be done.

- 16 Write a proposal, and include detailed calculations, outlining the way in which you will use the budget allocated for your area of responsibility. You may decide to complete this task as part of a group. Factors to consider may include rehearsal space costs, accompanist/band costs etc.
- 17 Write a formal memo to the director and your teacher informing them of the progress and development of your work to date.
- 18 Produce detailed documentation to support your work. You may need to include drawings, plans, images, scores, choreographic notation, lists, logs, deadlines, directions or other sources of relevant material required, in order to carry out your role adequately.

Section 5: Tasks 19-21

Viewing a professional performance (AO2)

This section will help you to produce your performance more effectively and to reach a professional standard.

- 19 Organise a visit to see a professional performance.
- 20 During the visit, observe the professional working practices that are relevant to your own roles. Think of the special skills they have, and are how effective they are within their role. Which particular aspects of the performance/production captured your attention?
- 21 Working as a whole group, produce a vox pop (unrehearsed interview) using a video camera. Interview members of the group who attended the professional performance and allow them to comment, referring particularly to the areas within their own roles.

Section 6: Task 22-24

Planning for own role for performance (AO2)

- 22 Devise an Action Plan for your personal skills development to help you work on your role in preparation for performance. Focus on the techniques you will put in place and build in a personal development plan with your targets.
- 23 Prepare adequately for the audition, ensuring that you have conducted research into the role you desire.
- 24 Take part in the audition and write a brief evaluation of your participation. Following the audition results, discuss the role you have been allocated and state whether you are pleased with this result.

Section 7: Tasks 25-34

Rehearsing (AO2)

The demands of the rehearsal process will vary according to each group member's role. The work produced for the portfolio should reflect this and focus particularly on your own contribution, with additional evidence of how you worked with others and developed your own skills.

- 25 Attend rehearsals as scheduled, checking you are fully prepared and respond appropriately to direction. You must ensure that your working log/diary is updated after each rehearsal.
- 26 Set yourself personal targets for each scheduled rehearsal, and suggest methods of achieving each goal. Devise a suitable proforma to record this information using IT.
- 27 In order to develop techniques and prepare for your role, devise six warm-up exercises.
- 28 Contact another member of the group to arrange a suitable time and date on which you can observe each other working. You must each write a realistic and fair observation report on the development of the other's work. The report about you must be included as evidence in your portfolio.
- 29 Write two formal rehearsal reports (applying the standard format). You may complete this task as an observer or a performer during two scheduled rehearsals. Reports must be produced using IT.
- 30 Take photographs (of yourself and others) in a scheduled rehearsal. Arrange images in the form of a storyboard and describe each one, paying particular attention to:
 - the aim of the action
 - the persons involved
 - the development stage of performance/production.
- 31 Draw up a check list of the tasks and responsibilities allocated to you during the clearing up/striking period to ensure you are always well prepared for and understand your responsibilities. Find out the official health and safety requirements for applying equipment or resources to this process.
- 32 Arrange an unscheduled rehearsal/meeting with one or more members of your group to focus on particular sections of the work. Discuss the work completed and suggest methods of improvement. Evaluate this in the form of a log/diary.
- 33 Identify the constraints encountered during your rehearsal period and suggest appropriate methods of overcoming the problems.
- 34 Study your rehearsal schedule carefully and choose three dates when you wish to invite your teacher to observe the quality and development of your work during rehearsals. Write a formal letter to your teacher asking whether the suggested dates are convenient and briefly describe your contribution and personal progress to date.

Section 8: Tasks 35-37

Health and safety (AO3)

- 35 Complete a list of the potential health and safety hazards within your:
- rehearsal space
 - performance space.
- 36 Conduct a formal 'risk assessment' of the hazards identified. Use appropriate form of documentation and produce using IT.
- 37 Devise a checklist for your personal use drawing attention to the health and safety issues that specifically apply to the nature of the role you have undertaken. For example dancers will focus on physical 'warm-ups' prior to rehearsal/performance and 'cool-down' exercises after.

Section 7: Tasks 38-42

The performance and external examination (AO3)

Use this section to help you prepare for your discussion with the visiting OCR examiner who will ask you questions about the performance process. You may also have put on a performance prior to the visit and will be able to discuss this with the examiner.

- 38 Devise an appropriate action plan for the preparation of the performance for yourself and others. Discuss your plans with the group to ensure that each action is agreed and understood.
- Give reasons why the preparation was a success
 - Discuss your own contribution, level of skills development and how you will focus on audience awareness
 - Explain how the whole group worked together to make it successful
 - Discuss what you have learnt from the experience and how you will use this understanding in future pre-production work
 - Give evidence/examples of health and safety practice.
- 39 Invite a friend (or peer) to attend the performance, asking him/her to write a review of your contribution, focusing on the quality of your performance. You may want to offer a complimentary ticket as a gesture.
- 40 Organise a DVD of the performance. This can be used as evidence for your portfolio of work.
- 41 Take part in the performance, accurately demonstrating your skills and interpretation of the work. Perform with confidence and an awareness of the importance of the audience.
- 42 Gather materials produced for the performance ie cast list, photographs, publicity and tickets, to include as supportive evidence for your working diary.

Section 8: Task 43

After the performance

- 43 Take part in the clear up/striking process after the performance, making sure you complete your role effectively, ensuring health and safety procedures are followed and make full use of the check list previously produced. Offer support to other members of the group when required and develop a whole team approach.

You must produce evidence of this through:

- an evaluation of your own contribution and the way you worked with others
- photographic evidence for your own records
- a report of the way you maintained health and safety procedures.

Sample Assignment Unit G383: Professional practice: Production: Notes for teachers

Introduction

The following assignment is intended as a teaching guide to the unit, the ideas contained within it are suggestions only. It may be used as complete project or teachers may prefer to select individual tasks as appropriate to the teaching methods within the centre.

The aims of this unit are very wide-ranging and the nature of each task is dependent on the role chosen by the candidate.

This assignment is intended to give candidates a starting point for each aspect of the work required to complete for each role.

The design roles are generic and can be followed by those taking costume design, puppet making, make-up, or set design. Stage management, lighting and sound are more specific and contained within a separate section.

It is imperative that candidates 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. If this is not possible, then the centre must contact OCR for further guidance.

It is acceptable to integrate other students into the production project if necessary, providing that Performing Arts candidates are given priority and ample opportunity to fulfil the requirements of the unit in their designated role.

This is an external unit and is wholly assessed by a visiting OCR examiner. 30% of the marks are for the design portfolio and 70% of the marks are for the candidate's realised design for a product or participation in a production role during performance.

The design portfolios will be discussed briefly with the visiting examiner before the work is marked. The discussion is likely to last around ten minutes. The 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 evidence produced for design portfolios is individual although the whole production project is group work. 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 itself.

Sample Assignment Unit G383: Professional practice: Production

Introduction

This AS level unit is optional and is externally assessed by a visiting examiner. This unit is for candidates following the performance pathway.

In this unit you will learn about the production aspects of performance and will apply, through your work, the skills you acquired in Unit 2: Professional practice: skills development.

Through this unit you will have the opportunity to work on a performance project with those candidates undertaking Unit 3: Professional practice: Performance. As part of a group you will be involved in a live performance work, undertaking a production (not performing) role in one of the following areas:

- costume
- lighting
- sound
- make-up
- masks
- props
- puppets
- sets
- stage management.

To do this you will (depending on the role chosen):

- understand the role of the designer in the production process
- understand the potential of sound/lighting/costume etc to contribute to performance work
- explore the elements of systems, equipment and techniques
- conduct extensive research
- learn how to develop initial ideas into a design schemes
- read and analyse text

- learn how to put a design scheme into practice
- understand how design elements contribute to the performance of a text
- work with a range of materials and techniques
- consider ways of communicating design ideas
- take responsibility for the visual presentation of your design scheme
- explore how production aspects can contribute to performance
- work with a range of people with different responsibilities within the production team
- undertake extensive production planning
- create and apply appropriate documentation during the performance
- construct and realise production plans/or design ideas for use in the performance
- work safely at all times and apply industry standard procedures and practices
- use a range of resources/equipment/materials effectively
- co-ordinate the rigging and focusing of the lighting/sound
- communicate with others about your work
- take responsibility for the accurate plotting of the lighting/sound or design work.

To help you do this you will:

- undertake textual analysis and research
- select and explore appropriate visual imagery
- develop design ideas and consider their implications in performance
- work with appropriate technical and organisational documentation
- communicate with others about your work
- undertake research appropriate to the nature of the production
- work with appropriate organisational documentation in rehearsal and performance
- seek guidance from relevant staff about your conceptual response and likely practical and technical implications of your design
- consider relevant safety legislation and procedures

- manage your project effectively in response to production requirements.

To help produce your portfolio you may need to use:

- notebooks/diary/log
- texts/scripts/musical scores
- DVD/CD player
- audio equipment/microphones/cables/PA equipment/mixing desks/multi-track recording system
- construction tools/materials eg MDF, nails, canvas, timber sheets, wire, MOD ROC, Copydex
- lighting desk/control system/CAD/WYSIWYG/lanterns/gels
- patterns/fabrics/over-locker/sewing machine/fabric paints & dyes
- sketchbooks/tracing paper/plastic/foam/rubber/brushes
- liquid & grease base make-up/fixative/sponges/latex/wigs/false eyelashes
- cue sheets/schedules/prompt book/stage plans/legal documents.

Suggested reference material:

- Essential Guide to Making Theatre, Fredman, R. & Reade, I., Hodder, 1996, 0-340-65514-3
- Tips for Recording Musicians (second edition), Harris, J., PC Publishing, 1998, 1-870-77559-7
- Sound and Recording: An Introduction (3rd Ed.) Focal Press. 1997, or fourth ed published in 2002, Rumsey, F. & McCormick, T., 0-240-51680-X
- A Practical Guide to Health and Safety in the Entertainment Industry, Van Beek, M., Entertainment Technology Press, 2000, 1-904-03104-8
- Model National Standard Conditions for Places of Entertainment, Adams, D. (ed.), Entertainment Technology Press, 2002, 1-904-03111-0
- Stage Management: The Essential Handbook, Pallin, G., Nick Hern books, 2003 – 1-854-59734-5
- Costume since 1945, Clancy, D., Herbert Press, 1996, 1-871-56983-4
- The Stage Management Handbook, Ionazzi, D., Betterway Books, 1992, 1-558-70242-3/ 1-558-70235-0
- Theatre Sound, Leonard, J.A., A & C Black, 2001, 0-713-64803-1

- Create Your Own Stage Production, Davies. G., A & C. Black, 2000, 0-713-65499-6
- Fashion in Costume (second edition), Nunn, J., Herbert Press, 2000, 0-713-65003-6
- Stage Lighting Controls, Sandstrom, U., Focal Press, 1997, 0-240-51476-9
- Essential Guide to Stage Management, Lighting and Sound, Palmer, S., Hodder, 2000, 0-340-72113-8.

Unit Requirement

The performance piece will be selected by your group with guidance from your teacher. You may choose a piece that is suitable for your group eg scripted play, musical, dance performance etc.

You will also need to present your design or management portfolio to the visiting examiner who will meet you before the performance, and ask questions to clarify the nature of the work undertaken. You will be given opportunity to show the realisation of your product eg costume, or discuss the way in which you will apply your design in the performance eg lighting, or discuss how you intend to conduct yourself in your prepared management role during the performance.

Although the performance of work in this unit is undertaken as a group, the evidence produced for your design portfolio is individual.

The external examiner will assess your work and the mark on that assessment will be your mark for the unit. You will produce and present your design or management portfolio, and either your realised design for your product, or your participation in your group role during the performance. All portfolios will be sent to the examiner beforehand.

You need to hand in either:

- a design for performance (eg lighting, sound, costume, make-up etc.)
- detailed documentation (eg stage management notes).

Or

Section 1: Tasks 1–3 All Roles

Selecting material for performance work (AO2)

It is essential that everyone involved in the production works as part of a team particularly in selecting the piece. This includes the candidates undertaking Unit 3: Professional practice: performance. The performance piece will be selected by your group with guidance from your teacher. It is envisaged that you may choose a scripted play, musical, dance performance etc. Your teacher will provide you with support to ensure the piece you choose is suitable and, most importantly, allows everyone involved enough opportunity to demonstrate individual skills commensurate with the production discipline you have chosen. The visiting OCR examiner will mark each candidate's work/project individually and not as a group piece.

- 1 Select venue for performance and make judgments about the appropriateness of the space, facilities and resources in relation to the type of work you intend to choose.

- 2 Find out what the budget is for your performance. This will affect the type of work you select and the resources available for you to use, eg lighting equipment may need to be hired.
- 3 Applying for a performance license is essential. Get in touch with the licensing companies to ensure the performance rights are available and the costs are within your budget. Check feasibility in terms of the production demands before finally selecting the piece.

Section 2: Tasks 4-6 All Roles

Understanding roles and responsibilities – The production team (AO2)

Before embarking on a whole production project, you need to develop knowledge and a clear understanding of all the various roles required in producing a performance. The skills within each role are flexible and can sometimes be used elsewhere.

- 4 Research the various roles and produce a chart, outlining the main responsibilities and work involved within each role. You need to present this work using IT.
- 5 Select the role you find most interesting and write a list of all the responsibilities involved in carrying this job out effectively. Make a decision on the one you will undertake during the performance.
- 6 Make a note of abbreviations used when identifying roles within the theatre, eg SM, ASM, SFX, LFX etc.

Section 3: Task 7 All Roles

Preparing adequately for own role (AO2)

The initial production meeting has taken place and members of the team must begin to work within their own allocated role.

- 7 Conduct detailed research into your chosen role. Make an extensive list of all the duties you need to carry out. Consider the practical demands and what you need to produce as evidence and documentation.

Section 4: Tasks 8-11 All Roles

The production meeting (AO2)

- 8 Arrange a formal production meeting with the whole team to decide on the key issues concerning the planning of the performance including the allocation of roles and responsibilities. It is crucial to invite those students undertaking Unit 4: Professional practice: production to this meeting in order to share ideas and give out information at this stage of the production process. Also, invite your teachers and representatives from outside agencies involved in the production to attend.

You must follow formal meeting procedures by appointing members as:

- chairperson

- minutes secretary
 - representatives of key production areas.
- 9 Decide on the agenda for this meeting beforehand and circulate a copy of this to all attendees.
- 10 You must produce evidence of this meeting which could be in the form of:
- written minutes
 - a video recording.
- 11 Write a formal memo to the director and your teacher informing them of the progress and development of your work to date.

Section 5: Tasks 12-34 For Lighting and Sound Candidates

The initial process (AO2)

- 12 Draw up a chart specifying the process of lighting/sound design.
- 13 Familiarise yourself with the resources available in the venue of the production. Compile a detailed list of these and present in an organised manner.
- 14 Check the equipment for any faults and make arrangements for any repairs.

Creative design process (AO2)

- 15 Read the text several times and make detailed notes of your responses to the play in your designer's log or portfolio. You should consider factors such as:
- the key themes and ideas expressed in the text
 - the structure and style of the play
 - any specific requirements such as period, location, character details, etc
 - scene and mood changes throughout the play/pantomime/musical
 - suggested shapes, colours, tones, patterns of light and shade, textures or sound effects, etc
 - specific lighting/sound demands such as references to time of day, location, weather, etc.

You should develop your own lighting/sound ideas and discuss them with the director and other designers. You will need to consider:

- how to develop lighting ideas through research
- methods of communicating your lighting/sound design ideas to others
- how lighting/sound can assist in the communication of meaning to an audience, eg provide focus, enhance specific motifs and/or elements of the sub text, create atmosphere, mood etc.

Technical planning (AO2)

Develop your lighting ideas and translate these images into a plan that can be used for rigging.

- 16 Work out how to achieve acceptable levels of illumination/sound coverage across the acting area.
- 17 Select the appropriate types of lanterns or microphones to create each lighting moment or to hear performers.
- 18 Establish where equipment needs to be rigged to achieve the desired effect.
- 19 Investigate equipment, power and other resources that are available to you or that can be hired. Study catalogues and websites.
- 20 Calculate the performance areas and produce a detailed diagram of the space illustrating the lighting or sound system. Draw attention to sockets and any other electrical placements.
- 21 Produce a lighting/sound design plan and associated documentation ready for rigging.
- 22 Sound designers may need to produce a recording on CD-ROM, DVD etc of the sounds used.
- 23 Identify and apply standard health and safety issues.

Realising the design (AO3)

- 24 Co-ordinate the rigging, patching, focusing and plotting of your lighting design; for sound this will involve line checks, monitors, placements etc.
- 25 Consider the organisational documentation needed to plot and replay lighting and sound states.
- 26 Work with the director to light or amplify the show.
- 27 Monitor and amend lighting/sound cues as necessary, during and after the technical rehearsal, by working closely with the board operator.
- 28 Be aware of possible health and safety issues and conduct safety checks.

30 Communicate your design scheme to the director and other staff in a formal presentation. You must be able to present your ideas in a structured and coherent way and be able to respond to questions about the design. You must consider:

- different ways of communicating ideas
- which key moments from the play/pantomime/musical etc you want to concentrate on
- how the stage space is likely to be used.

Consider your roles and responsibilities during the production time, in the plotting, technical and dress rehearsals, and in performance.

You will need to bring together your practical experience of production with the information generated during the rehearsal period. Consider:

- how you can make the process run as smoothly as possible
- what you can prepare in advance to save time
- what your role and responsibilities are immediately prior to the performance
- what your role and responsibilities are during the performance itself
- what you must do after each performance
- what you must do after the last performance.

Applying the design in performance (AO3)

30 Produce a pre-show checklist of all your requirements.

31 Conduct a final meeting with the SM to work out any changes necessary after the technical run.

32 Consider the equipment needing to be switched on/off prior to and after the performance and conduct a meeting with your own technical team to ensure that everyone fully understands their role.

33 Operate your lighting/sound in the performance.

34 Take part in the 'Get-in' and 'Get-out'. Check and maintain Health and Safety procedures at all times.

Section 6: Tasks 35-50 For Costume, Set, Puppets, Masks, Make-up, Props Candidates

The initial process (AO2)

The following tasks will enable you to explore and develop your own ideas and responses to the play, recording them in your designer's log or portfolio. You will need to discuss them with your tutor and the director throughout this period.

- 35 Draw up a chart specifying the process involved in your chosen design area.
- 36 Conduct detailed research into the period, setting and characters of your selected performance piece. Make detailed notes on relevant aspects to help in your design.
- 37 Select the character for your detailed study.
- 38 Produce a table of budget and expenditure, outlining your costs and ensuring that you keep within your allocated budget.
- 39 Familiarise yourself with the resources available in the venue of the production, eg your centre may have a large stock of materials or costumes that could be adapted rather than starting from scratch. Compile a detailed list of these and present them in an organised manner.
- 40 Check the resource equipment for any faults and make arrangements for any repairs. Order any other resources that are required.

The design process (AO2)

- 41 Describe how design elements can communicate meaning to an audience in the performance; eg enhance specific motifs and elements of the subtext, suggest character traits, etc.
- 42 Find the accurate measurements for your character/performance area. Calculate scale measurements remembering that 1:25 is industry standard scaling.
- 43 Explore 2D and 3D methods of communicating your design ideas to others.
- 44 Evaluate how the implications of your design ideas will have on the whole performance. eg storyboard for puppets, drawings etc.
- 45 List the materials you are going to use as a part of your presentation eg model box, technical drawings, fabric, samples, storyboards, etc. Communicate with wholesalers and suppliers.
- 46 Produce a booklet entitled 'Health and Safety in Design'. Explore the issues relevant to design and use illustrations where possible.
- 47 Produce a series of designs as part of your sketchbook, demonstrating the full process and applying conventional industry standard techniques in presentation and design.

Realising the design (AO3)

- 48 Select your preferred character(s) for design and 'realise' your product. (Guidance and support is allowed in the making of the piece.)

- 49 Arrange a fitting or run-through prior to the performance or during the technical rehearsal. This allows the opportunity to make any adjustments if required.
- 50 Collate visual evidence of this for your portfolio.

Section 7: Tasks 51-72 For Stage Management Candidates

The initial process (AO2)

- 51 Read the text several times and make detailed notes of your responses to the play in your log or portfolio. You should consider factors such as:
- characters
 - setting
 - performance space
 - requirements.
- 52 Devise an action plan specifying the process involved in your chosen design area and identifying the areas of work.
- 53 Prepare for your role in the whole process by considering what equipment you will need to organise in advance so you will not cause delays to the director and performers.
- 54 Find out about the formal documentation you need to produce to support your work. You may need to include drawings, plans, images, scores, lists, logs, deadlines, directions or other sources of relevant material required, in order to carry out your role adequately, eg you will need to produce a prompt book.
- 55 Draw a plan of the venue (including auditorium) for your records.
- 56 Assist the Director in organising auditions. Produce and copy relevant documents required for this purpose, eg audition sheet.
- 57 Produce a prompt book for the selected performance. As part of this process you need to gather lists and information eg characters, names and addresses, schedules etc.

Rehearsal (AO2)

- 58 Check the venue license and apply for a performance license for the production chosen by the group.
- 59 Prepare an initial full production meeting.
- 60 Arrange rehearsal space and mark out the space as instructed by the Director.

- 61 Attend production meetings and keep minutes of the meetings. Ensure you update the rehearsal schedule accordingly.
- 62 Maintain a budget and expenditure accounts ledger, ensuring you have details from each area.
- 63 Familiarise with the language and symbols use in stage management. Apply these in your prompt book.
- 64 Check production work is progressing and help out where necessary, eg collect items for the hand-held props.
- 65 Mark out the props table using conventional procedures.
- 66 Ensure health and safety procedures are carried out and met at all times. Produce a checklist for each rehearsal as a reminder.
- 67 Organise the 'get-in' and publicise dates of dress and technical rehearsals.

The performance (AO3)

- 68 Check pre-show checklist. 69 Carry out pre-performance health and safety checks. 70 Support the performance in the role of Stage Manager 'on the book' and provide support where necessary.

After the performance

- 71 Supervise the 'get-out'.
- 72 Return items that have been borrowed or hired.

Candidate Guide

What is the GCE Performing Arts about?

The qualification is practically-based and you can specialise in one or more art forms. It will give you a broad introduction to working in the Performing Arts industries and allow you to apply the skills, knowledge and understanding acquired to a variety of work-related situations.

The qualification is available as a single award with six units of study, three at AS level and three at A2 level. As with existing GCEs, an AS can be awarded after completion of the AS units.

What work is involved?

The new GCE has a vocational focus. This means the work that you do will be related to professional and vocational performing arts contexts. The work will therefore involve collecting a wide range of evidence reflecting these contexts. It will allow you to work in many different ways. This could include:

- working on your own or as part of a team
- doing short projects or longer assignments
- researching and writing case studies on the local, regional or national companies in the creative industries or on individuals
- keeping working diaries and logs that chart and evaluate your skills
- producing workshop or full performances and showcases
- working in technical theatre areas.

Types of assessment

Assessment of the evidence you produce, and of the way that you work to collect it, is done in two ways; by portfolio assessed by your teachers and by external assessment.

Your portfolio is the collection of work that you have completed for each unit. The unit specification will tell you what you have to include, and your teachers will set assignments based on the demands of the unit.

External assessment is of the performances and events that you work on and other evidence related to this practical work.

What a portfolio looks like

What you put in your portfolio will depend on the unit and the kind of assignment you have been given by your teacher. A portfolio could include DVDs, photographs, reports, annotated scripts and production notes. The portfolio should reflect the kind of materials that would be necessary to operate in the real professional world but also needs to be reflective and show how your skills are developing. A portfolio is a working document; the evidence in it should be clear and easily assessed but it should also reflect the way you work and the quality of your own creative abilities.

What external assessment is involved?

The externally assessed units of the GCE involve the assessment of practical work and performance by external OCR examiners. This will also include working diaries, production portfolios and pre-performance interviews.

What grades are achievable on this course?

The GCE in Performing Arts is available as a Single Award. This means that it has the same value and structure as a current single GCE. To achieve the full GCE award, you will require three units at AS and three at A2 level. The AS GCE and the full GCE qualifications are graded A to E. Each unit is also graded from a to e.

The Units

AS Level Units

Unit 1: Investigating Performing Arts Organisations

This unit will help you to understand how the performing arts business operates. It has been designed so that the full range and scope of the industry can be included and so that organisations in your own area can be studied. The unit is assessed internally through case studies and a presentation.

Unit 2: Professional Practice: Skills Development

In this unit you chose between two pathways: *performance/creative development* (for performers) and *production* (for technicians). On both pathways you will identify the level and range of your abilities and develop opportunities for the extension of those abilities, the acquisition of further skills and experience and for the on-going evaluation of your overall skills base. The unit is assessed internally through your portfolio work.

Unit 3: Professional Practice: Performance*

You will enter this unit if you have chosen the *performance* pathway for Unit 2. In Unit 3 you will apply your specialist practical skills as you work with your group to produce a performance. You will keep a working diary and apply professional standards during preparation, rehearsal and in the final performance. The performance is assessed externally by an OCR examiner, who will also need to see (14 days in advance) your working diary.

Unit 4. Professional Practice: Production*

You will enter this unit if you have chosen the *production* pathway for Unit 2. You will work with your colleagues following Unit 3 but will work on technical aspects of the performance such as costume, lighting or stage management. As well as seeing the performance, the OCR examiner will assess your design portfolio.

*Optional Unit

A2 Level Units

Unit 5: Getting Work

This unit builds on the research you did for Unit 1 and applies it to the practical concern of actually getting work in the performing arts industries. The unit encourages you to make contact with professionals, particularly freelancers, and examines how they find work, where the work is, and how they manage and survive in the market. You will then use this information to develop your own self-promotion strategy. The unit is internally assessed through your portfolio work.

Unit 6: Exploring Repertoire

In this unit you will work on two contrasting pieces of practical work and research the social, historical and cultural context of each piece. One piece will be contemporary and the other historical. The unit is delivered through *performance* and *production* candidates working in a company context and builds on Units 3 and 4. It demands a greater management of your own responsibility and a more detailed and focused application of skills. This unit is internally assessed.

Unit 7: Producing Your Showcase*

This unit is synoptic. This means that it builds on the course as a whole, and is intended for those candidates following the *performance* pathway. It allows you the freedom to showcase your work and abilities through the presentation of two contrasting solo pieces and a piece with another performer. The Showcase is externally assessed by an OCR examiner who will also need to see (in advance) preparatory notes and research. You will discuss these with the examiner before you present your Showcase.

Unit 8: Production Demonstration*

This unit is the *production* equivalent of Unit 7 and is appropriate for candidates following that pathway. You will be given a brief by your teacher and will be expected to work with candidates following the *performance* pathway to produce technical work of significantly greater depth than that produced for Unit 4. Again, the unit is synoptic and is assessed by an external OCR examiner who will need to see preparatory notes and research and will discuss these with you before the performance.

*Optional Unit

Useful directories and websites

Below is a list of some of the resources that will give you a general overview of the Performing Arts industry. You will receive further resource and textbook guidance on each unit.

Because of the vocational nature of this course it is important to establish networks and contacts within the creative industries, particularly at the local level. Organisations and individuals in your own area will provide the most expedient route through to experience and knowledge. Even if you are in a relatively remote area there will probably be freelance arts workers that can be contacted. In any event important sources of information include:

Contacts, published by *The Spotlight*. This is the single most important directory of arts organisations.

The Performing Arts Yearbook, published by Rhinegold. This publication is particularly useful in giving lots of information and technical details on arts centres, theatres and other venues. It will give you an understanding of how big the industry is.

www.spotlightcd.com will give you some indication of how casting takes place.

www.equity.org.uk is the performers' union. This site also gives links to other industry sites.

www.artscouncil.org.uk gives details of national and regional arts councils, also links to other industry sites.

<http://www.shootingpeople.org> is the 'indie' film-makers site.

www.itc-arts.org The Independent Theatre Council will give you information on small and medium scale touring companies.

www.creative-partnerships.com If your area is covered by a Creative Partnership than they should help you to set up work and consult with local artists and performance companies.

www.ocr.org.uk

OCR customer contact centre

Vocational qualifications

Telephone 024 76 851509

Facsimile 024 76 851633

Email vocational.qualifications@ocr.org.uk

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk



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