

## Performing Arts

Advanced GCE **H546**

For first assessment in January 2010



May 2013  
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*.

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.

<b>Performance Studies Unit</b>	<b>Opportunities for co-teaching in Performing Arts</b>
<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?

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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.

## So what is Performing Arts all about?

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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?

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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?

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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?

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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?

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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?

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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?

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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?

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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?

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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?

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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?

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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?

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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?

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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?

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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 date for submission of portfolio units is 15 May.



Unit Code	Unit Number	Level	Title of Unit	Mode of Assessment	Assessment tasks
G380	1	AS	Investigating performing arts organisations	Portfolio	Case study of <b>two</b> organisations and an individual presentation of a role in <b>one</b> of these organisations.
G381	2	AS	Professional practice: skills development	Portfolio	Skills development plan; <b>three</b> pieces of practical work with a commentary on each and reports by an external observer.
G382	3	AS	Professional practice: performance	<b>External</b>	Working diary and a performance.
G383	4	AS	Professional practice: production	<b>External</b>	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 <b>two</b> contrasting pieces of repertoire (minimum 45 minutes each) together with a short written commentary on research into the <b>two</b> styles.
G386	7	A2	Producing your showcase	<b>External</b>	Showcase of <b>three</b> pieces ( <b>two</b> solo and one duet) and preparatory notes.
G387	8	A2	Production demonstration	<b>External</b>	A practical demonstration to the visiting examiner of the production role together with preparatory notes.

# Unit G384: Getting work

## Introduction

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**Getting Work** is Unit G384 of the OCR GCE Performing Arts course. It is part of an *Applied GCE* and so is predominantly practical and is designed to replicate real professional environments and contexts. It is an A2 unit and builds on AS units such as *Unit 1: Investigating Performing Arts Organisations* because in Unit 1 students' are asked just to research into two arts organisations and prepare a presentation on one job, in **Getting Work** they need to place themselves and their chosen vocation into a replication of a working professional context. This means that in most cases they will project themselves forward to a time when they actually need to make a living from their chosen vocation and to put themselves in a place that is occupied currently by an increasing amount of 'portfolio' workers in the arts. If they choose to do this they will need some imagination and also some restraint: they will need to make up a *realistic* progression route from where they are currently and operate 'as if' they had already completed their professional training, perhaps some professional engagements and were currently ready to enter a freelance world of work. Or they could start from where they are now – some student bands could already begin semi-professional careers but this may be difficult for the average student actor or dancer.

The notes below don't entirely amount to a scheme of work, that would be difficult in a vocational unit that has many and diverse possible responses, but what it tries to do is look at what the unit demands and gives suggestions on how to structure teaching around these demands. The notes below start with how the unit is structured and try to give some clarity on what you need to deliver.

## The structure of the unit

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Like any unit on most A Levels there are three elements to take into consideration: evidence, assessment criteria and content. The unit is internally assessed and externally moderated. It can be undertaken at any point in the year depending on your own timetable.

## What needs to be produced as evidence?

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Starting with the assessment grid page of the unit the 'banner' at the top asks for three specific pieces of evidence:

**A Self-promotion pack.** A list of examples of inclusions is given here which is a general guide. More specific lists are given below.

**A Plan** or more specifically an outline of the range of work considered possible during the first year as a professional. This should include evidence of interview with professionals. There should be 50% freelance and 50% contracted work.

**A written analysis** of the plan and pack (SWOT) including a strategy for future professional development.

## How is this evidence assessed, what are we looking for?

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Under the 'banner' the Assessment Objectives for the specification as a whole are contextualised for the unit and marks are allocated. The two Assessment Objectives addressed this unit are:

AO1 Knowledge and understanding of the performing arts industry and

AO4 Analysis and evaluation

They are contextualised as follows:

Knowledge and understanding of the nature of contract working and being freelance

Knowledge and understanding of how to construct a realistic projection of work for the first year

Analysis of the way in which the plan relates to the interview/research conducted with professionals working in the industry

Written evaluation and SWOT analysis of the plan and self-promotion pack

## What needs to be learnt?

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This of course depends on what artistic pathways are being followed - arts administration, dance, music, drama or technical work but generally the evidence and the assessment of it will demand the following are addressed:

- context, conditions and working practices of the chosen vocational art-form
- effective self-promotion
- attitude and survival skills
- management of practical resources.

The pack should be visually attractive.

## The Self-Promotion Pack

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The self-promotion pack needs to be credible and persuasive. It therefore needs to be visually attractive and show a real understanding of the way the arts industry or a particular part of it works. So there must be appropriate and accurate use of performing arts terminology and good grammar, punctuation and spelling. This doesn't mean that the pack should have within it *all* the evidence of knowledge and understanding indicated in the assessment criteria: the plan and the SWOT analysis also provide good opportunities for this evidence to appear. For the pack to be effective it has to respond to the demands of the specific industry art-form identified, the market for the skills and abilities of the student and what the local needs are. To do this effectively, demands rigorous editing and selection and not a general free-for-all in terms of pack enclosures. A general list might

include CVs, references, testimonials, flyers and skills but will music producers want photos? Or acting agencies want evidence of teaching work?

So the pack must be targeted accurately. How accurate the pack is is a measure of how much your student knows and understands about the industry niche in which they have chosen to 'work'.

What students therefore need to think about is what are the particular attributes and characteristics of the specific industry art-form they are aspiring to join. What does that market look like? What will they respond to? What and who are operating in my local area? What is my USP?

The pack is about selling themselves as 'portfolio' workers in a particular field so they should know their 'core' skills and abilities but what else can they offer? What added value is there? Options in a freelance world need to be kept open but they need to be clear that they are, for instance, essentially dancers who offer fitness classes.

Don't include everything in the pack, be selective, know the market and respond to it. Effective (even brutal) editing and selection can be an indication of understanding and knowledge working at a high level.

## What's the art-form?

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An effective self-promotion pack will be shaped entirely by the context and working practices of the chosen art-form, and who it is being sent to! Musicians, actors, dancers will all produce different formats and will have different markets to appeal to. Students will need to understand their artistic market or audience and design a pack accordingly.

## What's the market?

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The pack needs to have a focus, an audience. Who is it that will be opening the pack? Candidates can be as specific as they like about this market, it could be that they want to get an agent before anything else or that they are interested in a very small range of performance art companies. Or that they are interested in local venues that promote DJs. Or maybe they want to do a very general mail-out to all TIE companies or all companies that need backing dancers. In all cases to get the job (and the marks) they need to *know the market*. Let's look at some potential targets. This is not an exhaustive list, but it gives some examples of how these targets might react and what will impact on their decision.

**Agents:** For actors, especially for those aspiring to work on TV or in large scale theatre productions, agents are a good place to start. Many Casting Directors will only look at submissions that come from agents or personal managers especially general 'look at me' packs.

Not all agents are looking for the same thing. Do they represent musical theatre artists, variety, walk-ons, are they co-operatives? Is the photograph appropriate and fit-for-purpose: some agents will want bland, emotionless expressions – they want to see the potential in the face, others will want something more 'posed' and 'modeled'. Agents may want to see all sorts of people so assumptions shouldn't be made, but they will all want well-produced photographs. There have been discussions with actors about whether the photo should be in front of the CV or the other way round, seems pretty facile but it does open up an interesting debate on what agents are looking for in an actor in particular. Some jobs such as those in TV commercials or film productions will only come through agents so getting hold of a casting 'breakdown' or subscribing to services such as '**Castweb**' or **PCR** (Professional Casting Register) will give lots of important information and background on the context in which agents work.

## What could be in the pack for acting agents?

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CV, photographs. Covering letter indicating why that agent was selected, some small agencies like to know that you've done your research. Actor co-operatives especially will look for indications that you know what a co-op is. Showreels. Evidence of training in particular skills such as singing, dance and skiing! (Unique skills are useful for agents to know).

**Theatre Companies:** Is the pack responding to a specific job or looking for a 'general' audition? Is the company building-based, touring or TIE? Has there been research into the policies and ethos of the company so that this can be reflected in the 'selling' of the artist. It's flattering for companies to think that they have been specifically targeted because of your interest and knowledge of them, or at least they will be more sympathetic to your mail-out. If a range and number of companies are to be targeted then a more general and briefer pack could be considered. Many directors of a theatre companies received postcards from actors with thumbnail photos and brief, bullet-point attributes and skills and short details of most recent performances with some reviewer's quotes. You might, as a teacher, think that this smallest of 'packs' is somewhat risky, but if it is effective and persuasive then it does the business – and the student then has the evaluation to outline their process and decisions.

## What could be in the pack for theatre companies?

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CVs, photographs, flyers, reviews,

Be selective about what goes into the pack: it should be targeted and specific, don't pack it out with irrelevant material.

**Dance Companies:** Because of the nature of the work, dance companies will usually demand more information on applicants. So as well as considering issues outlined above for theatre companies, students may also think about including more details of technical training and past professional work. Also the nature of this work is more significant in dance: has the student undertaken classical or contemporary experience and training? Is the company influenced by particular choreographers? Again, research into the company will help. Many students assume a certain kind of dance when they put their packs together. They mostly want to be on DanceX. This is fine as long it is **credible** and they have a clear understanding of where this kind of dance is appropriate – in Musical Theatre, holiday camps or in teaching at local dance schools. It may also be that students will want to appeal to fitness studios.

## What could be in the pack for dance companies?

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Resume/CV, covering letter outlining specialism and/or range of technical vocabulary.  
Choreographic influences outlined.

Remember: the CVs, training and performance history can be invented but needs to be **credible** within the context of the industry.

**Music Venues and Producers:** Probably the most 'hard-nosed' industry to address since it's very difficult to survive without real technical skills and abilities – marketing can only go so far when dealing with a bad gig or demo CD. Knowing the *local* market for work is probably more crucial with the range of student musicians developing packs. Are there local pub venues that can be targeted? Or is the band trying to go beyond their normal circuit and go up a scale to the university or medium sized venues. Credibility may begin to strain a bit if the pack is intended to get the band a

gig at Wembley but students can project themselves forward, they can assume early phases have already been passed. Perhaps production companies are being targeted in order to get a contract or your student is a DJ that can work as easily in clubs or at weddings and barnizvahs.

## What could be in the pack for venues and producers?

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Demo tapes and CDs, flyers for gigs, photographs of band/artist in action, training and professional history.

Look at the Internet. It's not just an excuse to download plagiarised material: students could use YouTube to build a promotional pack. Music Tech students use sites to build their repertoire by sampling. Downloading and networking sites can play an active role in the building of evidence

Students should know their skills, know the market for those skills and target their pack accordingly.

## What are the local needs?

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Students will also need to research the social and cultural situation of the local area; this is an important aspect of judging local needs and placing their skills and talents in a good position to be exploited. If students are being credible and realistic with their plan – and also sustainable, which we'll come to later, then knowing where to make the first step locally is important. To repeat, this is not to say they can't also have landed a part in a soap or a TV commercial, this is not *incredible* for portfolio workers but I repeat the mantra: the pack (and plan) must be credible and sustainable.

Assessing local needs means that students should know the arts environment in which they live. Not just venues and theatres but also the funding priorities of the regional **Arts Council** and what other sources of funding are available. It may be that there is a need for a performing arts school in the area in which case it would be useful for the pack to be addressing a franchising company such as **Stagecoach**. On a lower scale where a school already exists, it might prove a useful source of contracted income for dance, singing or drama teachers.

It's also a requirement of the specification and the Assessment Criteria that professionals should be interviewed and their work researched and analysed to provide underpinning knowledge and understanding for the pack and plan. So who's around?

## What else is being offered?

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Having said that the pack needs to be specifically targeted and focused it's also important that it has added value, especially for portfolio workers. Teaching and running 'skills workshops' in schools and to young people is usually a good additional skill to offer although there is an increasing awareness of the income opportunities offered by arts therapies and corporate training. For instance a drummer may produce a pack that is predominantly aimed at bands, orchestras or recording studios and at the same time include a card that promotes their work with managers seeking to improve communication and group skills. It's an indication to their main audience of how serious they are as an energetic and entrepreneurial freelance worker.

## What is the pack telling us about the young would-be professional?

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The pack through its design and focus should tell us that here is a young artist and aspiring professional that really knows their stuff, even if it's not all included in the pack. Also are they credible and persuasive? Do they come across as truly professional: serious, disciplined, and committed to their vocation? Are the packs attractive, well-put together; is the spelling good, do they use appropriate technical language? *Would you* use their skills in professional context?

## The Plan

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The plan should give an outline of the possible work in the first year as a working professional. There should be clear and explicit reference in this plan to where and who the information has been obtained from. To be reasonable in this the first year of professional work it's accepted that 50% of the work can be on contract: again this usually means teaching or leading workshops for most students but it doesn't have to. What it shouldn't mean is work in a completely unrelated area such as retail. But it is perfectly reasonable for an aspiring DJ to have contracted hours in their club of choice as a glass collector or barperson, where better to learn more about their vocation and skill? Most agencies have a list of commissionable and non-commissionable work which is a good way to judge whether a job is 'professional' or not.

The plan needs to be credible and sustainable.

Students can assume 50% freelance (as mostly outlined in their pack) and 50% contracted work in their first years plan. The contracted work should be, generally, in a related arts area

The plan should show that they know how to develop a **sustainable** career as a 'portfolio' worker undertaking a range of jobs – arts administration, dance, music, drama or technical work. Being able to support themselves and promote their work are central skills to finding and keeping work in the performing arts. To be sustainable the plan must include

- Credible income streams
- Knowledge and understanding of pay rates and contractual conditions
- A realistic attitude to workloads, travel implications and logistics
- A contingency: what happens if work doesn't appear?

The plan is an opportunity to include some of the thought processes and research left out of the promotional pack. Some work considered may have been rejected and included for future consideration, outside of the remit for the one year's plan. Further details of professional working practice will certainly be part of the plan and this is where advice and information from current workers in the field becomes crucial.

It may be useful for students to tabulate the plan into charts and/or spreadsheets giving details of the income streams (or strands) and projections of actual income. But don't overdo the spreadsheets, pages and pages of figures however cleverly presented as pie-charts don't necessarily give us more information about the sustainability of the plan or whether the student knows the Equity rate for small-scale touring. It's much more important that the various parts of the plan 'hang together', that the different demands and conditions of each job or role are compatible and *possible*.

Does the plan show a student managing resources in way that shows a realistic and disciplined attitude, likely survival as a 'portfolio' worker and a strong sense of credibility?

## Evaluation and SWOT analysis

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The evaluation is an opportunity to include *all* of the thought processes and research not included in the pack and only partially referred to in the plan. It is a detached and analytical examination of both the plan and the pack. It is saying 'I've credibly and realistically projected these jobs and this income for my chosen vocation and it's first year of operation, now looking at it closely will it work, is it sustainable and does it fully reveal my knowledge and understanding of my part of the performing arts industry?'

SWOT: Strengths, Weaknesses, Threats, Opportunities

A SWOT analysis is a standard way of subjecting marketing plans to critical scrutiny. By analysing strengths, weaknesses, threats and opportunities candidates are using an expedient framework for evaluation. This doesn't mean that the analysis should lack depth or be limited to a simple list, or be too personal. A SWOT analysis is usually used to address an idea or product in a given market. In this case the idea or product may be an individual but markets should determine what personal traits are weaknesses or not, for instance, 'not being able to get up in the morning' would not be a weakness in the context of a plan to be a jazz singer in a late night club.

## Conclusion

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**Getting Work** is an A2 unit so it should be remembered that there is a high level of sophistication and knowledge expected and a depth of analysis commensurate with having had a year acquiring skills, techniques and an understanding of the vocational context. This may have been, however, general work and this A2 unit, in particular, asks for more specific and committed work in an area of the arts that students feel passionate and serious about.

### To sum up

- There should be a sense of the need for the promotion pack to **persuade** both verbally and visually.
- there should be a **credible** portfolio of experience
- the work plan should be **sustainable**.

What will come through **effective self-promotion** will be a consideration of

- attitude and survival skills
- the management of practical resources
- how professionals actually work informed by interviews, visits to arts organisations and research into professional practice and conditions.

The **pack, plan and evaluation** should be working together to produce the evidence against the assessment criteria.



**Getting Work** provides students with a useful foundation for portfolio work in the arts, when and how they directly use the skills and understanding gained remains in their hands. At the very least the unit should give them some concept of the pleasures and pitfalls of freelance work.

# Unit G385: Exploring Repertoire: Internet Usage Guide

## Use of we-based resources and the internet

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It should be remembered that the primary purpose of the written commentary in this unit is to demonstrate understanding of the way the social, historical and cultural context of the piece studied has informed both the way it was created and how it was or may be performed. Naturally, there will be different ways in which this may be interpreted, governed by the nature of the piece itself, the genre from which it springs and the practical production considerations it presents. Research into historical repertoire is expected to focus on factors relating to period, style or genre (NB candidates should avoid at all costs presenting 'potted histories or irrelevant biographical details), whereas contemporary repertoire will demand more specific creator or text-centred observation. In both cases, candidates need to show how their research has been applied to the performance itself. The evidence for this should include discussion of specific techniques and approaches used in the original material and the stages by which the fruits of this research informed the performance evidenced by the DVD recording.

The Internet is of course a massively popular and highly useful resource. Regrettably however its popularity is often the root cause of its frequent abuse. Candidates should be made aware of the fact that much of the vast selection of materials on the Internet is of questionable value both factually and academically. They should also be aware that because they have only approximately 1500 words at their disposal they need to be both highly critical and very selective of any material they consider applying to their own investigation.

Candidates are now required to include both a word count and a bibliography/webography at the end of each of their essays. Centres should ensure that work submitted is original. Material lifted from websites is not acceptable and will not receive any credit. Excess use of material of this kind will be considered plagiarism and the candidate will be subject to a Malpractice investigation. Any short extracts used must be acknowledged in the usual way by citation. Candidates should feel free to use Web based resources but only in the initial stages of their research. They should then collate and review the evidence and use this as a basis for their response to their performance work. The ideas contained therein need not be original but the written response must be. All sources referred to **must** appear in the bibliography/webography.

Centres **must** provide a Centre Authentication Form (CCS160) covering all the work submitted for this unit. This should accompany the work sent to the moderator. Please note one form is sufficient to cover one unit; centres should not submit CCS160s for each candidate. The Candidate Authentication Form is an optional form and these should be **retained by the centre**.

In some, but by no means the majority of cases diagrams, photographs and illustrations may be of particular value in clarifying a point made in the body of the commentary. In such cases it is permissible to include items downloaded from the Internet but it is stressed that the focus of the assessment is on the candidate's ability to interpret, shape and structure material in a consistent fashion which demonstrates clarity, coherence and fluency. Illustrations of any kind should be used with the utmost economy and, where taken from external sources, credited accordingly.

Background information to many of the historical periods and genres is generally easy to find. There are numerous theatre, music and dance-based web sites that will reward the researcher with the bare bones of the background to their quest. An Internet search for a specific work or

playwright, composer or choreographer will normally produce a plethora of sites and the real work follows, in testing and sifting the information contained within them. Some sites, such as the British Council site [www.contemporarywriters.com](http://www.contemporarywriters.com) are a reliable and accurate source of the canon which includes playwrights. Other sites, such as [www.theatrehistory.com](http://www.theatrehistory.com) can be useful but great care should be exercised here. The site contains many articles which may at first sight seem a godsend to the beleaguered researcher but it is primarily a vehicle for advertising, plagued by 'pop-ups' and threat-loaded spyware. Many of the articles published on the site are old, generally written over fifty years ago by US academics and appear there because they are out of copyright.

The bottom line advice is to use the Internet with discrimination and a degree of caution. Candidates perhaps need to be reminded that there are libraries stuffed full of high quality information produced by academics and writers of unimpeachable credentials. By consulting books, rather than the Internet candidates will be accessing material that is both rich and varied and, perhaps most importantly, not the same as used by everybody else.

# Unit G385: Exploring Repertoire

## Purpose of the unit

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This performance unit builds on the skills learned in Unit 3: *Professional Practice: performance* and Unit 4: *Professional Practice: production*.

Performance and Production candidates will work together to produce **two** contrasting pieces of practical work, one contemporary and one historical (for the purposes of this unit, as a rule of thumb, the term 'historical' refers to any work from the canon which precedes the first world war). Notwithstanding, it is acknowledged that the exact reading of dates and genres will vary between the performing arts; in music for example, early jazz, where it relates to the Blues from the first two decades of the 20<sup>th</sup> century may be considered 'historical'. The dance of Duncan and Fuller is also 'historical' whereas Graham is considered by some to bridge the gap between the old and the new. Similarly, in drama there are those who take the position that Brecht marks a transition, rather the beginning of a new 'modern' period. In short, there are no clear cut lines of demarcation. Centres are therefore asked to consider carefully the learning outcomes and assessment objectives aspired to the unit and select material that will achieve them. If there is uncertainty about the integrity of a particular practitioner or genre it is recommended that the centre contacts the Qualification Manager for advice prior to embarking on a course of study.

The **two** performances may be significant extracts rather than complete pieces of work (minimum of **20** minutes and a maximum of **45** minutes per extract). These performances must be recorded and submitted as a chaptered DVD. Extracts need not necessarily be one continuous example; a group of brass musicians might perform a set of Baroque pieces rather than a single piece; dancers may opt to reconstruct a programme of pieces performed together or an extract from a ballet or it may be possible to perform a dramatic piece with music and/or dance such as an original 19<sup>th</sup> century pantomime or a 17<sup>th</sup> century court masque. Centres with a combination of musicians, actors and dancers may opt to reconstruct a variety piece using original repertoire in the style of, for example, early 20th century German Cafe Society. Whatever performances are chosen, though, there has to be scope for performance and production candidates to work together.

The group size is not prescribed. Centres may decide whether they wish to have all candidates working in one large group or whether a higher standard of professionalism may be achieved by sub-dividing the group. To some extent this will be determined by the repertoire selected. Where the number of candidates is small it is permissible for some performance and technical roles to be filled by personnel who will not be assessed. Care should be taken however, to ensure that the repertoire piece chosen for performance does not necessitate more than one or two such individuals in a performance capacity. Furthermore, it is imperative that where such persons do take part in a performance capacity they are clearly identified at the beginning of the recorded evidence. To this end it would be helpful if such individuals were to wear highly visible signifier, such as an armband.

In addition to the performances, each candidate will produce a written commentary of approximately **1500** words.

## Researching the social, historical and cultural dimensions of the pieces

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The purpose of this unit is to enable candidates to approach the realisation of repertoire with confidence and understanding. It is vital therefore, that appropriate and focussed research (not simply looking on the Internet) is undertaken before the practical work begins. The inclusion of a research element is intended to introduce candidates to the notion of academic rigour which anticipates practices in higher education. This research should be presented, analysed and applied in a written commentary not exceeding **1500** words. Combination essays that deal with both pieces in one commentary are not permitted. Each commentary should reflect current academic practice and focus on the performance or production decisions demanded by:

- the process of adapting the stylistic conventions/techniques of the piece for a contemporary audience
- the candidate's particular role within both pieces.

A commentary is required for **each** of the two pieces studied and a word count and bibliography should be included at the end of **each** commentary. Footnotes/citations should be used throughout.

There is no need for the two performances to be related; indeed it is preferable that the choice of pieces is informed by the desirability of achieving a contrast in style or genre. For each piece, though, the following questions need to be considered:

- Who created this piece and when was he or she alive?
- What style did the creator work within?
- What are the main elements of that style?
- Did that style change over time – if so, how?
- What are the most important performance aspects of this style?
- What implications does the choice of this piece/style have for the production team and are they resourced to handle it?

If the answer to this final question is 'no', clearly the piece is unsuitable. There has to be adequate scope for production candidates to take part using fully skills and knowledge acquired in addition to new skills learned through the study of the pieces themselves.

## Interpreting the pieces

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In order to interpret the pieces successfully, candidates need to understand thoroughly the social, historical and cultural dimensions of the style. The following questions may be helpful in approaching the interpretation process:

- Which section of the work is the best and most representative of the style?
- Is this section self-contained, or will the audience be confused when it finishes?

- How many roles are required for this extract/piece and how could they be allocated across the company?
- What production roles do we need for this style?
- Who is my audience and how can we ensure that we communicate our intentions?

## Performing the pieces

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The performance process in this unit will work in a similar manner to Units 3: *Professional Practice: performance* and Unit 4: *Professional Practice: production*. Candidates will be assessed on their understanding of suitable approaches in response to direction. It is expected that the role of director will be taken by the teacher as part of the process is to see whether candidates can respond to direction as well as initiate ideas and take them forward.

A rehearsal schedule is essential, as are weekly production team meetings. It is also helpful if technical support is available to make video recordings of rehearsals so that some time is spent looking at what the audience will actually see. The group could ask themselves:

- Does the performance look like the style we intended?
- Are the pacing and energy levels right?
- Is there enough contrast?
- Are the production values correct – is the lighting, costume, set design helping or hindering the piece?
- Is the performance space suitable?
- Are the performers confident of their parts?
- Notwithstanding our adaptations/modifications, does what we have produced adequately reflect the original intentions of the creator of the piece?
- Are we communicating effectively?

The difficulty for most groups will be having the determination to continue rehearsing and to keep re-running sections that prove challenging. At the end of the performance process there should be a performance of the selected repertoire to an invited audience. This is the performance that will be recorded for the portfolio and this should happen for both pieces (chaptered DVD evidence is required). Care should be taken to ensure that the quality of the video recording is as good as possible to enable effective moderation and that the DVD is labelled clearly with the qualification title, unit code and centre number.

Centres should endeavour always to record the material with the moderator in mind. The moderator has only the recorded evidence on which to base judgements and consequently every effort should be made to ensure that each candidate is clearly identified on the DVD. A capable person should be employed to operate the camera; one that has an understanding of the piece being recorded and who is able to manage close-ups where this is deemed necessary to clarify the action. Centres are requested also not to neglect sound quality. An 'identity parade' of candidates

in costume **must** precede **each** performance. Candidates should identify themselves to camera by name, number and role played.

# Unit G386: Producing your showcase

This unit is complementary to Unit 8: Production Demonstration and is for Performance candidates only.

## Purpose of the unit

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This unit gives performers the opportunity to demonstrate their practical skills in performance. The assessment of this unit looks for a high level of practical skills and these form the heart of the assessment. Candidates will also produce preparatory notes about their programme, the research undertaken and reflection on the performance process.

Each candidate will produce two contrasting solo pieces and will perform in a third piece with one other person. This may be referred to as a duet, duologue, duo or pas de deux depending on which art form candidates are working in. All three pieces may be in the same art form. There is no additional credit for attempting to demonstrate two art forms; indeed, it may be that offering two art forms reduces the overall impact of the pieces.

Prior to the performances, all candidates will meet with the visiting examiner to discuss their performance pieces. In the case of the piece with another performer, both will meet the examiner. This discussion is not assessed.

## Selecting an appropriate showcase

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This unit is synoptic, which means that the skills demonstrated are the culmination of the course as a whole. It is likely that most performance candidates will have built up some repertoire whilst undertaking the course but the assessment for this unit must be based on new repertoire – ie pieces that have not been used for assessment in any of the previous units. They may be pieces that have been learned for other assessments (such as ABRSM or LAMBDA examinations) but the experience will be more rewarding for everyone if the pieces chosen have not been presented for examination before.

**The pieces must be taken from repertoire** – the candidate's own work is not acceptable. If a candidate performs his or her own piece, that performance will not be marked. The test of this unit is whether a candidate can learn a piece of solo repertoire and interpret it in performance.

The pieces chosen should provide contrast in terms of:

- Date of composition
- Style and genre
- Pacing, mood and tempo.

This will be achieved for the showcase as a whole rather than for individual works. Candidates should keep detailed notes as to how they made their selection of material since this is a vital component in the preparatory notes. The discussion in the notes should focus on objective reasons for choice rather than whether or not the candidate liked the pieces.



The difficulty of the repertoire chosen is also taken into account. This can be challenging for candidates since they often assume that they must try to perform difficult pieces in order to score higher marks. Only 20% of the whole assessment of the unit is based on the level of difficulty of the pieces and this needs to be kept in sight throughout. As always, it is better to perform an easier piece well than a difficult piece badly!

## Rehearsal of pieces

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Rehearsing individual pieces can be difficult and it is particularly difficult for a teacher to support such work since, by its nature, much of it will take place outside of contact time. It may also be that individual tuition for candidates is available through instrumental support services or performing arts support from the LEA. Whatever support is required, it is essential that teachers are fully aware of the candidate's intentions and have opportunity to watch performances every two weeks at least. In this way, constructive feedback may be provided at regular intervals.

The assessment criteria are as follows and these need to be considered to enable candidates to rehearse effectively:

- **Accuracy:** Marks are awarded here for the ability of the candidate to perform the piece accurately. This means fluently with the movements, notes, or words as the choreographer, composer or playwright intended them. This does not mean they have to be performed expressively; the marks are awarded for accuracy even if the performance is lacking in interpretation.
- **Communication:** Marks are awarded here for the ability to make the piece live for an audience. In some ways, performances may lack accuracy yet contain more life and it is quite possible that candidates may score impressively here even if their performances were not entirely accurate. Performances that falter or lack fluency, of course, are not likely to score highly on either criterion.
- **Stylistic awareness:** Marks are awarded here for the ability to know what the piece should be like because the style is thoroughly understood. The conventions of melodrama, pop ballads or baroque arias, for example, would be assimilated effortlessly and the most convincing performances are those that communicate through capturing the nature of the style as well as the accuracy of the elements.

## The discussion with the examiner

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The discussion with the examiner is an opportunity for candidates to feel at ease talking with someone who is about to become a member of their audience! There are no marks for the discussion as such, but it will be possible for candidates to expand on aspects of their performance such as choice of repertoire, level of challenge of the pieces and the rehearsal techniques they have adopted to ensure they are able to rise to the challenge.

The examiner will contact the centre directly to arrange a mutually convenient time for the performance. This will normally be around February/March for the examination period (which runs 1 April–30 June). The centre will be asked to provide information in advance including:

- A provisional running order
- A list of the candidates' names

- Photographs of the candidates
- Directions to the centre.

The centre will also be asked to arrange:

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

## The showcase performance

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In order for this to be as professional as possible, there should be an audience. Careful consideration should be given to the size of the intended audience and where they will sit vis-à-vis the performer(s). Whilst the event may not be entirely 'natural' since there will be gaps in the performance to enable the examiner to write up his or her notes on each piece, nevertheless an audience is an important element of each performance. Centres are reminded that the audience should be aware that the performance is a public examination.

Even in individual pieces, it will be expected that candidates have given consideration to lighting, set design, costume and any props used.

# Unit G387: Production Demonstration

This unit is complementary to Unit 7: *Producing Your Showcase* and is for Production candidates only.

## Purpose of the unit

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This unit is intended to allow production candidates an opportunity to be assessed on their particular specialism. Each candidate will produce work in response to a brief set by the teaching staff at the centre. This will normally be for candidates to demonstrate their skills in a performance context although the performance itself does not have to be assessed. The opportunities are therefore very broad. It may be that a costume is produced for a monologue or a lighting design for a short duet. The assessment of production skills can be combined with duologues by performance candidates so long as this is planned into the schedule and so long as more than one candidate is involved in the production of it. It may also be possible for non-examined candidates to put on a performance in order for production candidates to be examined. However it is achieved, the crucial aspect of the assessment is that it takes place live in the context of an actual performance.

## Selecting appropriate material

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Since this is a synoptic unit, the skills required will have been refined during the whole GCE course. However, the task here is not simply to reproduce earlier assessments and candidates must work on a new project.

The task will be devised by the teacher at the centre but will be determined ultimately by the nature of the repertoire chosen. It is important to recognise at the outset that the difficulty of the task will be rewarded within the assessment and that 20% of the marks are awarded on the basis of the level of challenge provided by the brief. That said, there is no point in teachers setting a brief which is clearly outside the candidate's capabilities since this could prove overwhelming and result in a low level of performance.

To some extent, therefore, the same points apply as have already been made for Unit 7: *Producing Your Showcase*. The research underlying the work will derive from the piece chosen. The choice of the piece will depend on the performance group the candidate(s) are placed within. Whatever the composition of the group, however, the piece of repertoire must be investigated as in Unit 6: *Exploring Repertoire* and take account of the following points:

- What implications does the choice of this piece/style have for the production team and are they resourced to handle it?
- Who wrote this piece and when was he or she alive?
- What style did the writer work within?
- What are the main elements of that style?
- Did that style change over time – if so, how?
- What are the most important performance aspects of this style?

Candidates should keep detailed notes on how they made their selection of material since this is a vital component in the preparatory notes. The discussion in the notes should focus on objective reasons for choice rather than whether or not the candidate liked the pieces.

The most important feature in realising the design brief is faithfulness to the style and the level of technical facility demonstrated in realising it.

## Assessment

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The five assessment criteria are modelled on the criteria applied to Performance candidates, with 20% awarded for each:

- **Selection and preparation of materials:** It is imperative that the selection of the brief is appropriate to the candidate's abilities and aspirations since an inappropriate brief could jeopardise the entire project from the outset. There is a tension here between the teacher proposing a brief that is appropriate and achievable and the candidate selecting materials appropriate to it.
- **Communication of production concept:** In this unit, this criterion is placed above that of technical accuracy since capturing the spirit of the brief and being able to communicate it is of primary importance. The communication may be immediate and impressive even in cases where technically the realisation leaves something to be desired.
- **Technical accuracy:** These marks are for the ability to work accurately within the style required by the brief and also to realise (in whatever appropriate manner) the brief.
- **Stylistic awareness:** This is related to communication although the marks are awarded independently. It may be that the candidate is able to recognise the style within which he or she is working and this is captured either in specific or general terms. It is likely, however, that to achieve high marks in this category, technical accuracy will need to be at least competent.
- **Difficulty of material:** This rewards the level of challenge of the brief.

## Discussion with the examiner

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As for the Performance candidates in Unit 7: *Producing Your Showcase*, candidates for this unit will meet the visiting examiner prior to the demonstration of their production skill. The questions asked will focus on response to the brief, research, interpretation, approach to realisation and use of materials and resources. This will simply expand on what is in the preparatory notes and is not a viva voce examination since no marks are allocated to the discussion.

The examiner will contact the centre directly to arrange a convenient time for the performance. This will normally be around February/March for the examination period (which runs 1 April-30 June). The centre will be asked to provide information in advance including:

- A provisional running order
- Directions to the centre
- A list of the candidates' names

- Photographs of the candidates.

The centre will also be asked to arrange:

- A table and lamp for the examiner
- A quiet space to talk to the candidates
- A standard VHS/DVD recording of the performance.

# 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 Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: *Getting Work*

Candidates produce **three** pieces of work:

- a self-promotion pack (including resumé, sample letter, publicity leaflet, photographs, images, reviews, testimonials, affiliations to professional associations, agent's details);
- an outline of the range of work they consider possible during their first year as a professional, indicating how information obtained from real-life workers has been used in its creation; the outline must contain at least 50% freelancing work;
- a written analysis of their plan and self-promotion pack (**1 000** words), evaluating its strengths and weaknesses and including a strategy for future professional development and work.

Key Skill Detail for Communication Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.1a:</b> Take part in a group discussion:</p> <ul style="list-style-type: none"> <li>• make clear and relevant contributions in a way that suits your purpose and situation;</li> <li>• respond appropriately to others;</li> <li>• help to move the discussion forward.</li> </ul>	<p>None identified.</p>		<p>A group is <b>three</b> or more people.  <i>Clear and relevant</i> contributions are required.                      The group discussion should provide opportunities for responding to a range of views and sensibilities, and for candidates to be able to take the lead in moving discussions on.                      Witness testimony should be accompanied by any support or preparation materials used.</p>	<p>Needs to be a <i>complex</i> discussion which would be in the context of the vocational area.                      Candidates must show evidence of being responsive and sensitive to others in the group, demonstrate ability to create opportunities for them to contribute to, and show that they are capable of, developing points and ideas.</p>

Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: <i>Getting Work</i>				
Key Skill Detail for Communication Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.1b:</b> Give a talk of at least <b>four</b> minutes:</p> <ul style="list-style-type: none"> <li>• speak clearly in a way that suits your subject, purpose and situation;</li> <li>• keep to the subject and structure your talk to help listeners follow what you are saying;</li> <li>• use appropriate ways to support your main points.</li> </ul>	None identified.		<p>Talk must be given to <b>two</b> or <b>three</b> <i>familiar</i> people.</p> <p>Presentation <i>could</i> be supported by a purposeful image.</p> <p>Subject matter will usually be closely connected with work or vocational area.</p> <p>Candidates may use <i>brief</i> notes as a prompt <b>but</b> should not <i>read out</i> any prompt notes.</p> <p>Teachers should look for clarity of expression and evidence that the talk is well structured, keeps to the point, gives clear illustration of the main points and uses a variety of ways to support main points.</p>	<p>Needs to be a formal presentation of at least <b>eight</b> minutes.</p> <p>Needs to suit the purpose, subject, <i>audience</i> and situation.</p>



Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: <i>Getting Work</i>				
Key Skill Detail for Communication Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p>2.2 Read and summarise information from at least <b>two</b> documents about the same subject. Each document must be a minimum of <b>500</b> words long:</p> <ul style="list-style-type: none"> <li>• select and read relevant documents;</li> <li>• identify accurately the main points, ideas and lines of reasoning;</li> <li>• summarise the information to suit your purpose.</li> </ul>	None identified.		<p>Documents must relate to the <i>same</i> subject.</p> <p>Candidates must work <i>independently</i> to select material from the documents.</p> <p>Evidence that <i>appropriate</i> material has been selected from the documents will be implicit in the subsequent summary/comparison.</p> <p>Candidates must identify lines of reasoning from text (and images if used) <i>accurately</i>.</p>	<p>Each document must be at least <b>1000</b> words long.</p> <p>The subject matter must be challenging, offering a number of strands of thought or different approaches.</p> <p>Candidates must demonstrate the ability to 'synthesise' the information – this must go beyond a <i>summary</i> as required at Level 2.</p>

Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: <i>Getting Work</i>				
Key Skill Detail for Communication Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p>2.3 Write <b>two</b> different types of documents each <b>one</b> giving different information. <b>One</b> document must be at least <b>500</b> words long:</p> <ul style="list-style-type: none"> <li>• present relevant information in a format that suits your purpose;</li> <li>• use a structure and style of writing to suit your purpose;</li> <li>• spell, punctuate and use grammar accurately make your meaning clear.</li> </ul>	<p>Production of your plan. SWOT analysis of your plan and self-promotion pack.</p>		<p>Teachers can provide guidance for the appropriate format of writing required.</p> <p>Spelling and punctuation must be accurate and grammar correct, so that meaning is clear.</p> <p>Candidates should <b>not</b> be penalised for <b>one</b> or <b>two</b> errors providing meaning is still clear and mistakes in one document are <b>not</b> repeated in another.</p> <p><i>Presentation</i> material can be produced in such a way that it can be used as a type of document.</p> <p>An image may be used to convey information.</p>	<p>Each document must give information about complex subjects (those that deal with abstract or sensitive issues and lines of enquiry that are dependent on clear reasoning).</p> <p>Subject matter must be challenging with use made of specialised vocabulary where appropriate.</p> <p><b>One</b> document must be at least <b>1000</b> words long.</p> <p>Candidates must have responsibility for selecting and using 'form and style'.</p>

### Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: *Getting Work*

Candidates produce **three** pieces of work:

- a self-promotion pack (including resumé, sample letter, publicity leaflet, photographs, images, reviews, testimonials, affiliations to professional associations, agent's details);
- an outline of the range of work they consider possible during their first year as a professional, indicating how information obtained from real-life workers has been used in its creation; the outline must contain at least 50% freelancing work;
- a written analysis of their plan and self-promotion pack (**1 000** words), evaluating its strengths and weaknesses and including a strategy for future professional development and work.

Key Skill Detail for Application of Number Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.1</b> Interpret information from a suitable source:</p> <ul style="list-style-type: none"> <li>• choose how to get the information you need to meet the purpose of your activity;</li> <li>• obtain relevant information;</li> <li>• choose appropriate methods to get the results you need.</li> </ul>	<p>None identified.</p>		<p>Candidates must show that they can use the <i>source</i> to obtain information that is relevant to the <i>purpose</i> of the activity and can select unaided, appropriate methods to get the required results.</p> <p>Evidence should include how choices are made.</p> <p>There needs to be evidence of information obtained from <b>two</b> different sources, <b>one</b> of which must be a chart or graph.</p>	<p>Candidates must show performance in planning and getting relevant information.</p> <p><b>Two</b> different types of sources are needed, including a large data set (ie over <b>50</b> items).</p> <p>Candidates must justify choices made in identifying appropriate methods for getting information.</p>

**Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: *Getting Work***

Key Skill Detail for Application of Number Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.2</b> Use your information to carry out calculations to do with:</p> <ul style="list-style-type: none"> <li>a) amounts or sizes</li> <li>b) scales or proportion</li> <li>c) handling statistics</li> <li>d) using formulae:</li> </ul> <ul style="list-style-type: none"> <li>• carry out calculations, clearly showing your methods and levels of accuracy;</li> <li>• check your methods to identify and correct any errors, and make sure your results make sense.</li> </ul>	<p>None identified.</p>		<p>Candidates must check their calculations and, in all cases, appropriate levels of accuracy need to be applied.</p> <p>Data used for part d needs to make comparison of <b>two</b> sets of data that makes use of <b>20</b> items.</p> <p>Calculations should involve <b>two</b> or more steps using information from N2.1.</p> <p>If additional activities need to be carried out to meet all requirements for N2.2 then <i>each</i> activity must include tasks for N2.2 <i>and</i> N2.3 or N2.1 <i>and</i> N2.2.</p>	<p>Calculations using information from N3.1 should involve at least <b>two</b> stages, ie where results from <i>one</i> stage are used to provide some data calculations at the <i>next</i> stage.</p> <p>Checking and accuracy at the appropriate level also apply.</p>

**Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: *Getting Work***

Key Skill Detail for Application of Number Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.3</b> Interpret the results of your calculations and present your findings:</p> <ul style="list-style-type: none"> <li>• select effective ways to present your findings;</li> <li>• present your findings clearly using a chart, graph or diagram and describe your methods;</li> <li>• use more than <b>one</b> way of presenting your findings;</li> <li>• describe what your results tell you and how they meet your purpose.</li> </ul>	<p>None identified.</p>		<p>Findings from N2.1 and N2.2 could be developed to provide evidence for N2.3.</p> <p>Candidates must present findings in <b>two</b> different ways using charts, graphs or diagrams.</p> <p>In interpreting results and presenting findings, candidates need to select forms of presentation to match effectively the types of information being presented.</p> <p>Candidates must describe <i>both</i> the methods used and what the results of the calculations mean in terms of meeting the purpose of the activity.</p> <p>ICT can be used.</p>	<p>Evidence should show that candidates can <i>select</i> and <i>justify</i> methods of presentation and present findings effectively in <b>two</b> different ways, appropriate to the nature of the data being presented.</p> <p>If ICT is used to produce these, it is essential that candidates check their accuracy and explain them fully.</p>

### Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: *Getting Work*

Candidates produce **three** pieces of work:

- a self-promotion pack (including resumé, sample letter, publicity leaflet, photographs, images, reviews, testimonials, affiliations to professional associations, agent's details);
- an outline of the range of work they consider possible during their first year as a professional, indicating how information obtained from real-life workers has been used in its creation; the outline must contain at least 50% freelancing work;
- a written analysis of their plan and self-promotion pack (**1 000** words), evaluating its strengths and weaknesses and including a strategy for future professional development and work.

Key Skill Detail for ICT Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.1</b> Search for and select information to meet your needs. Use different information sources for each task and multiple search criteria in at least <b>one</b> case:</p> <ul style="list-style-type: none"> <li>• select information relevant to the tasks.</li> </ul>	<p>Research the range of work that you would consider possible in your first year as a professional.</p>		<p>Both ICT-based and non-ICT-based information sources are required.</p> <p>The relationship between the information selected and its <i>purpose</i> needs to be clear.</p> <p>Multi-criteria searching required for ICT-based information.</p> <p>This search information may be used in ICT 2.2 and 2.3.</p>	<p>There needs to be clear evidence of <i>the planning process</i> in the use of ICT.</p> <p>Candidates must produce evidence of <i>appropriate</i> and <i>effective</i> searches for finding and selecting relevant information from ICT and non-ICT sources.</p>
<p><b>2.2</b> Enter and develop the information to suit the task and derive new information:</p> <ul style="list-style-type: none"> <li>• enter and combine information using formats that help development;</li> <li>• develop information and derive new information as appropriate.</li> </ul>	<p>Production of the self-promotion pack.</p>		<p>Combined information must be developed, eg 'text and number' or 'text and image'.</p> <p>New information must be added from <i>other</i> sources.</p>	<p>Candidates must present evidence of <i>purposeful</i> use of e-mail; <b>one</b> of these e-mails must have an attachment related to it.</p> <p>Candidates must demonstrate the use of software features to improve efficiency.</p>

Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: <i>Getting Work</i>				
Key Skill Detail for ICT Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.3</b> Present combined information such as text with image, text with number, image with number:</p> <ul style="list-style-type: none"> <li>develop the presentation so that the final output is accurate and shows consistent use of formats;</li> <li>use layout appropriate to the types of information.</li> </ul>	<p>Self-promotion pack. SWOT analysis.</p>		<p>Final work must be accurate, clear and saved appropriately.</p> <p>Candidates must present evidence of <i>purposeful</i> use of e-mail.</p> <p>Candidates must <i>select</i> and <i>use</i> an appropriate layout for presenting combined information.</p>	<p>Work needs to be checked for accuracy and sense.</p> <p>Candidates must develop the structure and content of the presentation in consultation with others, with evidence of how work was refined in response to others.</p> <p>Candidates must present information in a way that is appropriate to its purpose and <i>audience</i>.</p> <p>Candidates must present evidence of at least <b>one</b> e-mail <i>with attachment</i> related to the task – candidates are <b>not</b> required to receive and open attachments if this is <b>not</b> appropriate to the tasks.</p>

### Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: *Getting Work*

Candidates produce **three** pieces of work:

- a self-promotion pack (including resumé, sample letter, publicity leaflet, photographs, images, reviews, testimonials, affiliations to professional associations, agent's details);
- an outline of the range of work they consider possible during their first year as a professional, indicating how information obtained from real-life workers has been used in its creation; the outline must contain at least 50% freelancing work;
- a written analysis of their plan and self-promotion pack (**1 000** words), evaluating its strengths and weaknesses and including a strategy for future professional development and work.

Key Skill Detail for Improving Own Learning and Performance Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.1</b> Help set targets with an appropriate person and plan how these will be met:</p> <ul style="list-style-type: none"> <li>• provide information to help set realistic targets - what you want to achieve?</li> <li>• identify clear action points for each target and you will manage your time;</li> <li>• identify how to get the support you need and arrangements for reviewing your progress.</li> </ul>	None identified.		<p>Candidates must set <i>realistic</i> targets and identify <i>clear</i> action points for each target.</p> <p>Evidence is likely to include plans of <b>two</b> short-term targets.</p> <p>Candidates need to identify how to get the support they need and arrangements for reviewing their progress.</p> <p>Plans should <b>not</b> be produced in retrospect.</p>	Candidates must provide evidence of setting at least <b>three</b> targets and will <i>record</i> their plan.



Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: <i>Getting Work</i>				
Key Skill Detail for Improving Own Learning and Performance Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.2</b> 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"> <li>• use your action points to help manage your time well; revising your plan when needed;</li> <li>• choose ways of learning to improve your performance, working for short periods without close supervision;</li> <li>• identify when you need support and use this effectively to help you meet targets.</li> </ul>	None identified.		<p>Teachers need to ask candidates questions based around <i>Part A</i>, to check their awareness of different learning styles.</p> <p>A learning log may be the most useful form of evidence for this component.</p> <p>Other forms of evidence could include records from people who have seen the candidate work and observed how they managed their time.</p> <p>Candidates need to show they have improved their performance through using at least <b>two</b> different ways of learning.</p>	<p>Candidates must manage their time effectively to meet deadlines, revising their plans where necessary.</p> <p>Candidates must choose ways of learning to <i>improve</i> their performance.</p> <p><i>At times</i>, candidates must work independently.</p>

**Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: *Getting Work***

Key Skill Detail for Improving Own Learning and Performance Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.3</b> Review progress with an appropriate person and provide evidence of your achievements:</p> <ul style="list-style-type: none"> <li>• identify what you learned, and how you have used your learning in another task;</li> <li>• identify targets you have met and evidence of your achievements;</li> <li>• identify the ways you learn best and how to further improve your performance.</li> </ul>	<p>None identified.</p>		<p>Candidates must identify at least <b>two</b> targets <i>they have met</i> and provide evidence of their achievements.</p> <p>These achievements must be drawn from at least <b>two</b> different ways of learning.</p> <p>Candidates must identify clearly how they used learning from <i>one</i> task to meet <i>another</i>.</p> <p>In the context of communication with an appropriate person, evidence of what candidates have said may include records produced by them <i>or</i> the teacher.</p> <p>Candidates must focus on the requirements of <i>IOLP</i> when evaluating and reviewing and <b>not</b> the <i>project outcome</i> itself.</p>	<p>In reviewing progress, candidates must provide information on ways they have used their learning to meet new demands and on factors affecting the quality of their outcome.</p> <p>There should also be evidence, drawn from consultation with appropriate people, to show how candidates agreed ways to further improve performance.</p>

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Candidates produce **three** pieces of work:

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- an outline of the range of work they consider possible during their first year as a professional, indicating how information obtained from real-life workers has been used in its creation; the outline must contain at least 50% freelancing work;
- a written analysis of their plan and self-promotion pack (**1 000** words), evaluating its strengths and weaknesses and including a strategy for future professional development and work.

Key Skill Detail for Working with Others Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.1</b> Plan work with others:</p> <ul style="list-style-type: none"> <li>• identify what you need to achieve together;</li> <li>• share relevant information to identify what needs to be done and individual responsibilities;</li> <li>• confirm the arrangements for working together.</li> </ul>	None identified.		<p>In a group or team situation candidates must identify what is being <i>achieved</i> – this evidence could be from <i>using</i> a plan that clearly shows the objectives, responsibilities and working arrangements, or it could be from teacher questioning.</p> <p>Candidates must <i>share information with others</i> to identify responsibilities.</p>	<p><i>It is unlikely that this opportunity will address Level 3 criteria.</i></p>
<p><b>2.2</b> Work co-operatively towards achieving the identified objectives:</p> <ul style="list-style-type: none"> <li>• organise and carry out tasks safely using appropriate methods, to meet your responsibilities;</li> <li>• support co-operative ways of working to help achieve the objectives for working together;</li> <li>• check progress, seeking advice from an appropriate person when needed.</li> </ul>	None identified.		<p>The most useful forms of evidence are direct observation by video or teacher, or audio recordings.</p> <p>Candidates must show how they have supported co-operative working – eg shown willingness to help sort out a disagreement, or adapted own behaviour to avoid offending others.</p>	

Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: <i>Getting Work</i>				
Key Skill Detail for Working with Others Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.3</b> Review your contributions and agree ways to improve work with others:</p> <ul style="list-style-type: none"> <li>• share relevant information on what went well and less well in working with others;</li> <li>• identify your role in helping to achieve things together;</li> <li>• agree ways of improving your work with others.</li> </ul>	None identified.		<p>In sharing relevant information, candidates must show that they have listened to, and responded appropriately to, feedback from others.</p> <p>Candidates must identify their <i>own</i> role in helping to achieve things – it is <b>not</b> necessary for objectives to have been met – but candidates must <i>agree</i> ways of improving work with others.</p> <p>Candidates can provide evidence by written or recorded statements.</p>	

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- a self-promotion pack (including resumé, sample letter, publicity leaflet, photographs, images, reviews, testimonials, affiliations to professional associations, agent's details);
- an outline of the range of work they consider possible during their first year as a professional, indicating how information obtained from real-life workers has been used in its creation; the outline must contain at least 50% freelancing work;
- a written analysis of their plan and self-promotion pack (**1 000** words), evaluating its strengths and weaknesses and including a strategy for future professional development and work.

Key Skill Detail for Problem Solving Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.1</b> Identify a problem, with help from an appropriate person, and identify different ways of tackling it:</p> <ul style="list-style-type: none"> <li>• provide information to help identify a problem, accurately describing its main features;</li> <li>• identify how you will know the problem has been solved;</li> <li>• come up with different ways of tackling the problem.</li> </ul>	<p>None identified.</p>		<p>Teachers need to probe candidates' underpinning knowledge of different 'ways' of tackling problems.</p> <p>Evidence can be in a variety of forms – handwritten, electronically produced, oral or visual.</p>	<p>Requires exploring <b>three</b> different ways of tackling a problem.</p>

Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: <i>Getting Work</i>				
Key Skill Detail for Problem Solving Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.2</b> Plan and try out at least <b>one</b> way of solving the problem:</p> <ul style="list-style-type: none"> <li>confirm with an appropriate person how you will try to solve the problem;</li> <li>plan what you need to do, identifying the methods and resources you will use;</li> <li>use your plan effectively, getting support and revising your plan when needed to help tackle the problem.</li> </ul>	None identified.		<p>Teachers need to probe candidates' underpinning knowledge of planning methods.</p> <p>If <b>no</b> changes were made to their plan, the teacher needs to question the candidate on how they <i>would have</i> adapted their plan to get around obstacles.</p> <p>If support was <b>not</b> obtained/used, the teacher needs to question the candidate on where/how their plan <i>could have</i> benefited from obtained/used support.</p> <p>Candidates must have evidence that they <i>did</i> communicate with the appropriate person (eg teacher, supervisor) to confirm the option they took forward.</p>	Requires exploring <b>three</b> different ways of tackling a problem.

Key Skills Opportunities in GCE Performing Arts mandatory A2 Unit G384: <i>Getting Work</i>				
Key Skill Detail for Problem Solving Level 2	Opportunities in this Unit	Comments on these Opportunities	Watch Out!	Level 3 Enhancement
<p><b>2.3</b> Check if the problem has been solved and identify ways to improve problem solving skills:</p> <ul style="list-style-type: none"> <li>• check if the problem has been solved by accurately using the methods you have been given;</li> <li>• describe clearly the results, including the strengths and weaknesses of how you tackled the problem;</li> <li>• identify ways of improving your problem solving skills.</li> </ul>	None identified.		<p>The problem may <b>not</b> necessarily have been solved, but teachers must still probe each candidate's <i>knowledge</i> of problem-solving methods.</p> <p><i>Checking</i> if the problem has been solved may be observed or recorded on DVD.</p>	Requires exploring <b>three</b> different ways of tackling a problem.

# Frequently Asked Questions

## Unit G384: Getting work

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### What should the Promotional Pack look like?

The pack should have the intention of appealing to a potential employer in a particular niche of the creative industries market. All niches will be different so there will be a very wide range of responses in portfolio construction. We would expect candidates at A2 to become increasingly sophisticated at understanding how their particular skill set or chosen art form fits into the overall industry. An actor would need to appeal to an agent or directly to a small company. The pack would be fairly minimal but slick, a CV with a profile and description of training and parts played, a professional photograph, perhaps a postcard to indicate to the agent that they as freelance actors would also take some responsibility for finding work, a show reel. If this looks too minimal then include all the work and editing/selection decisions that led to this pack in an appendix.

The point is the *market* for the pack; this should determine how it should look and what it should include.

If the candidate is going for a range of different markets, maybe a professional dancing job as well as setting up a dance school then this should be acknowledged and separate packs should be created. The dance school one will have the most inclusions and therefore the most work – it's unlikely a professional dance company would want to know about the plans for teaching, in fact it may prove to be a disadvantage to reveal this. So what would a dance company want to see? If the answer is 'it depends on the dance company' then the candidate, at A2, should know the difference in approach demanded by that answer.

Some centres still respond to a specific job advertisement only when getting candidates to write letters. This can reduce the evidence in terms of range and depth and is not necessary for this unit. A letter to agents and/or casting directors asking if they do *general* auditions is much more revealing.

### What is meant by a projection of work?

Candidates need to be at the beginning of their first year of work. It's possible that could be where they are currently. Some musicians are already in bands at the start of their A2 year and could imagine that they are in the profession, touring pubs and small scale venues etc by the age of 17 or even earlier. This is OK as long as they really do have a very good understanding of the market conditions and structure of the industry sufficient to meet the assessment criteria.

Most candidates will place themselves at the end of a period of pre-professional training and embarking on a career in the industry. They can make up the dates and the places at which they have trained. They can use a number of strategies to describe the work, again depending on the nature of the professional niche they are in. Some centres use 'income strands' or 'streams' to isolate the mixture of freelance and contractual work that they do.

### What's the difference between freelance and contracted work?



To a certain extent this is for the candidates to exemplify. The short and simplistic answer is that there is not a lot of difference and that in some ways it doesn't matter very much – in a very good portfolio candidates will know that all work should be contracted in some way. Freelance work especially should be based on some written understanding of the conditions of service, timescale, etc. Some long time work may be on a contract where the employer has stipulated that they will pay tax but not NI. Or they want an undertaking that the contractor is employed on a 'freelance' basis not subject to employment legislation. In an industry where there are legal tax loopholes it would be quite useful for candidates to understand some of these complexities.

Generally they will be working as 'freelancers' or doing what has become known as 'portfolio work' but with some guaranteed income in the form of part-time contracts in more formal establishments related to their own art-form. Candidates should avoid the contracted work being completely outside of the industry – bar work is OK if it is in an arts centre where there is a possibility of networking, getting other posts and learning about their trade.

### **What is meant by 'credible and realistic'?**

Again depends on the art form, their place in the industry and the logic of the projections of work. If they are in a band that has already some bookings and they are receiving some good reviews then it is not unreasonable to expect that a contract may follow within a year. They may take off. It has been known for young actors to pick up an advert very early on in their career or a role in a soap opera if they get a great agent immediately. How likely is it that this is going to happen? More importantly how much opportunity does it give for the candidate to produce a wide range and depth of evidence against the assessment criteria if they did get these jobs immediately?

If a candidate has enough knowledge and understanding of the way the creative industries work to place themselves in the most likely position through training, geographical location and network to gain work of a high profile and calibre after a year then they are producing evidence that is credible and realistic.

### **Do candidates have to give detailed financial projections?**

Financial projections are useful if they are placed within the context of a full knowledge of the conditions of service and contractual regulations and details laid out by the industry. Pages and pages of spreadsheets detailing weekly income and expenditure can sometimes be an excuse for detailed understanding and are not always necessary.

### **What is a SWOT analysis?**

SWOT stands for Strengths, Weaknesses, Opportunities and Threats. The final section of the portfolio should review and evaluate both the pack and the plan. The SWOT is a useful vehicle for this but should not be the only part of it. The SWOT should be topped and tailed by introductory paragraph outlining the overall process and a conclusion that sums it up. The SWOT itself should cover both personal and professional issues and be placed in the context of the industry as a whole. Differentiation in assessment should range from basic discussions of how an individual candidate is described – 'I'm not very good at getting up in the morning' to an analysis of the global economic situation and how this impacts on the arts.

## Unit G385: Exploring Repertoire

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### **Can OCR provide me with a list of approved repertoire pieces?**

The unit is designed to be as open as possible. This is to enable centres to engage with the widest range of repertoire. To suggest pieces would be to reduce the breadth to which this unit aspires.

### **I have a very small group comprising an actor a dancer, a drummer and a harmonica player. Please can you suggest something we could do?**

Diversity should be considered as an opportunity for creative thinking. This combination suggests variety performance of some kind. Do not get stuck in the mentality of thinking 'set texts'. Instead look for repertoire from the appropriate period(s), this can be songs, novelty acts, comic monologues – anything. Examine how it was performed then and see how that style/conventions may be adapted for consumption by a modern audience. But don't lose sight of the original.

### **I'd still prefer to stick with, something I feel confident with like a play with opportunities for music and dance.**

Try searching [www.stageplays.co.uk](http://www.stageplays.co.uk).

### **Would it be alright to do two pieces, one historical, one modern that deal with... (the same genre)?**

The achievement of contrast should be one of your targets. This means being aware of the dangers of duplicating ideas/styles etc and would mean avoiding the obvious, eg doing traditional Irish dancing for the historical piece and 'Riverdance' for the contemporary performance.

### **In my Year 13 Performing Arts class I have 4 actors. For their final contemporary play for unit 6 I was wondering if I could do 2 – 2 person plays as I have two pupils who are extremely talented and are often let down by the other two.**

You are the best judge of how to combine performers. It is entirely up to you.

### **For the historical piece is it alright to update the texts?**

Apart from judicial editing, the texts themselves should remain sacrosanct. The style you choose however is up to you as long as you show how you have researched it. For example a 'straight' Shakespeare play could be adapted for a modern audience by the addition of contemporary dance, music and songs, thus making the piece lean towards a musical theatre style.

### **I have a production candidate who wants to do lighting/sound/stage management/costume etc but I myself have relatively little technical knowledge in this area. What should I do?**

Find someone who does have the knowledge! It is vital not just for this unit for the specification as a whole, that candidates are familiar with professional practice. Most technical candidates are woefully ignorant of what this means. Forge links and alliances with practitioners in your area. Encourage your candidates to go and see them; shadow them if possible. Try not to rely on the

limited expertise of those whose understanding of real technical theatre practice may be based on outdated or at best, casual knowledge.

## Unit G386: Producing a Showcase

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### **Do I have to study music, dance, and drama?**

No, there should be opportunities at your centre to specialise in your chosen art form. However, it is important to have access to and awareness of how all the art forms work together. Some candidates use unit 2 to develop new skills in different art forms and this experience can take them into new directions and help them to discover new talents! Often experiences change our views. Courses should be structured so that candidates have opportunities to develop across the art forms with an option to specialise for their examined units.

### **What sort of pieces should candidates choose for their showcase?**

It is important that candidates select pieces of repertoire that are suited to their skill level and their emotional capability. Pieces that candidates like and enjoy, that they can relate to both emotionally and intellectually. The selected pieces should reflect the candidates' abilities and experiences. The works must be accessible, candidates should not select pieces that are too old for them or have a level of difficulty that is beyond their skill level. The examination is not a time to try out new skills. Candidates must select pieces that show off their strengths and abilities.

### **Can I cut a piece of music, monologue or dance routine?**

Yes, as long as the edited version makes sense and the meaning of the piece is kept. Self-devised work is not permitted and selected pieces should only contain material taken from source. Do not piece together sections from different scenes, motifs or musical scores that do not work together.

### **As an actor can I use pieces found on the Internet or in monologue anthology books?**

Many candidates are advised to select monologues from plays, theatre, films etc as the reader gets a clear picture of the whole character journey. Monologue books and Internet sites are really useful tools if a candidate does not have a broader knowledge of the theatre and help to provide good ideas and starting points. However, too many candidates select from anthology books, learn the piece and simply regurgitate it in performance. The character has no depth or 'believability' about it. Candidates do write character histories or profiles but these are often caricature experiences lacking in any social, historical or cultural layers. Candidates should be encouraged to select pieces from full-length plays. They should read the whole play in order to develop an understanding of the context and then apply this knowledge to the selected piece.

### **How long should each piece last?**

The time allocation for the showcase is 15 minutes. Each candidate must perform each piece and change costume/set within this time limit. Centres must ensure that candidates are given 15-minute slots and not organise compilation shows that split up each candidate's pieces. The test of the unit is to show that you have the strength and endurance to showcase 3 different and contrasting pieces within that time frame. Selected pieces should be at least 2 minutes long, shorter pieces do not allow for any development, sufficient skills to be displayed or any real depth to be achieved. Set studies for dance and music are often too short and fail to develop a range of skills as many of these pieces are designed to display or highlight specific levels of abilities or

skills. Each piece however, must be selected for its opportunities to showcase the candidate and not to meet any time constraints.

### **How important are costume, set and props?**

Unless a prop is essential - letter, diary, ring, dagger, sword, crown, and potion – then do not use it! The focus of the examination is on the performance of the pieces and not whether the scene has the correct props! Whole sets of props are really not necessary and often time consuming to organise.

Costume is optional but many candidates feel that costume brings a character alive and therefore, see it as an essential requirement. An indication of costume does work but only if it connects with the candidate with the character. It is not about 'disguising yourself in the externals of performance'. Whatever the candidate selects should be comfortable, supportive of the work and appropriate. They must consider the style and appropriateness of all selected items – including shoes, as high-heeled fashion shoes are unlikely to be suitable.

### **How important is age-related material?**

Always select age related material. Even if it takes a great deal of effort to actually find a piece that relates to your age. It is not appropriate for a candidate in their late teens to select pieces that are for middle age or elderly characters. The demands of fine plays, music and dances from repertoire are significant enough without adding the challenge of presenting a person whose life experiences far exceed your own in terms of emotional understanding, reasoning and physicality.

### **How do I meet the requirements of 'balance and contrast'?**

It is important that your showcase covers a range of skills and stylistic conventions. If you only choose one genre you may risk actually choosing three pieces that do not cover a range of styles and techniques. Self-limiting does affect the assessment criteria. Candidates may choose to select a classical piece and a contemporary piece, but they must also ensure that the characters, dances, songs, music etc show a range of skills and techniques.

## Unit G387: Production Demonstration

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### **Do we need specialist equipment for the production candidates?**

It is recognised that some centres will have a limited range of technical equipment available; even those centres, which are well equipped, are likely to be unable to replicate the equipment available in most professional theatres. Some lighting equipment, in particular, may be prohibitively expensive. Centres need to check that they have appropriate access to at least the minimum level of equipment listed in the various production areas. In addition candidates should be encouraged to research the range of currently available equipment and to become aware of the range of functions that such equipment may provide. Research is specifically referred to in the unit specification.

### **How important is current industry practice?**

Learners should be encouraged to see themselves as 'professionals in the making' and to understand that this means not merely attaining a certain level of technical competence and knowledge, but also developing the attitudes and working practices required of the professional worker in the industry. It will be important to encourage learners to understand the role of production in the industry and the links between all of the cast and crew working towards a production, whether as performers, designers or 'backstage' workers. As well as understanding the scope of their particular role, for example as a lighting operator, they will need a good working understanding of all the others roles associated with a production, in particular those of director and designers. As well as coming to an appreciation of the expertise required by their own role, they will need to develop an insight into, and a respect for the expertise of others. This can be an area of difficulty for some learners, especially when they are not fully confident in their own level of expertise. Part of this is the acquisition of knowledge about how the process of putting on a show works and of making links between all sections of the course.

### **Should production candidates have a regular 'hands-on' approach?**

Practical experience lies at the heart of this pathway; candidates must be able to master the essential practical skills and techniques – but also to gain an understanding of why things are done in particular ways. In order to do this successfully, candidates must have built-in opportunities to become reflective practitioners, to have time to assess their own performance and those of others and to consider how things might be differently done on future occasions. As well as having opportunities for evaluation, candidates should have regular 'de-briefing' sessions to get feedback. Whenever possible, candidates should be engaged in working on 'real' exercises. Usually this will mean working towards a production of some sort, whether this is a short lunchtime show consisting of devised scenes, a dance show or a full-scale production. During the inevitable periods when there is no show immediately in preparation, stress should always be placed on the relevance of the work to a 'real' context.

### **What are candidates following the production pathway required to produce in their preparatory notes?**

Candidates are required through their portfolio work and product presentation to demonstrate a detailed understanding of the processes required to realise their designs. There should be research undertaken and whichever creative process adopted by the candidate should show a

depth of understanding. Candidates must consider the social, historical and cultural influences on their designs. Material selected particularly at the highest mark should be impressively sophisticated. Candidates must display a good command of technical language and conventions as well as complying with industry requirements. Candidates should be working alongside the G386 candidates and not on stand-alone projects. Briefs should be set and monitored by the teaching staff and candidates need to be accessing professional theatre practice.

**What sort of standards are the production candidates trying to achieve?**

The product demonstration should be authoritative and absorbing. Designs need to create highly effective engagement for the audience. There should be evidence of technical accuracy. The candidate should be able to demonstrate a personal style in shaping and moulding the designs. Work scoring at the higher end should contain a level of originality in both its conception and realisation. Where production candidates work alongside the performance candidates this shows how the specification should be applied and taught in centres.

# Candidate Guide

## What is the applied AS/A level GCE in Performing Arts?

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The Advanced Subsidiary GCE is both a 'stand-alone' qualification and also the first half of the Advanced GCE. Both specifications in Performing Arts aim to encourage candidates to develop broad skills, knowledge and understanding of the performing arts sectors. The term vocational is used to characterize learning approaches and activities that are work-related.

The qualification is practically-based and you can specialise in one or more art forms

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

## What work is involved?

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The 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 development
- producing workshop or full performances and showcases
- working in technical theatre areas.

## Types of assessment

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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

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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 DVD evidence, CDs, 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?

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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?

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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

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## AS Level Units

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### **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 and DVD evidence.

### **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 (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

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### **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 through written components and evidence of performance work on DVD.

## **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 repertoire - 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

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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](http://www.spotlightcd.com) will give you some indication of how casting takes place.

[www.equity.org.uk](http://www.equity.org.uk) is the performers' union. This site also gives links to other industry sites.

[www.artscouncil.org.uk](http://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](http://www.itc-arts.org) The Independent Theatre Council will give you information on small and medium scale touring companies.

[www.creative-partnerships.com](http://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.

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**[www.ocr.org.uk](http://www.ocr.org.uk)**

OCR customer contact centre

**Vocational qualifications**

Telephone 024 76 851509

Facsimile 024 76 851633

Email [vocational.qualifications@ocr.org.uk](mailto:vocational.qualifications@ocr.org.uk)

**General qualifications**

Telephone 01223 553998

Facsimile 01223 552627

Email [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**OCR**

1 Hills Road, Cambridge CB1 2EU

Telephone 01223 552552

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