

Advanced Subsidiary GCE (3873)
Advanced GCE (7873)

Performance Studies

Commentary and marks

for the pieces recorded on the 2006-2007

Training DVD

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Unit 2558 Performance Realisation

Performance Realisation – Dance

Piece 1 – Extract from *Rooster* by Christopher Bruce

(Length of piece: 3' 10")

Jon

Jon is wearing a burgundy shirt and plays the male role in the extract. Although a male playing a stereotypical male role, he rises to the challenge and there is a good sense of him actually being a 'rooster'. His strutting is believable and his neck movement is well observed; he demonstrated good footwork as well. His contribution energised the piece and he was strong in leading the paired work.

Mark: 40

Ami

Ami is wearing a black leotard and a pink boa and plays the female role in the extract. She, too, demonstrates a strong use of gestures with good use of hand gestures. The synchronisation between her and Jon is very good and there is a good rapport in the performance between them that enables her to make the most of the flirting/baiting dichotomy. The slightly lower mark reflects the marginally lesser extent to which she was able to lead in the extract.

Mark: 39

Piece 2 – Extract from *Rooster* by Christopher Bruce

(Length of piece: 3' 13")

Jamie-Leigh

Jamie-Leigh wears a red bower, black skirt and top and plays the female role in the extract. Her demonstration of the role is competent but a little laboured. Whilst she is technically secure, she does not manage to capture the flirting or baiting that is part of the power relationship in the dance. There is scope for her to connect with her partner in a far more meaningful way. She has the broad outline of the dance and has memorised the movement content but needs to make it more a part of herself in order to interpret what the moves actually mean.

Mark: 30

Victoria

Victoria wears a red blouse with blue tie and plays the male role. She manages to capture many of the strong gestures but her engagement with the piece has similar problems to those experienced by Jamie-Leigh. She has learned the movement content and is able to capture the broad nature of the piece. However, she does not appear to know how to bring out more depth in the nature of the relationship between the two, although she is more successful at leading the piece.

Mark: 32

Piece 3 – Devised in the style of Christopher Bruce

Satanic Panic

[The piece lasts for 9' 10" in total. There is a short cross fade at 8'28" on this track on the DVD as a result of a section being performed in dim lighting].

The piece deals with the issue of children being separated from their parents as a result of suspected satanic child abuse, a number of stories of which were in the news a few years ago.

This was a well-structured piece with good attention to character and dramatic moments (e.g. the bed scene with red lights and the use of the white sheet). The use of props was in keeping with Bruce's approach. The music was appropriate and enhanced the sinister atmosphere. The sense of oppression was clear from the movement content.

Tessa (Tall, blonde with white top and black tie – plays role of social worker)
She was able to demonstrate very strong technique - strong extensions and an effective use of space with a wide dynamic range. Good use of her personal kinesphere. Potentially extremely strong but she lost focus at points and shows this in her facial expressions occasionally.

Mark: 44

India (Dark hair, pony tail, white top and black tie – plays role of social worker)
She was in control of the whole piece with an excellent command of a range of techniques. She was well focused with excellent lines and a graceful use of the space. She was particularly assured in the tap sequence.

Mark: 46

Jessica (Pony tail)
Good duet work, good spatial awareness and sense of timing good use of facial expression to express fear. Some moments were rather heavy and needed greater control.

Mark: 35

Vicky (Long pony tail – plays role of young child)
Fluid movements, but occasionally a slight awkwardness in spite of a lyrical quality to the dance work as a whole. Graceful arms and a good balletic feel; she worked well with Jessica as a partner. A good sense of timing and focus, she had strong lines and used the stage well

Mark: 41

Leo (Only male candidate in group – plays role of the father)
He was underused and demonstrated a limited range of movement content. Although he was in time with the group at some points, his character was not developed. It might have been better if the question and answer tap section had a more defined focus. The solo seemed unstructured and the use of the chair was wild; he fiddled with his jumper when the focus was not on him!

Mark: 18

Rosie (Wears shawl and skirt – plays role of the mother)
Played the role of the Mother in the piece. This was a pedestrian role that added a little to the narrative of the piece but demonstrated a limited range of technique. She contributed to the ensemble but was a recipient rather than a giver of energy.

Mark: 24

Piece 4 – Devised, in the style of Christopher Bruce

Genie

[The piece lasts for 8' 24" in total].

The piece is based on an [allegedly] true story of a girl called Genie who was kept captive in her house by her father to 'protect' her from the dangers of the outside world. She was kept harnessed all day to a toddlers' potty seat and slept at night with her arms restrained in a sleeping bag in a "crib-cage".

Whilst the story has plenty of potential [whether true or not], it also has the potential to create some static roles that do not allow one or more of the candidates to demonstrate movement skills. This is something that particularly hampers the work of the candidate who plays the role of Genie.

Kira (ragged white dress - plays role of Genie)

A performance with some sense of timing, she was physically cautious and occasionally undisciplined. She worked well with partner but the use of a straitjacket as prop was misplaced. She had the central role in the scenario and there was ample scope to make more of it technically. The greatest problem with her role was its lack of physical challenge resulting in a performance where too much time was spent in self-hugging angst on – or under – the table.

Mark: 24

Anna (white trousers and lilac cardigan – plays role of the mother)

An acrobatic performance with an excellent opening section and a good sense of fun and jazz. There was a good sense of drama with a wide range of movements. Very strong partner work with a strong sense of timing and effective quick changes in mood when music changes with lighting to create a sinister atmosphere. The use of the blindfold was in keeping with Bruce's use of props in *Swansong*.

Mark: 44

Jennifer (black trousers, tallest - plays role of the father)

An excellent opening section strong unison work and timing good feel for the music and style; inventive rhythms in the question and answer section. Worked well with Anna (with whom she was well matched) at the opening and also with Kira to introduce a good range of actions (e.g. stage jump good mixture of style). Her mounting of the table at the end was a little awkward but this did not detract from the good sense of the dramatic nature of the piece.

Mark: 44

Emily (long white trousers and black kipper tie – plays role of social worker)

A competent performance that would have benefited from more attack, definition and larger gestures; the movement was often foreshortened. Broadly accurate and in time, her characterisation could be more defined.

Mark: 29

Rebecca (cut-off trousers and striped tie – plays role of social worker)

She took a supporting role which involved significant periods of time waiting in the wings and 'dancing by numbers' when on stage. She lost focus in the Question-and-Answer section of the piece and did not always give the impression of knowing what she was doing.

Mark: 27

Piece 5 – Devised, in the style of Christopher Bruce

Monochrome – a dance exploring the Apartheid regime in South Africa

[The piece lasts for 6' 00" in total, which could be a little short for seven candidates except that here they are all on stage at once for virtually the whole piece.]

The piece explores struggle of people of ethnic origin in South Africa between 1948 and the early 1990s. The female members of the group all wear beige trousers and leopard skin shimmering tops to show variation from the one male member who represents the power of the white government. The group studied Bruce's Swansong and also looked briefly at Ghost Dances. They have based the piece on the theme of oppression and the techniques employed reflect an in-depth study of Bruce's stylistic approach.

Alex (male member of group)

He was able to give a fairly assured portrayal of the oppressive white male within the scenario. He made effective use of jumps and lifts and was very supportive in the ensemble. He had a good focus and sense of timing and used the stage space well. However, his work was self-contained and potentially isolated in its approach.

Mark: 33

Alice (tallest, blue band on right ankle)

She was a strong ensemble member and was able to demonstrate strong lines and partner work (e.g. lifts, fluid movements and the best level of flexibility –good awareness of character).

Mark: 44

Pia (dark hair, pink ankle band)

A very assured performance. She had strong eye focus and good unison work as well as proving a first-rate ensemble worker who was very supportive to others in the ensemble strong lines and excellent definition

Mark: 40

Hannah (blonde, purple ankle band)

Another strong ensemble performer whose lucid fluidity was demonstrated in strong unison work and a wide range of movements.

Mark: 39

Phoebe (red band on ankle and red hair band)

The weakest member of the ensemble, she lacked the definition that the rest of the group possessed. Nevertheless, she was a very competent ensemble worker and is accurate but not able to demonstrate such a high level of performance skills

Mark: 32

Anoushica (dark hair, blue ankle band, glitter)

The strongest member of the ensemble, she had an excellent focus and sense of timing. She led the rhythm section and was a natural leader throughout the piece.

Mark: 46

Performance Realisation – Drama

Piece 6 – Repertoire, Extract from John Godber's *Bouncers*

[The extract is taken from Act One of the play, pages 10 to 19 and lasts 8' 12"]

James – plays *Judd, The Barber, Terry, Elaine* (Tallest, with beard)

He established a good vocal presence and the accent was well held during the barber's scene. The pickup of lines was less good later in the extract and the *physicality* of the language was not captured, even in his portrayal of the barber. His vocal projection became more subdued as the piece progressed although he was able to improve this in ensemble scenes.

Mark: 34

Louis – plays *Eric, Maureen, Gerry* (Shortest member of the group)

He partnered James well in the opening scene at the barbers but was slightly better than him in general terms in capturing the physicality of the piece. He was equally effective in the female roles and desperately tried to inject energy into this key role change. Overall, he provided a fairly well-shaped performance with a good sense of variety.

Mark: 35

Tom – plays *Ralph, Susie* (Short hair)

His energy level was less than that of either Louis or James in the opening scene and he struggled to keep up with them. Wearing a big jacket added a (perhaps unintentional?) comic dimension to the role. He was better in the female roles but was also fairly capable in his portrayal of Ralph. He tended to follow the ensemble rather than lead, however, and he frequently lost his focus (which was the main problem with his performance as a whole).

Mark: 30

Ian – plays *Les, Kev, Rosie* (stripy suit)

It was clear that he had learned his lines but was not able to deliver them in a manner that reflected the natural rhythms of the drama. In fact, there were moments when he was playing the role of Rosie where he was almost entirely incomprehensible. He was easily the weakest member of the group. His main contribution was the way he killed most entries stone dead! He took his energy entirely from others and was unable to sustain his own level of performance.

Mark: 17

Piece 7 – Repertoire, Extract from John Godber’s *Shakers*

The extract lasts for 10'17" and is a composite extract taken from Act One, Act Four and Act Five of the play. This is not a helpful way of approaching the text since an audience would struggle to understand what was supposed to be happening in such a constrained timescale. This is certainly not the equivalent of the Reduced Shakespeare Company!

The performance of this questionable composite was in any case variable and this obviously affected the marks in a way that their choice of extract did not. There were some moments of real energy interspersed with others that were slow and unfocused. The extracts in the bar were generally more successful than the pedestrian portrayal of the supermarket but the whole thing needed more dynamism and grit.

Rosie (Nicky) (Dark hair, earrings, wears pink birthday hair band later in piece)
A fairly competent performance where she knew her lines but generally underplayed them; she needed a better sense of pacing. Whilst she had some ability to remember her lines, her delivery of them did not often capture or communicate their meaning. In particular, the section where is serving Jerry and Mervin was very reluctant. She was also clumsy in the delivery of the verse sections.

Mark: 27

Jessica (Mel) (wears black tee shirt under top)
The most accomplished member of an average group, she was nevertheless competent and fluent with some good facial expressions. A sound ensemble member, she demonstrated some effective physicality but despite this was unable to lead the performance into something more gritty and dynamic. She was good in the male role at the bar and also in the clothes shop.

Mark: 34

Tessa (Adele) (Tallest member of the group)
A confident and well-paced opening but this quickly evaporated! There was a need for her performance to have more 'grit' and to make more of the coarseness of the roles. The 'posh' male role at the bar was more believable, however. She was slow on some cues and missed some of the asides; overall she was variable in her success.

Mark: 32

Charlie – (Carol) (wears thick neck chain)
She had some effective facial expressions (even when not speaking) and a measure of physical presence at some points. However, she did not pick up on the timing very well and some of her dialogue was unclear. She was better in the male role as she injected more energy into it. In fact, many of the 'hiccups' in the performance were a result of her not picking up the lines from others in the ensemble.

Mark: 30

Piece 8 – Repertoire, Extract from John Godber’s *Bouncers*

The extract is taken from Act One of the play and lasts for 9’45”. The end of the extract is cut slightly short on the video as a result of the ending being poorly lit.

Kira – plays Ralph, Chique, Suzy (dressed entirely in black)

The accent at the opening was cheesy but, whilst being broadly believable, needed far more attack and projection. She was fully involved in the ensemble but not able to take the piece forward. She was better in some of the tighter ensemble work and especially in the French caricature. However, the pick-ups were variable: some were lost although others worked.

Mark: 32

Abbi – plays Les, Rosie, Chique (black waistcoat)

A confident and assured performance: she had the best physicality and vocal projection in the group and was able to carry the piece forward. She was the best at multi-role playing and – most importantly – at engaging the audience. However, as the piece progressed she struggled to sustain this, especially from about five-and-a-half minutes onwards where some pick-ups were lost. The ‘you’re in/urine’ pun was a good example of comic moments lost to most of the audience. Her description of the toilets in the nightclub was also prosaic.

Mark: 40

Vicki – plays Judd, Elaine (fairer hair with fringe, wears kipper tie)

She was able to demonstrate some moments of effective engagement, especially in her paired work with Abbi. Her dramatic engagement of the audience was strong in the first part of the extract, although in the role of Judd she needed more weight and commitment.

Mark: 37

India – plays Eric, Baz, Maureen (taller, no fringe)

She was spirited and enthusiastic in the opening scene. She was also able to capture the nature of the roles and was very good in leading the ensemble so that the physical dimensions of the work were obvious. She had excellent facial expression, with outstanding eye contact and good posture. She was not as strong in the role of Eric, however, where she needed more gravity to the performance.

Mark: 40

Performance Realisation – Music

Piece 9 – Repertoire, Gershwin *Someone to watch over me* Emma

The song was largely in tune and the pacing was good. There was a sensitive balance between the singer and the accompanist. Her articulation was fairly clear and her enunciation secure and this was not spoilt by the occasional insecurity in supporting the higher register sustained notes.

The actual sound was sometimes rather thin as a result of her shallow breathing, although the phrasing was 'warmer'. There was considerable scope to develop breath control to support her projection and phrasing. This is seen in the way that several lines were rather choppy (e.g. 'although he may not be the man some girls think of as handsome').

The song was well placed, although she was rooted to the spot and such performance movement as there was appeared stiff; this gave a very wooden quality to the song. It was therefore too static and, given the care that she had taken in trying to 'set' it, there would have been quite a lot of potential for a better use of such a large space. The lack of physical portrayal of the song somewhat undersold the nature of what she was singing about; the opening pose was slightly awkward. There was a slight attempt at movement at 'I'm a little lamb who's lost in the wood' and at 'there is a hand that I long to hold' there was an attempt to incorporate some physical gesture.

In spite of these problems with breathing and rigidity, there was a creditable sense of performance conventions and an appropriate choice of dress. She used her eyes well to communicate the intentions of the song and this helped to offset the static nature of the performance.

Mark: 34

Piece 10 –Repertoire, Gershwin – *Summertime* Phoebe

Although she was extremely static, her performance was fairly competent and captured broadly the nature of the song although the Blues style was variable in its success. The key of the song was too low for her voice and it would have been better for her to transpose it to a more suitable key.

The opening was a little wooden with a combination of over-projection, tense jaw and some nervous vibrato. This strident opening led to some slight mis-tuning although this improved as the piece progressed. Phoebe had generally clear diction although there was a tendency to over-pronounce, especially at the opening; there was also some sibilance. There was a slightly strained quality for much of the song, possibly because of her shallow breathing. Although she was able to sustain the dynamic, there was scope for more variation and contrast.

Mark: 31

**Piece 11 –Repertoire - Gershwin – *I loves you Porgy*
Jasmin**

There was a simplicity and innocence about the performance that did not reflect the nature of the song although the accompanist showed a real sensitivity in supporting her throughout the song.

The performance began softly and needed more projection throughout; as a result the impact level was very low, although the recording balances this out to some extent. She also needed a sharper articulation of the words. This built up a little despite the understatement of the opening. Despite a pleasing tone quality, it never achieved critical mass in terms of ability of the volume to fill the performance space.

The tuning was fairly secure and the phrasing was understood, even if it was not always achieved. Her shallow breathing was a function of nerves and she needed to be less tense in performance.

The performance was static and she found it difficult to inject musical or physical energy into it. There was occasional effective facial expression although this was difficult to sustain because of her nerves. She also had some irritating head movements.

Mark: 20

**Piece 12 – Repertoire, Gershwin - *They can't take that away from me*
Alex**

A very gifted singer who clearly enjoyed the song and made a good effort to capture its spirit and its detail. This performance received full marks as – despite some areas of potential improvement - it exceeds the standard expected at AS. He was fortunate in having such an able accompanist to support the phrasing, shape and direction of the song. The reprise of 'the way you wear your hat' was especially effective and he had an ability to shape and direct the performance to allow its natural expressivity to communicate.

There was a committed and enthusiastic performance intention and an ability to engage the audience. The piece had a very good setting and showed a good (if occasionally mannered) understanding of what the song was about. The setting and performance concept was very secure. The use of space was clearly conceived although the relationship between song and movement was slightly inflexible at times. However, some of the gestures were a little mannered and there is scope for his articulation to improve in the case of words with an 'n' sound (knife, no, never etc) and for more consistency between 'cann't' (to rhyme with *aunt*) and 'can't' (to rhyme with *rant*).

Mark: 50

Piece 13 – Devised in the style of Steve Reich

The candidates have studied Reich's *Music for 18 Musicians* and have clearly understood the composer's style well. As they are an ensemble of only two candidates, they made the decision to broaden the texture of their piece by recording additional parts along with which they could perform live. The fast moving marimba parts, together with the strings and shaker, are recorded: both candidates receive equal credit for this as there is no significant difference between them in the pre-recorded work.

In live performance both demonstrate a variety of skills. They both sing at various points and they both play the glockenspiels. Additionally, Lucy plays a section on the flute. Although this performance style is not typical of Reich's approach, it is regarded here simply as a means of creating a more varied piece.

Their study of Steve Reich's music has enabled them to include the following technical points in their piece:

- the replacing of rests with notes (as in *Drumming*)
- beat displacement (repeating patterns but at different starting points)
- the use of canon
- pulsing
- the use of long sustained chords which gradually increase in length (as in *Four Organs*)
- the a-teleological nature of the piece and its 'abrupt' ending

Lucy

Lucy stands on the right of the ensemble and has curly blonde hair. Lucy is the more in control of the two in terms of the performance dynamic and is able to demonstrate her leadership of the piece (for example, in the playing of the glockenspiels she is clearly leading). Her strengths are particularly evident in the two styles of singing - the motivic fragments and the sustained chords - where her tuning is good (although the sustained chords would have been more stylistically accurate without the vibrato style). Her flute playing was competent although it needed stronger attack to be able to match the style of the singing and the staccato nature of the percussion parts.

Mark: 46

Edel

Edel stands on the left of the ensemble and has long brown hair. She had an excellent sense of the style of the music and, although her technique was not always developed well enough, she was a very strong performer. Specifically, there were some tuning problems in the sung sections and she needed on occasion to increase her volume and/or attack in order to be able to balance her contribution fully.

Mark: 42

Piece 14 – Devised in the style of Steve Reich – ‘All Clapped Out’

This is not an assessment piece but is intended to allow a discussion of the issues involved in devising and assessing pieces in the style of Steve Reich. The ‘performers’ are all examiners and they have devised the piece to generate discussion about Reich’s music. Please note that this ‘performance’ uses music notation which would **not** be allowed in an assessment piece. This aspect of the video should be disregarded.

The piece attempts to show how to **avoid** some of the ‘classic’ **problems** with devised pieces in the style of Reich are:

Lifeless, or wooden, rhythms that lack energy. Reich was primarily a **percussionist** and the **vitality** of most of his music derives from this background

parts played in unison, something that very seldom happens in Reich’s pieces. If the rhythms are wooden or lifeless in the first place (as in the previous point) that means that the whole piece can be lifeless

Reich’s **tempi** are generally quick; the candidates often select dismally slow tempi

The piece we workshop on the video is purely **rhythmic**; even if candidates produce pieces that have melodic lines, these should be underpinned by lively, syncopated rhythms (unless they have studied something with a deliberately slow tempo, which is fairly unlikely)

There should be a good **interplay** between the parts which will drive the piece forward

If they have used **speech** extracts (which Reich does in pieces such as *Different Trains*, *City Life*, *The Cave*, *Three Tales*) they should be fully integrated into the piece. The idea is that they are recorded and the ‘tunes’ in the piece imitate the sounds of the speech extracts. Speech extracts are **not** the same as having a bit of singing in the piece!

Reich’s very early pieces used a technique known as **phasing** (where two or more parts start in unison and then gradually phase out of synch with each other and then, over time, phase back in to synch). However, this technique is easy to describe and extremely hard to perform. If candidates claim this is what they are trying to do, you should explore a bit more closely to see what this means. In many cases, it probably means that there are a number of short patterns that repeat and at certain points they move to the next pattern while one stays the same.

The rhythmic motifs used at the start of the piece are as follows:

The image displays five numbered rhythmic motifs on a single staff, each with a circled number and a label:

- ① JP: A sequence of notes starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- ② PW: A sequence of notes starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- ③ IH: A sequence of notes starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- ④ JF: A sequence of notes starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- ⑤ RS: A sequence of notes starting with a quarter note, followed by eighth notes, and ending with a quarter note.

Below these motifs are three empty staves. At the bottom, the text "From Clapping Music" is written, followed by a sequence of notes on a staff.

The piece starts as a Round. After a signal from Player 1, each player holds the motif they are on at that point. On a further signal, the piece moves to unison and the volume is reduced. This then develops into a second Round and finally to another unison and crescendo as the piece ends.

Unit 2561 Student Devised Performance

Piece 1 - Marlene Dietrich

The piece lasts for 10'05". This is a piece of work in whose weaknesses considerably outweigh its strengths and all of the candidates fall below A Level standard. The reason for including it in the pack is to allow teachers to consider – if this were work in progress – what feedback could be given to this group of candidates in order to enable them to improve this considerably.

It was clear from the outset that the piece was about Marlene Dietrich and the characters had been devised in relation to historical events surrounding her life. However, although the research may have been extensive it was nevertheless superficial and the Mark Scheme makes explicit reference to this type of approach to the commission. It is not unreasonable that in a piece of this type, the best mark obtained by each candidate is for the commission.

The mark for the commission is 12.

	Commission	Devising	Skills	TOTAL
Yasmin (white sleeveless top) <ul style="list-style-type: none"> • plays the role of Josef von Sternberg at the opening where she had the opening lines • mimed playing the piano in second scene– a fairly unimpressive, non-impactful role • she was better when she entered wearing the hat in the role of Marlene in press scene 	12	7	13	32
Georgie (blonde, unbuttoned white shirt, stockings) <ul style="list-style-type: none"> • plays the role of Marlene in the screen test • singing of <i>You're the cream in my coffee</i> was fair but she forgot some of the words • she played a dancer in tap scene and hatbox scene and reporter in press scene. • has a single line at the end 	12	5	7	24
Amelia Hooper (black waistcoat, white crew t-shirt) <ul style="list-style-type: none"> • very little to do in the piece – ensemble scenes only the loss of her roles would make little difference • played the role of Hemmingway at the start and then a producer with von Sternberg and then a tap dancer, press reporter, and a quote at the end. 	12	2	4	18
Lindsey Grazier (dark hair tied up, white waistcoat) <ul style="list-style-type: none"> • the strongest candidate - she was fighting a losing battle trying to move the piece forward! • plays the role of reporter in first scene, then Joseph von Sternberg • plays Marlene in the tap dancing scene • plays doctor in <i>Shanghai Express</i> in duologue with Rosie was pedestrian • held accents well; sustained the role adequately 	12	10	20	42
Rosie Godwin (unbuttoned waistcoat, long shorts) <ul style="list-style-type: none"> • plays the role of Marlene first • sang <i>Falling in love again</i> which was adequate although the intro to it was awkward • played Marlene in duologue with Lindsey – weak dialogue, pedestrian pacing 	12	8	13	33

Piece 2 – George and the Dragon

The piece lasts for 12'13". Whilst this would be too short in an examination for this number of candidates, the piece should be viewed as an example of indicative standards. The link with the commission is clear through the parallel story (although this is a little contrived). The opening provides the clearest link, but there are moments later where this dissolves into dragon tattoos and someone called George. The choral sentence 'when George, will the dragon be slain', is a helpful device in bringing the piece back to the commission although the group mis-pronounced it as 'slaying'!

The mark for the commission is 17.

	Commission	Devising	Skills	TOTAL
Jessica (Brown hair) <ul style="list-style-type: none"> plays roles of George (the main policeman) narrator, school girl, news reader fluent in vocal delivery but the language was a bit garbled (e.g. <i>condemned</i> rather than <i>commend</i>, <i>apperrel</i> rather than <i>apparel</i>) policeman's speech was competent but needed stronger delivery; her prayer to St George was an important link to the commission 	17	15	29	61
Sarah (shortest, blonde, red tee shirt) <ul style="list-style-type: none"> plays role of narrator, school girl, news reader and police officer, the celebrity Sarah Royal and the princess a good ensemble player who was also able physically to move forward the ensemble work and was leading the dance – good partner work, lifts - her solo as Sarah Royal demonstrated impressive use of dance skills 	17	18	36	71
Owen (only male candidate, red trousers) <ul style="list-style-type: none"> plays roles of narrator, killer and the dragon the dialogue was fluent but needed better pacing and a greater sense of menace physical work generally competent; best in duet with Sarah 	17	15	34	66
Catrin (fair hair, taller, red and blue tie, starts with green top) <ul style="list-style-type: none"> plays role of narrator, school girl, news reader, police officer tattooist, the role of the tattooist was less well crafted fluent and fairly confident vocal delivery some good physical work with Owen 	17	14	33	64
Leanne (Yellow top to start, green stripy tie) <ul style="list-style-type: none"> plays roles of narrator, school girl, news reader and person having tattoo done and police officer none of her roles gave her sustained up-front exposure slightly hesitant vocal delivery in first entry but she became more confident as the piece progressed 	17	13	27	57

Piece 3 – Still I Rise

The piece lasts for 13'25" minutes which is fractionally short for a group of three candidates (the Specification requires 15 minutes); this is disregarded for the purpose of the DVD.

The piece deals with themes from Maya Angelou's life and poetry interspersed with the poem *Still I Rise*. The intention of the piece is to use the sections of the poem as a commentary on the life of the poet; the group makes extensive use of music and dance with little reliance on narrative drama. The links with the commission are sustained throughout and the opening set of images each take a line from the poem to establish these at the outset.

The lighting decisions do not always allow the candidates' work to be fully visible. This has been disregarded for the purposes of assessment.

	Group	Individual Devising	Skills	TOTAL
Camilla (fair hair, red top) <ul style="list-style-type: none"> her singing was very strong and she was able to contribute fully to the vocal ensemble – some highly effective harmonies some effective ensemble dance skills –very strong imagery and able to move things along she had a powerful stage presence and enabled the group to consider the proxemics of the piece 	19	19	38	76
Collette (tallest) <ul style="list-style-type: none"> her singing was competent and she was able to hold a melodic line easily. Her singing occasionally needed greater projection to balance with the others and make more impact. she sang the song <i>I don't need no-one</i> although this needed to be a little longer – it seemed to just run out of steam! movement content secure although occasionally repetitive; she was nevertheless assured in her control of it 	19	19	35	73
Jade (dark hair) <ul style="list-style-type: none"> she composed most of the music for the piece and had an overall concept of what the songs were intended to achieve (ach individual was responsible for the composition of her own harmonic line, though) very good singing in each of the songs played keyboard in <i>I will always love you for ever</i> the transition to playing the cello was a little awkward dance skills were less developed than the other two but she was assured in her delivery of the movement content of the piece the wiping away of the tears was effective but the transitions either side of it were weak 	19	22	38	79

DVD Credits

OCR wishes to thank

Esher College, Surrey

South-East Essex Sixth Form College (SEEVIC), Benfleet

Turton High School, Bromley Cross

Production Credits

Sound Recordist	Ray Beckett
Camera Operators	Jay Barnes Tristan Estall Monika Koeck Andrew Michelburgh
Vision Mixers	Jay Barnes Sue Thomsson
Editor	Monika Koeck
Producer	John Pymm

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