

Performance Studies

Advanced GCE **G404**

Performance Project - Student Devised Performance

Mark Scheme for June 2010

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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A Performance Realisation – marked out of 20	
18 – 20	An exceptional performance, typically demonstrating:
	An inspired, creative interpretation of the piece
	Commanding breadth of technique
	The performance has a life of its own
	Well-paced, mature reading with a real sense of commitment
	Outstanding evidence of flair
15 – 17	An excellent and authoritative performance, typically demonstrating:
	Significant evidence of creative interpretation
	Excellent skills, where technical slips are rare
	Confident and effective pacing, with contrasting levels of emotional intensity
	Sustained engagement with the direction of the performance
	Some evidence of flair
12 – 14	An assured and expressive performance, typically demonstrating:
	Comprehensive understanding of the demands of the piece
	Significant breadth of technique
	Effective pacing, with some contrasting levels of emotional intensity
	Responsive to the creative possibilities of the piece
	A purposeful commitment, matched by technique
9 – 11	A proficiently-managed performance, typically demonstrating:
	Secure understanding of the demands of the piece
	Evidence of significant amounts of rehearsal and preparation
	Generally appropriate levels of energy and pacing
	Consistency in the realisation of the role
	Variable levels of commitment
6 – 8	A workmanlike performance, typically demonstrating:
	Technique sufficient to realise the piece
	Fluent, but much more could be done to interpret the role
	Undifferentiated pacing and delivery
	A uniform level of energy
	A reluctant performer
3 – 5	A heavily-laboured performance, typically demonstrating:
	Elements of technique appropriate to the performance of most of the piece
	Fluent passages with some lapses of performance memory
	Mundane pacing and delivery
	A low level of energy
	A moment or two where there is passing evidence of commitment
0 – 2	A struggling or ineffective performance, typically demonstrating:
	Technical weaknesses that outweigh the strengths of the piece
	Occasional fluency, but a need for much more rehearsal and preparation
	Lacklustre delivery, and a lack of enthusiasm for the performance
	Embarrassment, giggling or fiddling during delivery
	Little connection with the intentions of the practitioner who wrote the work

B.1 Interpreting the commission – marked out of 10 – same mark for all group members	
10	A mature and sensitive interpretation, typically demonstrating:
	A sophisticated, sustained and detailed link with the nuances of the commission
	Significant and sustained research into the commission
	Performance content or narrative that grows organically from the commission
	A structure clearly inspired by the commission
	A creative interpretation that allows a high level of synergy between the art forms
8 – 9	A highly assured interpretation, typically demonstrating:
	A sustained and detailed link with most aspects of the commission
	Detailed and effective research into the commission
	Performance content/narrative that has a very clear relationship to the commission
	A structure generally inspired by the commission
	An interpretation that allows effective synergy between the art forms
7	A generally effective interpretation, typically demonstrating:
	An effective link with aspects of the commission in most of the piece
	Detailed research into the commission that is mainly translated into performance
	Performance content/narrative that has a broad relationship to the commission
	A structure partially inspired by the commission
	An interpretation that allows some synergy between the art forms
5 – 6	A competent interpretation, typically demonstrating:
	A link with the commission at some (5) or several (6) points in the piece
	Research into the commission, which is translated at times into performance
	Performance content/narrative that has occasional relationship to the commission
	A structure inspired occasionally by the commission
	An interpretation that allows occasional synergy between the art forms
4	A patchy interpretation, typically demonstrating:
	The piece has one straitjacketed link to the commission
	Research into the commission is almost entirely socio-cultural or historical
	Prosaic narrative that dominates the piece
	A structure devised in isolation from the commission
	An interpretation that allows little synergy between the art forms
2 – 3	A simplistic interpretation, typically demonstrating:
	Only one or two demonstrable links with the commission
	Superficial research into the commission, which is not incorporated in the piece
	Performance content/narrative that has little relationship to the commission
	A simplistic structure, devised in isolation from the commission
	An interpretation that allows minimal synergy between the art forms
0 – 1	A rudimentary interpretation, typically demonstrating:
	A tangential link with the commission
	Superficial and restricted research
	Performance content/narrative that has hardly any relationship to the commission
	A rudimentary structure, which allows no contrast between ideas
	An interpretation that inhibits synergy between the art forms

B.2 Individual role – marked out of 10 – marked individually	
10	A highly sophisticated role, typically demonstrating:
	A sensitive and unrelenting ability to help realise a vision for the piece
	A rigorous approach to the purpose and creation of the role
	Absorbing ideas, coherently and expertly crafted
	A very mature sense of shape and direction, leading/following as appropriate
	Complete integrity in allowing other roles to flourish
8 – 9	A highly assured role, typically demonstrating:
	A sensitive understanding of the nature of the required involvement
	A perceptive handling of the shape and direction of the role
	Ideas that help to create the vision of the piece
	A very skilful crafting of ideas to create contrast
	Involvement in the piece that takes the action forward and brings others on
7	A well-constructed role, typically demonstrating:
	A very sound understanding of the nature of the required involvement
	An adept handling of the shape and direction of the role
	Ideas that help the vision of the piece and the other roles to move forward
	Engaging ideas, securely constructed
	Involvement in the piece that takes the action forward on a few occasions
5 – 6	A coherent role, typically demonstrating:
	A sound understanding of the nature of the required involvement
	A competent handling of the shape and direction of the role
	Ideas are that help the vision of the piece to grow and develop
	Coherent ideas, securely constructed
	Involvement in the piece that takes the action forward on at least one occasion
4	An inconsistent role, typically demonstrating:
	A variable understanding of the nature of the required involvement
	A general sense of shape and direction
	Ideas are that take account of the larger design, but hint at cliché
	Construction techniques that are adequate for the coherence of the role
	Involvement in the piece that has the potential to take the action forward
2 – 3	A simplistic role, typically demonstrating:
	A one-dimensional understanding of role
	A modest sense of shape and direction
	Ideas are that grow from purely present-day concerns, or are clichéd
	Construction techniques that are broadly adequate
	Involvement in the piece that occasionally makes impact
0 – 1	A superficial role, typically demonstrating:
	A shallow understanding of role
	Virtually no shape or direction
	Ideas that are swamped by cliché
	Construction techniques that are flimsy
	Involvement in the piece is peripheral

B.3 Performance Skills – marked out of 30	
27 – 30	An exceptional performance, typically demonstrating:
	Commanding breadth of technique in two or more art forms
	An exceptionally well-honed and refined performance
	The performance has a life of its own
	Complete understanding of the direction of the performance at all times
	Strong leadership where required, and sensitivity to the other performers
23 – 26	An excellent and authoritative performance, typically demonstrating:
	Considerable breadth of technique in two art forms
	A very high level of preparation and polish
	Confident pacing, with contrasting levels of emotional intensity
	Sustained engagement with the direction of the performance
Ability to support other performers generously, whether leading or following	
19 – 22	An assured and inventive performance, typically demonstrating:
	Significant breadth of technique in two art forms, with no hint of tokenism
	A through and sustained rehearsal process, evidenced by strong commitment
	Effective pacing, with some contrasting levels of emotional intensity
	Responsive to the creative possibilities of the piece
Capable leadership when required, and support for the other performers	
15 – 18	A proficiently-managed performance, typically demonstrating:
	Strengths in one art form and a subsidiary level of skills in a second art form
	Evidence of significant amounts of rehearsal and preparation
	Generally appropriate levels of energy and pacing
	Moments where the candidate is uncertain about changing group dynamics
Fully involved in the ensemble, but neither leading nor following	
11 – 14	A workmanlike performance, typically demonstrating:
	Technique sufficient to realise the piece
	Fluent, but needs more creative vision
	Undifferentiated pacing and delivery
	A uniform level of energy
A reluctant performer	
6 – 10	A heavily-laboured performance, typically demonstrating:
	Elements of technique appropriate to the performance of most of the piece
	Fluent passages with some lapses of performance memory
	Mundane pacing and delivery
	A low level of energy
A performer who is a passenger in the ensemble	
0 – 5	A struggling or ineffective performance, typically demonstrating:
	One or two examples of appropriate technique
	Occasional fluency, but a need for much more rehearsal and preparation
	Lacklustre delivery, and a lack of enthusiasm for the performance
	Embarrassment, giggling or fiddling during delivery
Peripheral involvement – removal would probably improve the quality of the piece	

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