

Cambridge TECHNICALS LEVEL 3

Cambridge
TECHNICALS
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PERFORMING ARTS

Unit 1

Prepare to work in the performing
arts sector

J/507/6466

Guided learning hours: 120

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LEVEL 3

UNIT 1: Prepare to work in the performing arts sector

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Guided learning hours: 120

Essential resources required for this unit: Performance and rehearsal space, camera to record performances

This unit is externally assessed by OCR

UNIT AIM

The performing arts industry is a large and complex business. As well as playing a part in the cultural life of a country, it has significant economic benefits and impacts on the lives of most people; this could be when they watch a performance, play a CD or send their children to dance classes. It is hugely diverse and embraces many different art forms, jobs and types of organisations.

This unit will give you an understanding of the range and diversity of this industry. You will learn about the jobs and organisations that make up the industry, how it is funded and how companies are supported and regulated.

The unit will give you strategies, attitudes and survival skills for sustaining a career in the performing arts industry. You will learn to self-promote and respond to current employment opportunities as well as learning when and how to adapt to a quickly changing economic landscape. It will also give you an understanding of the expectations of potential employers so that you can maximise your chances of getting work in a fiercely competitive environment.

The aim of the unit is to equip you with the knowledge and understanding of the wider business context for your chosen career route; this will be in the preparation of focused application materials and in recognising the organisations that will have an impact on that route. You will also explore the logistical and financial constraints that have an impact on the sector and, therefore, your place in it.

TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades. Anything which follows an i.e. details what must be taught as part of that area of content. Anything which follows an e.g. is illustrative.

For externally assessed units, where the content contains i.e. and e.g. under specific areas of content, the following rules will be adhered to when we set tasks for assessment:

- a direct question may be asked about unit content which follows an i.e.
- where unit content is shown as an e.g. a direct question will not be asked about that example.

Learning outcomes The Learner will:	Teaching content Learners must be taught:	Exemplification
1. Understand the performing arts sector	1.1 The creative and performing arts as a profession <ul style="list-style-type: none"> • range and scope of sectors and vocational areas; performing, marketing, producing • organisations and structures that support the industry • current economic environment and its impact on the performing arts industry, the effects of economic fluctuations on the state of the arts and changes in employment patterns. 1.2 The nature of contract and freelance working <ul style="list-style-type: none"> • definitions, differences in demands and work patterns • general funding choices – self-financing or grants, national and governmental structures, commercial and not-for-profit or subsidised sectors, regional and local variations 	<p>An overview of the wider creative industries and the performing arts sector within this should be taught. This should focus on the economic, social and cultural impact of the performing arts.</p> <p>Teaching for this learning outcome will develop the fluency of performing arts terminology and understanding that will underpin the pitching process that forms the assessment process.</p>

Learning outcomes The Learner will:	Teaching content Learners must be taught:	Exemplification
	<ul style="list-style-type: none"> wider job market – where the work is, demand for specific skills and niche markets. 	
<p>2. Know the organisations and roles in the performing arts industry</p>	<p>2.1 Organisations</p> <ul style="list-style-type: none"> performing arts venues, theatres, arts centres, multiuse spaces; building-based and touring, national, regional and local companies types of performing companies: touring, small-scale, national, commercial, not-for-profit, subsidised arts councils, the role of local and national government, the National Lottery trade magazines and websites, casting and personal management TV and digital companies outreach and community companies organisations representing employers; ITC, TMA and SOLT unions. <p>2.2 Roles and jobs in the performing arts</p> <ul style="list-style-type: none"> performing and creative roles arts administration and FOH roles technical, production and design roles agents and personal managers, casting directors promoters and producers, venue managers and programmers 	<p>Learners should be taught about the different types of organisation that exist in the sector. This should involve working from local through to regional and national levels, and the distinctions between private, public and the third sector.</p> <p>Learners should be given an introduction that illustrates the range and scope of roles in the performing arts. Rather than being an overwhelming list, this should be an opportunity to introduce the diversity of the industry and give learners the beginning of the focusing process to be able to recognise their place and progression route within it.</p> <p>Teaching about multirolling within the context of a freelance career will encourage contingency and the need for transferable skills</p> <p>Performing roles are clear; teaching about other creative roles (e.g. directing, being a critic, teacher of presentation skills) will widen the definition of ‘role’ and, therefore, routes to take.</p>

Learning outcomes The Learner will:	Teaching content Learners must be taught:	Exemplification
	<ul style="list-style-type: none"> • funding and development workers • the general expectations and requirements of employers. 	
3. Understand progression and opportunities in the performing arts sector	<p>3.1 Entry into work and training</p> <ul style="list-style-type: none"> • range of pre-professional training, requirements for jobs in specified arts and business sectors • terms and conditions of service and contracts • networks and professional organisations – unions, agents, casting and employment websites, protection of copyright, intellectual property law • understanding the need for skills development and CPD <p>3.2 Freelance and contract working</p> <ul style="list-style-type: none"> • survival skills, contingency and budgets • personal profile and effective self-promotion, relevant entry points for employment. 	<p>Learners must be taught about appropriate progression routes and where these can lead.</p> <p>From a general overview of the industry, learners should begin to focus on specific employment conditions in their own art form and vocational area; this should naturally lead into discussions on the opportunities that are available in the current market.</p> <p>There will be differences within each art form and learners should be encouraged to recognise when going straight into industry is possible or more preferable than doing pre-professional training or continuing with education or further study.</p>
4. Be able to produce strategies for sustaining a freelance career	<p>4.1 How to develop survival skills</p> <ul style="list-style-type: none"> • self-discipline, timekeeping and time-management skills • focus and concentration on tasks • self-promotion and marketing, e.g. CVs, profiles, websites, social networking, show reels, stationery • personal skills – core and additional skills, adapting and transferring skills 	<p>Learners will need guidance in their self-directed research in order to identify to which niche area their materials are being addressed and also to access networks and working professionals.</p> <p>The attitudes and working practices that learners will need in professional contexts could be referenced to draw up appropriate notes (and contracts) on what is expected in class, workshops and rehearsals.</p>

Learning outcomes	Teaching content	Exemplification
The Learner will:	Learners must be taught:	
	<p>4.2 Research into the chosen vocational area</p> <ul style="list-style-type: none"> • contact with professional network • interviews with professionals, agents and agencies, unions and professional organisations <p>4.3 Continuous professional development</p> <ul style="list-style-type: none"> • extending core skills through pre-professional training • classes and funding • starting a business, assessing alternative ways of working, building portfolios of work, investment in equipment and new skills. 	

LEARNING OUTCOME (LO) WEIGHTINGS

Each learning outcome in this unit has been given a percentage weighting. This reflects the size and demand of the content you need to cover and its contribution to the overall understanding of this unit. See table below:

LO1	10-15%
LO2	30-40%
LO3	15-20%
LO4	30-40%

ASSESSMENT GUIDANCE

The learner's experience of their Cambridge Technicals in Performing Arts programme will underpin the skills, knowledge and understanding that they develop in this unit. The external assessment is designed to be synoptic. There are marks for applying learning from the whole or majority of the learning programme. It is expected therefore that this unit will be assessed towards the end of the programme to allow learners to apply their learning from other units.

The assessment will be set and marked by OCR and will require learners to prepare a portfolio of evidence, present a pitch and an audition piece in response to pre-released materials. There are 60 marks for the assessment.

Pre-release material will be made available to centres eight weeks prior to each two-week assessment series. Pre-release material for this unit will contain a job advertisement for roles in the performing arts sector. Pre-release material will be changed each series.

In response to the advertisement learners will be required to select a role and:

- prepare a **portfolio** of documentation which sets out the learner's progression strategy. This must include:
 - research notes on their chosen vocational role including current employment conditions, entry routes and promotional methods (guide of 1500-2500 words)
 - materials developed to gain entry into the chosen vocational role
 - reference to the skills, knowledge and understanding gained as part of the learning programme.
- present a formal **pitch** to the camera which will respond to a set of questions contained in the pre-release material (max 10 minutes)
- present an **audition** piece (for learners studying technical, production and design, a **presentation**) to the camera. This will showcase the learner's skills that they have gained over the course and respond to the pre-release material (max 5 minutes).

NB: Learners will be assessed on how well they have related the context of the advert in their portfolio, pitch and audition/presentation; the knowledge and understanding of the performing arts sector and their progression strategy. The evidence for the portfolio and 'pitch' must clearly show how the units the learner has taken have influenced them and their subsequent view of what has been valuable and how this has informed, for example, their application for a vocational role.

Time allocation

The nominal time allowance for Unit 1 Prepare to work in the performing arts sector is 120 hours. The external assessment (pre-release and external assessment) should represent approximately one-quarter of the unit time (30 hours).

Controls of the assessment:

In order to ensure validity and reliability controls are set within the assessment. These take a variety of forms, with varying levels of control, which are outlined below:

Research Phase (eight weeks)

Eight weeks prior to the OCR stipulated two-week assessment window, pre-release material will be made available to centres detailing the job advertisement and questions that learners need to respond to as part of their pitch.

This material can be made available to learners once it is released by OCR. Learners will have eight weeks in which to prepare the following:

Portfolio:

- The research phase for the portfolio can be carried out under informal supervision, meaning that learners can undertake the research part of the process without direct supervision and outside of the centre if required. However, tutors must be able to authenticate that the research is the learner's own work. (Every learner should sign a declaration form - <http://www.ocr.org.uk/Images/15535-sample-candidate-authentication-statement.pdf>)
- The learner is permitted to prepare a maximum of 4 A4 sides of research notes which can be used when writing up of the portfolio (which is conducted under controlled conditions – see information on two-week assessment window).
- The learner must not write up any aspect of their portfolio during the eight week period. The tutor must be able to ensure that measures are in place to apply this requirement.
- Tutors must abide by the rules concerning support and guidance (see below).

Pitch:

- Learners are permitted to prepare responses to the set of pre-released questions that are required to be answered as part of the pitch.
- Learners are permitted to rehearse their pitch but tutors must abide by the rules concerning support and guidance (see below).
- Filming of the final piece must only be conducted during the two-week assessment window.

Audition piece/presentation:

- Learners are permitted to prepare for and rehearse their audition piece/presentation. This does not need to be supervised and could be conducted outside of the centre.
- If tutors are present during the rehearsal of the practical demonstration, they are not permitted to feedback to learners in any way.
- Tutors must abide by the rules concerning support and guidance (see below).
- Filming of the final piece must be conducted during the two-week assessment window.

During the research phase learners can be given support and guidance as follows:

Tutors can:

- explain the task
- advise on how the task could be approached
- advise on resources

Tutors **must not**:

- comment on or correct the work

Tutors must ensure sufficient supervision of the learner to make sure that all tasks completed are the individual learner's own work.

Assessment Phase (2 week timetabled assessment window)

OCR will timetable a two-week assessment window (following the eight week research phase) which all centres need to adhere to.

During this period a high level of control will need to be in place in order to be able to authenticate the work of learners. During the assessment window, centres will need to conduct the assessment in accordance with JCQ Instructions for Conducting Examinations (<https://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations/instructions-for-conducting-examinations-2019-2020>). This will include appointing the use of an invigilator. The invigilator can be a class teacher/staff member so long as they can authenticate learner work. Invigilation arrangements must be in place for all aspects of the assessment (portfolio, pitch and audition).

For each of the tasks the following controls will need to be in place:

Portfolio:

- The write up of the portfolio needs to take place under direct supervision during the two week assessment window.
- Learners are permitted to take in a maximum of 4 A4 sides of research notes which they have gathered during the eight week research phase in order to write up their portfolio in response to one of the job roles.
- Centres can provide multiple supervised sessions for learners to produce their final portfolio, up to a maximum of 5 hours.
- Centres are required to ensure that learners work is kept secure between supervised sessions.
- Learners are not permitted to take work away during the two week assessment window.
- Learners are permitted to revisit and refine their portfolio during the scheduled supervised sessions.
- Work must be produced using IT.
- Centres must ensure that learners have controlled access to files. Learners must not be able to access any other files than those created during the supervised sessions or their research notes.
- Learners must not have access to the internet during the supervised sessions when they are writing up the portfolio.
- Learners must reference all sources used.
- Each page of the work must be marked clearly with the learner's name, centre number, task number and page numbered.

Submission of the portfolio:

- Work must be produced using IT and submitted to OCR. Guidance will be provided closer to the assessment window.
- Learners must not submit any material other than their response to the pre-release tasks.

The pitch and audition/presentation:

- The pitch and audition/presentation should be a complete unedited recording of the learner and must not exceed the maximum times (10 minutes for the pitch, 5 minutes for the audition/presentation).
- Learners must introduce themselves at the start of filming quoting their name and centre number.
- Learners may refer to Powerpoint slides/note cards during the pitch to cover key areas.

During the two week assessment window tutors must **not**:

- comment on or correct the work
- practise or rehearse any part of the task with the learner
- prompt the learner in any way during the filming of the pitch or audition/presentation

Submission of the pitch and audition/presentation:

- Files must be submitted to OCR. Guidance will be provided closer to the assessment window.
- Learners must not submit any material other than their response to the pre-release tasks.

Authentication

Tutors must also be confident that the work is the learner's own and to confirm this they must sign a Centre Authentication Form available on the OCR website.

SYNOPTIC ASSESSMENT

When learners are taking the assessment task for this unit they will have opportunities to draw on relevant, appropriate knowledge, understanding and skills that they will have developed through other units. We have identified those opportunities in the table below. Learners should be encouraged to consider for themselves which skills/knowledge/understanding are most relevant to apply.

Unit	Learning Outcome (LO):
3	LO2: Understand the work of Practitioners
4	LO2: Be able to develop skills for a combined arts performance LO3: Be able to rehearse and perform in a combined arts performance
6	LO3: Be able to perform in improvised performances
7	LO2: Be able to apply principles of fitness training and safe practice
8	LO4: Be able to perform from a repertoire
9	LO3: Be able to apply a specific acting techniques in performance
10	LO4: Be able to perform a classical role
11	LO3: Be able to write a script in an appropriate performance medium that can be interpreted by others
12	LO3: Be able to conduct rehearsal processes
13	LO2: Be able to demonstrate techniques and the correct etiquette

14	LO3: Be able to perform dance demonstrating application of physical and interpretative skills
15	LO2: Be able to choreograph dance
16	LO4: Be able to create dance pieces using own style and that of professionals
17	LO2: Be able to deliver a dance or movement workshop
18	LO1: Know the responsibilities of a production manager/stage manager during the production process
19	LO3: Be able to facilitate lighting operations in a live performance
20	LO3: Be able to facilitate sound operations in a live performance
21	LO3: Be able to realise a design for use in performance
22	LO3: Be able to realise a design for use in performance
23	LO4: Be able to realise music for performance for a specific audience
24	LO3: Be able to demonstrate instrumental techniques as a soloist LO4: Be able to demonstrate instrumental techniques as part of an ensemble
25	LO3: Be able to perform as a soloist LO4: Be able to perform as part of an ensemble
26	LO3: Be able to demonstrate singing techniques as a soloist LO4: Be able to demonstrate singing techniques as part of an ensemble
27	LO3: Be able to perform as a soloist LO4: Be able to perform as part of an ensemble
28	LO3: Be able to compose music to accompany lyrics
29	LO3: Be able to replicate music using aural skills
30	LO3: Be able to produce a music product
31	LO1: Know the responsibilities of a technical manager LO4: Be able to set up and maintain instruments or technology for a music production

To find out more

ocr.org.uk/performingarts

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Alternatively, you can email us on **vocational.qualifications@ocr.org.uk**



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