

## **CAMBRIDGE TECHNICALS LEVEL 3 (2016)**

*Examiners' report*

# **PERFORMING ARTS**



05850–05853, 05876

## **Unit 3 January 2020 series**

Version 1

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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.

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### **Online post series external feedback**

Keep an eye out for updates on our post series feedback on Exams for Cambridge Technicals Webinars available in the autumn term.

## Paper Unit 3 series overview

Unit 3 is an opportunity for responses to demonstrate a clear appreciation of key practitioners in the performing arts and the influences on style and repertoire.

The choice of practitioner will most likely relate to previous areas of study, or specific styles and genres of work that motivate and inspire.

Each series, for the assessment of Unit 3, a statement is given and responses, both written and practical should fully consider the statement.

The statement for this series can be seen below, under Question 1.

There is no fixed definition of the statement and responses can justify their thinking using original thought or based on secondary research. There is no right or wrong interpretation.

The assessment is split into two equally weighted tasks: the written report and the practical demonstration.

Overall this series some engaging work was seen in relation to the statement.

## Question 1

***'The style of a performance is more important than whether the audience enjoys it or not.'***

In response to the statement above

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

(Guide of 1000 – 1500 words)

**[30 marks]**

It is crucial for the response to be underpinned with thorough understanding in relation to the chosen practitioner. This goes beyond the usual biographical facts, and ideally is refined to make relevant connections to the statement.

Although the wider context of where and when a practitioner lived and worked will have some relevance, it is most helpful when the information is analysed to support the links to the statement that are being made.

An appreciation of the chosen practitioner's actual work is helpful to refer to, rather than just who they were, and facts and comments should be supported with specific examples.

The report will preferably read as well-informed, and therefore the information sources used should be relevant and valid.

The given statement really is at the heart of the response, so to consider this throughout is helpful.

It will also be helpful to demonstrate evaluation skills and to draw conclusions rather than only offer a broad reference to the practitioners work when referring to the statement.

The written report is best presented with a clear and logical structure, so the thinking can be easily followed.

We saw well-structured responses for all performing arts pathways. Popular practitioners included Sondheim, Fosse, Brook, Brecht and Khan. We mostly saw responses where relevant examples of a practitioners work and repertoire were used to illustrate points being made.

## Question 2

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

(5 – 8 minutes)

**[30 marks]**

The practical demonstration is a chance to perform two contrasting pieces.

The contrast can be across, or within a discipline. The contrast can come from style, genre, discipline or contrast in mood, atmosphere and artistic intentions.

It will be helpful to think how the pieces being performed prove or disprove the statement.

It will also be helpful for a practical demonstration to include skills and techniques that are already developed to an adequate standard, even if applying the skills to new material, in order to be able to demonstrate accomplished technical ability.

The practical demonstration can introduce the two pieces but does not need to explain why or how they meet the criteria; this can be seen in performance. A brief introduction is sufficient.

The selection of the work will be a crucial stage, in order for the practical demonstration to have relevance to the statement and also for it to be a logical demonstration of what is being written about in the report.

The practical work for all pathways showed on the whole a good, or very good, level of technical ability.

Most of the performances were delivered in a confident and assured manner, and across dance, acting, music and musical theatre we saw some engaging work. In some cases, where a candidate was less confident with the repertoire, there was some hesitancy in performance.

Across all disciplines we saw some responses where the introduction to the performance went beyond what is required and almost repeated what is being assessed in the written response.

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