

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

# PERFORMING ARTS

05850–05853, 05876

**Unit 3 Summer 2023 series**

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## Introduction

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

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

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

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## Unit 3 series overview

This unit offers candidates the opportunity to demonstrate their understanding of key practitioners in the performing arts, relevant to the performing arts discipline being studied. The assessment is split into two equally weighted tasks in the form of a written report and a practical demonstration.

When selecting practitioners work to focus on, a good choice is most likely going to relate to those investigated as part of previous areas of study.

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

The statement for this series can be seen below, under Question 1 and there is no predetermined or correct interpretation of the statement.

The stronger responses were from candidates who referred to specific aspects of the statement when justifying their argument or counter argument. For example, breaking down the statement and focusing on each part, the powerful message, and the technical proficiency.

It was important for a response to use examples of repertoire that were suitable for the statement, for example when referring to the need for technical proficiency in performance, the more successful responses were able to talk in detail, having taken an analytical approach, to repertoire and a practitioner who had this requirement or belief at the heart of their work.

In summary, successful responses used the structure of explaining their opinion, making reference to their selected practitioners work or influence and made links to the statement supported with fully relevant and justified examples.

Responses that considered the statement in a balanced manner, were more likely to produce a more successful response with a more developed argument. Less successful responses often tended to simply side with one part of the statement without responding to the other view. The stronger responses were from candidates who referred to the statement when explaining their thinking.

More purposeful responses referenced the influence of practitioners, correctly identifying key features of their respective methodologies and how these would contribute to developing practical work. Most candidates connected their ideas to influences and could articulate why they had used practitioners' repertoire/processes and techniques.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>• used effective research skills to interrogate information sources in order to support their comments and opinions</li> <li>• analysed and synthesised their research directly and consistently to the given statement</li> <li>• evaluated their findings</li> <li>• demonstrated a full and comprehensive knowledge and understanding of the selected practitioner(s) and the impact of their work on performing arts repertoire</li> </ul>	<ul style="list-style-type: none"> <li>• did not inform their thinking through any meaningful research practice</li> <li>• gave brief and generic biographical information on the practitioner, without understanding the influence this had on the work</li> <li>• repeated findings from research activity simply as information recall, without any analysis</li> <li>• did not relate their comments to the given statement</li> </ul>

<b>Candidates who did well on this paper generally:</b>	<b>Candidates who did less well on this paper generally:</b>
<ul style="list-style-type: none"><li>• clearly understood what had influenced the practitioner(s) and how such influence had informed their work</li><li>• demonstrated accomplished technical ability in their practical work</li><li>• presented their work in a clearly structured manner.</li></ul>	<ul style="list-style-type: none"><li>• demonstrated basic or limited technical ability in their practical work</li><li>• presented their work without a clear structure.</li></ul>

## Question 1

**'Delivering a powerful message outweighs the need for technical proficiency in performance'**

In response to the statement above:

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

(Guide of 1000 – 1500 words)

**[30]**

For a successful written report, it is essential to demonstrate thorough knowledge and understanding in relation to the chosen practitioner. Clear and fully considered links to the statement should be threaded throughout the report and be fully informed and supported by robust research findings.

Information about the practitioner needs to include more than undeveloped biographical facts, and ideally is analytical in how wider context and influence links to the given statement. The *who*, *where* and *when* is helpful in informing the argument for or against the statement, but the *how* and *why* must be fully considered.

The report should read as well-informed, and therefore the information sources used should be relevant and valid. It is important to demonstrate evaluation skills and to draw conclusions rather than only offer a broad reference to the practitioners work when referring to the statement.

The written report is best presented with a clear and logical structure, so the thinking can be easily followed. Information sources should be referenced using an appropriate citation process.

Some successful responses did this well when the connection was understood and could be explained in clear terms. For example, we saw a response use the work of Boal to state delivering a powerful message was the more important aspect of the statement. This went beyond biographical facts commonly seen in less successful responses, to link the influence of Boal with his techniques and purpose. Similarly, we saw a response use Sondheim's work and practice to support the importance of technical proficiency. In both cases, the examples used were pertinent and the findings were the result of a synthesised and robust research process.

## Question 2

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

(5 – 8 minutes)

[30]

A key requirement of the practical demonstration is to perform two contrasting pieces. The contrast can come from style, genre, discipline or contrast in mood, atmosphere, and/or artistic intentions and there is no requirement to perform work requiring skills or techniques not obtained as part of the course.

The practical demonstration can include a brief introduction to the two pieces but should not go beyond an introduction that allows the work to be seen in context. The introduction to the practical demonstration should not include reading from the written response.

The practical demonstration must link to the given statement, and for the practical demonstration to have relevance to the statement, it is essential for careful selection of the repertoire to be performed to take place.

It will be helpful for a practical demonstration to include performance skills and techniques that are already developed to an adequate standard, even if applying the skills to new material, to be able to demonstrate precise and effective application of skills in performance.

The practical demonstration should be presented with confidence and focus, and not be outside the given timings.

Again, this series the better responses considered the statement when selecting work to perform. We again saw some mature and sensitive performances from candidates who showed appropriate skills and realised relevant creative intentions that linked to aspects of the statement. For example we saw an acting response perform Berkoff that fully realised the stylistic qualities in East through the consistently effective application of relevant acting skills and techniques and contrast this with a performance from Sheer's Pink Mist.

In stronger responses, we saw performances of a high standard with candidates performing a role that was clear and had used technical and performance skills to communicate ideas that related directly to aspects of the statement.

We saw some responses show contrast by performing from two disciplines, and where this links to the statement it is an acceptable choice, although it is fine to demonstrate contrast within a discipline too. One successful demonstration included a performance of Chopin on piano and a dance piece from Ailey's Revelations.

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