

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

PERFORMING ARTS

05850–05853, 05876

Unit 2 January 2021 series

Contents

Introduction	3
Unit 2 series overview	4
Copyright information.....	5
Question 1	6

Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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Unit 2 series overview

Please note this assessment was undertaken during lockdown conditions with some candidates working off site. There was a considerable drop in entries for the January 2021 session and is consequently not an adequate sample to overview due to the reduction of centre participation, smaller range of centre styles and higher level of independent learning throughout the academic year. The candidates have been marked to the standards set and examination mark sheet criteria.

The three commissions were well supported with the 'County Fair' being the most widely used followed by 'The Community Church Celebration' and 'Bikers Festival' options being accessed fairly equally.

Overall there was an average response to this paper that has not seen as many high scoring responses, possibly indicative of the current climate and access to research tools and in class benefits to learning across the year.

Examiners felt that there was a misconception that candidates had to organise the whole event rather than the ensemble companies' entertainment package. This led to many candidates diluting their submission with overall event management rather than a qualitative response to the brief for the performing arts company/ outreach work. Some candidates spent valuable word count discussing stalls, Hot Dogs and event management/'fun days', rather than focusing on the specific content of the brief and what it was asking. This meant that some candidates diluted their opportunity to gain further marks by focusing on the 'performing arts' aspect and focus that enables them to convey the relevant vocabularies and knowledge to sell their ensemble company work.

Those candidates that focused on the ensemble company/outreach work as part of a bigger event (not facilitating the whole event) fared better.

Advice to future candidates is to spend more time unpicking the question to tease out and fully understand the expectation and context before responding. Candidates will benefit from strategies to pinpoint the task in hand rather than focus on the overall setting of the question for the commissions which in this paper was where a choice of public events was offered.

Candidates that understood what was required fared better and had the allowance of word count to convey their industry and performing arts focused knowledge.

Use of the appendices was varied but those that maximised this opportunity, the information delivered was mostly relevant to use as an effective differentiator.

It would be useful for centres to focus candidates' attention to the industry relevant detail, more specifically within the risk assessments and with considerations such as liability insurance and licencing within the budgets required for performing arts work in the industry. Teasing this out differentiates the depth of learning, research and vocationally relevant learning for the industry.

It was pleasing to see that most centre candidates used the exam paper indicators to structure their response, this tool is valuable to assist the candidate to keep on track and guides a structured response. This format allows the candidate to focus more on the content and quality of the response.

Overall, there have been sessions that have significantly performed better with a larger volume of entries, however a world pandemic with enforced lockdown gives a logical explanation for this dip and for the quality of candidate preparation in comparison to the average 'normal' academic year.

<i>Candidates who did well on this paper generally did the following:</i>	<i>Candidates who did less well on this paper generally did the following:</i>
<ul style="list-style-type: none"> • Unpicked the question more thoroughly to understand the task. • Focused their attention to selling the ensemble performing arts company/outreach work in performing arts rather than as the organisers of the overall event. • Made good use of the Appendix. • Supplied knowledge with more attention to industry relevant details, for example; relevant licencing and insurances, vocabulary for performers/ performing companies or outreach work in arts. • Candidates who used the exam paper format as the structure for their response. 	<ul style="list-style-type: none"> • Responded as the overall event organiser not as the entertainment package for the events. • Missed the attention to industry relevant details. • Used a holistic structure to respond to the brief. • Missed vital elements such as budgets, relevance within risk assessments and coherency between the text and appendices.

Copyright information

Any reference to existing companies or organisations is entirely coincidental and is not intended as a depiction of those companies or organisations

Question 1

Scenario

You are the Project Development Officer for a company of performers and creative outreach workers. This is a new ensemble company formed after its members graduated from pre-professional training. There are four core members including yourself but you can 'pull in' other co-workers if necessary.

As a company you are multi-skilled but lack direct experience in the contexts described in the commissions; however what you lack in experience you make up for with enthusiasm and an ability to take on new skills and adapt existing ones, based on a thorough research and development process.

Although money is available the commissioning organisations have not given a budget for the work and so you must be competitive but remain committed to paying workers the going rate and employing them on professional conditions of service. You will also need to be realistic about the resources and equipment that are needed to successfully carry out the project.

The timescale for the project will arise from your proposal details and approach but could include 'added value' such as a long-term commitment to weekly workshops or a short tour of performances, depending on the commission details.

1 Produce a proposal report for ONE of the commissions

(1500-2000 words, including supporting documentation).

Please state clearly which commission you have chosen.

Your report must contain:

- (a) Introduction.
- (b) Initial summary.
 - (i) A brief outline/executive summary of the project you intend to run.
 - (ii) Details of who will benefit from this project and how their needs will be addressed (this should include commissioning organisation, participants and the company and company members).
- (c) The Proposal.
 - (i) This is an opportunity to 'flesh out' the details of the proposal and convince the commissioning organisation of your ability to deliver the project.
- (d) Budget and Resources.
 - (i) Details of costs and resources needed to carry out the work.
- (e) Appendices.
 - (i) Details of adaptations and changes made in response to any pilot workshops/ scratch performances and stakeholder research that may have been part of the R&D process.
 - (ii) Planning documentation and budget.
 - (iii) Health and safety and legal constraints.
 - (iv) Details of how you intend to monitor and evaluate the process and the outcomes.

[50 marks]

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