
COMMISSIONS FOR THE PRACTICAL EXAMINATION

To be handed to candidates after 1 January 2006

INSTRUCTIONS FOR CANDIDATES

You are required to take part in a devised group piece based on **one** of the twenty commissions in the list on pages 2 and 3. Your piece must obey the following rules:

- **The minimum number of candidates per group is *three*, the maximum is *seven***
- **You may perform in only *one* group piece and this piece should give all the performers approximately the same amount of exposure (about 5 minutes)**
- **Your piece must last no longer than 30 minutes and no less than 15 minutes**

Your piece must demonstrate that everyone in the group has performance skills in at least **two** art forms. There must be a balance between the art forms.

You will discuss your working process with the examiner prior to the performance. You must perform your piece to an audience and must produce programme notes for the day of the performance. These should outline the content of the piece and demonstrate how it fulfils the commission. **You will lose marks if the examiner cannot see links between the commission and your piece.**

COMMISSIONS

Select **one** only

Pictures

- 1 Pieter Bruegel – *Peasant Wedding Feast*
(*The Art Book* p.71 Phaidon Press ISBN 0 7148 3627 7)
- 2 Barbara Morgan – *Martha Graham: 'Letter to the World' (Kick)*
(*The Photo Book* p.329 Phaidon Press ISBN 0 7148 3937 X)
- 3 Tony Ray-Jones – *Glyndebourne*
(*The Photo Book* p.373 Phaidon Press ISBN 0 7148 3937 X)
- 4 Stanley Spencer – *Saint Francis and the Birds*
(*The Art Book* p.441 Phaidon Press ISBN 0 7148 3627 7)

Historical Events

- 5 Henry VIII and the English Reformation
- 6 Abraham Lincoln's campaign against slavery
- 7 The first Butlin's holiday camp opens in Skegness in 1936
- 8 Lech Walesa and the Polish Trade Union movement in the 1980s

Poems

- 9 Maya Angelou – *Still I Rise*
(*The Nation's Favourite Poems of Celebration* p.179 BBC ISBN 0 563 48824 7)
- 10 Wendy Cope – *Song*
(*The Nation's Favourite Poems of Desire* p.79 BBC ISBN 0 563 48834 4)
- 11 Wilfred Owen – *Strange Meeting*
(*By Heart: 101 Poems to Remember, edited by Ted Hughes* p.86 Faber ISBN 0 571 19263 7)
- 12 Stevie Smith – *Not Waving but Drowning*
(*By Heart: 101 Poems to Remember, edited by Ted Hughes* p.95 Faber ISBN 0 571 19263 7)

Stories

- 13** St George and the Dragon
- 14** The Emperor's New Clothes
- 15** The story of the Mahabharata
- 16** The myth of Daedalus and Icarus

People

- 17** Marlene Dietrich
- 18** Margot Fonteyn
- 19** Tony Hancock
- 20** Cole Porter

How to approach the work

Method of working

- You must **not** perform an existing piece. Each performance must be the original work of the members of the group. References to, or very short extracts from, existing material may *only* be included if they are clearly related to the commission and are well-integrated into the piece. As a group, you will have to discuss the relationship between your final piece and the commission with the examiner on the day of the examination. 25% of the total marks are for how well you use the commission.
- Keep a working diary of the process of devising your piece in order to reflect on your work. These working notes are not assessed and you may refer to them in your discussion with the examiner prior to the performance.
- The quality of performance work depends on having something to say and therefore the ideas that inspire the piece should be rigorously debated and discussed. You must thoroughly research the commission you intend to use and should be familiar with any social, historical, cultural or literary references.

Involvement of tutors

- Expect your tutors to challenge your ideas, especially in the early stages, to ensure that you avoid simplistic approaches. You must discuss the devising process frequently with your tutor and cover such matters as intention, meaning, structure, development and use of technical skills. Your tutor is your mentor and he or she may intervene as often as is considered necessary to help you develop and shape your material. The final decision on what to do, however, must be yours.
- Rehearse your piece thoroughly. Discuss the production of an agreed rehearsal schedule – including a technical rehearsal if one is required – with your tutor.
- Your tutors will be keeping notes on your contribution to the performance process. These will be available to the examiner.
- The marks are divided equally between your level of performance skills and your ability to devise from a commission.

Guidance for tutors on the administration of the examination

Administration of the examination

- The performances will be assessed by a visiting examiner during April, May or June 2006 on a date agreed with the Centre.
- **Centres must offer a choice of at least three dates.** The date, once fixed, will be sacrosanct and may not be altered. The work is assessed solely on the basis of the performance given on the day of the visit. Teachers do *not* mark the work.
- Cases of illness must be reported immediately to the Subject Officer at OCR.

Advance documentation

14 days before the performance, Centres should send the following to the examiner:

- *information about which commissions have been chosen and the content of the piece, including notes on the role of each candidate and that candidate's involvement in the process and the style(s) adopted; notes on each candidate's contribution to the devising of the piece;*
- *a timetable for the day allowing 30 minutes either side of each group piece for discussion/writing-up;*
- *a photograph of each candidate with name and candidate number;*
- *a map and clear directions to the Centre, with contact name and telephone number.*

On the day of the examination

Centres must provide:

- *a suitable space for the performances and a separate, private space for the interviews and writing-up – both free from noise or interruption;*
- *a desk and lamp for the examiner's use, out of sight of anyone else in the room;*
- *a copy of the final running order on the door of the examination space;*
- *video tapes for the recording of the performances and a member of staff to video the work;*
- *a programme for each performance.*

Discussion with candidates

Prior to the performance, the examiner will spend a short time (no more than 30 minutes) meeting and talking with the candidates. This is (a) to enable the examiner to be sure of the identity of all the candidates and (b) to discuss the way in which the commission has been worked on.

Video – Recording of work

Centres are required to make a VHS video recording of the candidates' practical examination work whilst the examiner is watching the performance. **An effective means of achieving this is by linking the video camera to a VHS recorder and television monitor at the time of the performance. The Centre may retain the tape from the camera for their own purposes and hand the tape from the VHS recorder to the examiner.**

The video should be labelled with Centre number and candidate numbers in order and must be handed to the examiner at the end of the examination visit. It may be used for future archive or standardisation purposes or in case of a results enquiry.

Reporting of marks

The examiner is not permitted to disclose the marks for the performance or to give feedback at the time of the examination. This will be issued at the same time as A Level results in August 2006.

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