

Cambridge TECHNICALS LEVEL 3

Cambridge
TECHNICALS
2016

PERFORMING ARTS

Unit 8

Performing repertoire

H/507/6474

Guided learning hours: 60

Version 1 September 2015



LEVEL 3

UNIT 8: Performing repertoire

H/507/6474

Guided learning hours: 60

Essential resources required for this unit: Studio and performance spaces

This unit is internally assessed and externally moderated by OCR.

UNIT AIM

Repertoire is the collected works of individual practitioners, a canon of work from an art form, the regularly performed pieces of a company or a term that reflects a wider style or genre. You will have an opportunity to work within the discipline and demands of a piece of repertoire and be able to put your own mark on the material.

In this context, repertoire texts and performance pieces are ones that have been performed before and perhaps reinterpreted to reflect the age in which they are revived. For you as a developing artist, it is important to get to know the repertoire in your chosen art form. This gives you a context and a history to your work and helps to shape and hone your own growing technical range and ability.

Once you understand the elements that define a piece of repertoire and can replicate these, you will be able to contribute with confidence and focus to dynamic reinterpretations, helping to make repertoire contemporary and up to date and engage new audiences.

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; it should be noted that where e.g. is used, learners must know and be able to apply relevant examples in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
1. Know the defining features of a repertoire	1.1 Explore the styles, conventions and methods that define a repertoire: <ul style="list-style-type: none"> the range of styles relating to period, (e.g. Restoration, Renaissance, Greek), social, political, cultural and historical contexts styles of performance (e.g. Naturalism, Symbolism, Epic, Baroque) significant performers and practitioners (e.g. Shakespeare, Graham, The Beatles, Inigo Jones) identification of a 'canon' of texts, plays, scores or recorded dance pieces the repertoire of companies and individual artists 1.2 The use of repertoire in venue and company programming. <ul style="list-style-type: none"> audiences for repertoire and their expectations
2. Be able to develop skills required for a repertoire	2.1 Analysis of the form and structure of repertoire in practice: <ul style="list-style-type: none"> application of stylistic conventions, workshops, dance classes and master classes extending and developing skills and techniques in response to repertoire in class, lessons and workshops 2.2 Use of appropriate technical terminology to describe the work on repertoire <ul style="list-style-type: none"> the challenge and demand of repertoire
3. Be able to replicate key elements of repertoire	3.1 Key elements of repertoire specific to an art form, e.g. <ul style="list-style-type: none"> dance: replication of motif and vocabulary drama: nature of voice, technique relating to characterisation and physicality music: structures and ornamentation production: uses of technology specific to era and developmental stage
4. Be able to perform from a repertoire	4.1 Directorial and choreographic interpretation: <ul style="list-style-type: none"> response and contributions in rehearsal understanding of artistic vision seeking advice and clarification

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
	4.2 Audience engagement: <ul data-bbox="544 338 1238 450" style="list-style-type: none">• contemporary interpretations• building new audiences• alternative spaces and site-specific performance 4.3 Use of lighting and set design to enhance interpretation ideas and contribution to overall vision of performance 4.4 Use of music 4.5 Combining personal and repertoire styles

GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Know the defining features of a repertoire	P1: Describe aspects of a performing arts repertoire		
2. Be able to develop skills required for a repertoire	P2: Apply existing skills to a repertoire	M1: Develop new skills in response to the demands of a repertoire	
3. Be able to replicate key elements of repertoire	P3: Perform from repertoire, replicating key elements of style and convention		
4. Be able to perform from a repertoire	P4: Interpret repertoire for performance	M2: Interpret repertoire with a sense of personal style	D1: Interpret repertoire with a developing mastery

ASSESSMENT GUIDANCE

Assessment and Grading Criteria P1

To achieve **P1**, learners should produce evidence consisting of a research portfolio that includes key defining features of the chosen repertoire and its historical and artistic context. There should be at least 2 pieces from the repertoires of individual practitioners, e.g. 2 plays from the physical theatre repertoire of Berkoff, 2 dance pieces illustrating the work of Martha Graham or 2 pieces of music from the repertoire of Steve Reich.

Assessment and Grading Criteria P2, M1

Learners should keep logs, annotated scripts, scores and other documentary and recorded evidence of their involvement and participation in practical explorations of a repertoire. Observations, witness statements and commentaries from suitably qualified workshop leaders could also be included as evidence. The evidence could be incremental with use of milestone assessments so that the development of the language and physical embodiment of style can be shown and understood by the learner.

To achieve **P2**, learners should show practice that has a competent level of technical and stylistic skill that makes evident their grasp of the key features of the repertoire being explored.

M1 requires the learners to be moving towards a more accomplished practical exploration of the key features of the repertoire.

Assessment and Grading Criteria P3

Evidence should involve performing a piece of repertoire to an audience. This should be recorded and could also include commentaries from the learner on the process of replication and the nature of the technical adjustments this has meant to their own physicality and range, as well as observations from tutors. If they have worked in groups then evidence could include some peer assessment and detailed accounts of group rehearsals.

To achieve **P3**, learners should present evidence of their ability to replicate the key elements of the chosen repertoire in a short performance.

Assessment and Grading Criteria P4, M2, D1

Evidence should involve performing a piece of repertoire to an audience and log books from learners that detail their own interpretation of the repertoire material. Emphasis in the written commentary should be on their ability to shape and structure material and their rationale for this and how this is realised in the performance. Learners could be provided with a commission to produce a particular play or dance piece for a specific modern audience. Evidence could be structured around this specific brief and performances should be suitably recorded.

To achieve **P4**, learners should present a short performance and accompanying commentaries and notes. The performance should be based on repertoire but show some interpretation based on the learner's own ideas and skills and response to a specific commission or audience.

M2 requires learners to show an interpretative approach to repertoire that moves towards a more individual sense of style and a focused response to a given commission or audience. **D1** should be awarded when there is evidence of an accomplished and unique interpretative approach to the repertoire.

MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma and Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one of the mandatory units, although we encourage you to find ways to engage with employers for other units as well.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	Industry practitioners, local theatres and arts venues could contribute to classes or lectures on how repertoire is used and what their experiences are of audiences' expectations for repertoire. Technicians from local theatres or arts venues could demonstrate or explain how they have used lighting to enhance a specific performance, focusing on specific aspects of that performance.

To find out more

ocr.org.uk/performingarts

or call our Customer Contact Centre on **02476 851509**

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



OCR is part of Cambridge Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. ©OCR 2015 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.