CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

PERFORMING ARTS

05850−05853, 05876

Unit 3 Summer 2019 series

Version 1

Contents

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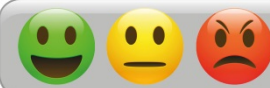
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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates. The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.

Note to Centres

There were a number of centres who had selected an invalid combination of units or had claimed the wrong units for a candidate that prevented overall qualifications results being issued. Please note that it is the responsibility of the centre to check that correct units have been entered for certification claims. OCR cannot guarantee that the issuing of results in these circumstances will meet deadlines for UCAS confirmation.

Sector Update

Two key changes have occurred in relation to the Level 3 Technicals qualifications, both in relation to the examined units; firstly, an additional re-sit has been allowed, so candidates can have two further attempts at an examined unit if they wish to improve their result from the first attempt made. And secondly, a 'near pass' R grade has been introduced, which enables candidates who do not pass but achieve sufficient marks to gain some points for their examined unit outcome, which may mean that it is not necessary to re-sit the exam.

Unit 3 overview

There is good understanding of this unit and the assessment.

The panel have observed some highly sophisticated responses from candidates, demonstrating how effectively they can apply their knowledge. It was encouraging to see how the candidates took the research of a practitioner and really teased out the influences to back up their argument and response to the statement.

This unit is highly flexible. Candidates are allowed to research one practitioner for Question 1. In Question 2 candidates can perform work from other practitioners or create their own take on another practitioner's work or style. This gives scope to tutors being able to cover many different practitioners, styles, disciplines and genres for this unit. It also encourages a candidate's creativity and the opportunity to work on developing their own style.

Candidates can use different mediums, for example, a candidate could use a dance practitioner for Question 1 and then perform a song and monologue for Question 2. Cross discipline responses are acceptable if they respond effectively to the task.

Question 1

In Question 1, candidates evidenced how they could use a practitioner and their influences in response to the statement. Their understanding was much improved from last year, with only a small number of candidates focusing only on the life story of their chosen practitioner.

More targeted responses as to 'how' and 'why' the practitioner had influenced the industry were given in response to the statement. The practitioner is in many ways just a tool for the candidate to respond to the statement, create an argument, carry out an evaluation and give a rationalised opinion.

There is an effective use of evaluation required and some candidates demonstrated their skills in the application of their research at a Level 4 standard. The unit is highly effective for candidates to learn about and apply research and evaluative skills to a subject they enjoy.

Question 2

In Question 2, examples of good practice were displayed by candidates who had really thought about how to respond practically to the statement. It was evident though that trying to include previously learnt pieces did not always work.

Contrasting examples of light entertainment against those that weren't was the most effective way to gain high marks, as these responses linked coherently to the statement. Most candidates managed links to the statement and some practical demonstration of contrast, although this was sometimes lacking because of similarity between the pieces.

Technical ability features as an assessment criterion, and this was often a major discriminator between candidates. Most had prepared well for their performances, although some simply stood in front of the camera and recited lines or sang a song, while others really explored the performance possibilities of their chosen pieces in the light of the statement. Some candidates were unable to reach the higher bands within the mark scheme because they did not communicate the creative intentions of their chosen pieces.

To support future candidates it is worth considering that it is harder for an examiner to mark contrast between different practitioner styles if both practitioners are from the same sector and/ or have similar

moods and styles. For example, with this paper it was difficult to find contrast relating to the statement if the pieces were both considered light entertainment or if they were both considered to be material that is not suited to being programmed as light entertainment. Candidates fared better by showing a contrast between the two.

Many candidates outlined how their pieces contrasted and established links to the statement by including a spoken, or more frequently read, introduction. This is expected and is most effective when the candidate treated it as an important element of the presentation and expressed his or her understanding clearly, confidently, and with relevance.

Most centres have clearly taken on board the criteria in the mark scheme for the report, although a surprising number of candidates do not acknowledge their sources. This can be done in the body of the work or as footnotes and by including a bibliography. However, a bibliography alone does not negate the need to make specific references as appropriate, both when quoting and when paraphrasing sources. Comprehensive responses generally included explanations of people and factors that influenced the chosen practitioner.

Overall, there have been some sophisticated and well thought out responses to the statement.

General comments

The quotation set for this session elicited some excellent responses, and many candidates managed to produce well-researched reports that were detailed, informative and convincingly argued, with well-supported evaluations. However, some centres adopted a 'house style' and most of the candidates followed a similar approach to structuring their work.

This was particularly noticeable when all the candidates chose the same practitioner, as much of the content was similar, too. Since structure is a key aspect of the assessment criteria, too many similarities may leave centres open to suspicions of malpractice.

Most centres sent their work on time. The reports were invariably written work and were often in hard copy, although some centres included them as word documents which accompanied the practical demonstrations on DVDs or USBs.

Many centres, particularly those that did not send hard copies of written work, did not include Candidate Cover Sheets in their submission; this impeded the work of the examiner.

Centres that used password protected USBs did not always supply the examiner with the necessary code. OCR do not require samples to be encrypted, although it is noted that some school and college policies do not permit USBs to be sent without encryption. If sending an encrypted USB, it is important to make sure the correct password is also sent to the examiner in good time.

Pre-release

INSTRUCTIONS FOR TEACHERS
- This pre-release material must be opened and given to candidates on receipt.
- The candidates will commence research on receipt of this pre-release material.
- The candidate will write the report and present their practical demonstration under controlled conditions during the 2-week assessment window.
- Candidates will require access to a camera to record their practical demonstration during the 2-week assessment window.

INSTRUCTIONS FOR LEARNERS
- Answer **all** questions
- On receipt of this pre-release material, you will commence research in response to **Question 1**, and prepare a practical demonstration in response to **Question 2**.
- You will produce your report and practical demonstration under controlled conditions.
- You are allowed to take research notes with you into the controlled assessment for **Question 1.**

INFORMATION FOR LEARNERS
- The total mark for this paper is **60**.
- The marks for each question are shown in brackets **[ ]**.
- This document consists of **2** pages.

Scenario

> **'Light Entertainment and leisure resort work is only for a certain type of practitioners' talent'**

Question 1

1   Produce a report that evaluates the work of **ONE** practitioner in response to the statement above.

     (Guide of 1000 – 1500 words)

     [30 Marks]

Question 2

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

     (5 – 8 minutes)

     [30 Marks]

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