

**Advanced Subsidiary GCE (3873)**  
**Advanced GCE (7873)**

# Performance Studies

---

**Commentary and marks**

*for the pieces recorded on the 2007-2008*

**Training DVD**

---

You can purchase copies of the DVD directly from OCR publications. Please refer to the flyer in your training pack for further details.

---

## Unit 2558 Performance Realisation

### Performance Realisation – Dance

#### **Dance Piece 1 – Extract from *Enter Achilles* by Lloyd Newson**

This short extract lasts for just under three minutes and is taken from the opening of *Enter Achilles*. It is therefore indicative of what is required in style and movement content, rather than being of sufficient length for an examination piece. The marks awarded relate to what can be seen on the DVD but for examination purposes, the level of intensity – and the roles themselves – would need to be sustained in a longer extract.

#### **FRANCESCA [pink tie]**

**Mark awarded: 32**

A competent performance. She was fully involved in the ensemble and did some capable partner work with Charlie. However, she needed to have a more defined physicality – there were some ragged aspects to the ends of this partner work.

#### **HOLLY [stripy blue shirt]**

**Mark awarded: 50**

A very accomplished performance: athletic, acrobatic, agile and physically very aware of the ensemble and the use of the performance space. Engaging and varied: a mature understanding of the role. She led the transitional flows into each section and was very much the focus even when she was not dancing. There was scope for her to develop the level of attack slightly more, but this is beyond what would be expected at this level.

#### **PETER [white shirt, black tie]**

**Mark awarded: 50**

An outstanding assimilation of Newson's style in *Enter Achilles*, Peter exuded total confidence and commitment at every moment. His partner work with Holly was effortless and this paved the way for some equally strong partner work with Charlie. Whilst he was slightly better than Holly, both receive maximum marks for the performance.

#### **CHARLIE (black shirt, stripy tie) Mark awarded: 40**

A very assured performance, his involvement was well crafted and he was able to manage the energy and direction of the piece. He was fully involved in the ensemble and made an impressive contribution to the piece, although he needed to demonstrate a greater level of risk taking.

#### **LAURA (dark blue shirt)**

**Mark awarded: 26**

She was involved in the performance but was dependent on following the other members of the group rather than leading them. There was fairly competent some partner work with Francesca which had potential for much greater expressivity.

## Dance Piece 2 – *Sergeant Early’s Dream* by Christopher Bruce

*Sergeant Early’s Dream* dates from 1984 and was first performed by the (then) Ballet Rambert. The piece is divided into ten sections or episodes. This piece (*18 Years Old*) and the next piece on the DVD (*Geordie*) are realisations of the second and fourth sections respectively.

Writing about the piece, Bruce said:

*I have chosen British, Irish and American folk songs for my ballet. There is a theme woven into the piece connected with the migration from the old world to the new. Throughout there is a feeling of sadness at leaving the old home and losing touch with old roots. However, people take with them threads of their own culture, which will inevitably develop separately. There is a little of this influence as the ballet progresses but most of the numbers recall the folklore of the old world, re-enacting the life, loves and tragedies of the people of the past’.*

### **18 Years Old**

This extract lasts for 3’ 30”.

**BETH [wearing a peach colour top]                      Mark awarded: 42**

40 - 50	An accomplished and sensitive realisation of the chosen extract. The candidate demonstrates a clear understanding of the demands of the piece and demonstrates technique equal to those demands. A well-paced, mature reading with few or no weaknesses and a real sense of commitment and evidence of flair.
---------	---

She played the role of the daughter, trying to get away from her mother. This was an elegant and well-crafted performance with good musicality. The use of space and the contrasting energy levels were very strong. There was a need for greater intensity at points and more varied dynamics; her facial expressions were not always in accord with the piece.

**FIONA [wearing a blue colour top]                      Mark awarded: 36**

She played the role of the mother. This was a strong performance that demonstrated a competent understanding of Bruce’s style, and had particular strengths in capturing the folk style. Technically, several movements were foreshortened and were also dynamically limited, however. It would have been more appropriate for her to balance Beth’s performance by choosing a more complementary costume.

35 - 39	An assured and enthusiastic performance of the chosen extract which is fluent, confident and generally succeeds in interpreting the piece. A strong, committed piece of work that communicates well in spite of the occasional moment of uncertainty. Technique is equal to the demands of the piece although one or two minor aspects demonstrate scope for further refinement.
---------	--

### Dance Piece 3 – *Sergeant Early's Dream* by Christopher Bruce

*Sergeant Early's Dream* dates from 1984 and was first performed by the (then) Ballet Rambert. The piece is divided into ten sections or episodes. This piece (*Geordie*) and the previous piece on the DVD (*18 Years Old*) are realisations of the fourth and second sections respectively.

Writing about the piece, Bruce said:

*I have chosen British, Irish and American folk songs for my ballet. There is a theme woven into the piece connected with the migration from the old world to the new. Throughout there is a feeling of sadness at leaving the old home and losing touch with old roots. However, people take with them threads of their own culture, which will inevitably develop separately. There is a little of this influence as the ballet progresses but most of the numbers recall the folklore of the old world, re-enacting the life, loves and tragedies of the people of the past'.*

See the commentary on the previous piece for an introduction to the piece. This extract also lasts for approximately three minutes.

#### **Geordie**

The extract lasts 2' 34".

#### **PETER**

Since there is little movement content in the piece, this performer will be treated as a 'non-assessed partner' for the purpose of this performance.

#### **EMMA**

**Mark awarded: 35**

A graceful and assured performance, which captured accurately and sensitively the nature of the performance. There was some foreshortening of movement and the realisation was slightly loose at times. She did not fully convey the sense of lamenting the loss of her husband.

35 - 39	An assured and enthusiastic performance of the chosen extract which is fluent, confident and generally succeeds in interpreting the piece. A strong, committed piece of work that communicates well in spite of the occasional moment of uncertainty. Technique is equal to the demands of the piece although one or two minor aspects demonstrate scope for further refinement.
---------	--

## Dance Piece 4 – Devised, in the style of Christopher Bruce

The piece derives from the episodic structure of Ghost Dances, although the content is much more tangentially related to Bruce's concerns. The piece is about old ladies looking back on their youth. The whole piece has no moral issue but there is a second situation – in addition to the old ladies looking back – about teenagers and drugs.

The piece uses a range of dance styles whilst attempting to remain faithful to the work of Christopher Bruce. The moves represent the sort of things old ladies might use. The piece embraces: Charleston, contemporary and contact improvisation; it uses traditional polka step for the community traditional social dance. The ghosts include (for example) sinister crawling gestures, touching legs like grasshoppers. The characters have a unity through their costumes; the dresses are meant to represent folk styles, the face paint is meant to represent a porcelain doll look. The piece lasts for 7' 00" and the four sections are constructed as follows:

### First section

Represents the 'community'. The dancers studied traditional polka steps and step patterns, accompanied by traditional music. This is meant to represent the happy time in life before the ghosts get there.

### Second section

The ghosts emerge

### Third section

The 'community' enters again using an integration of Charleston, Hip hop, jazz and Contemporary Dance – a range of contrasts between flexed/pointed foot gestures and flowing arm gesture/fixed "jazz" hands.

### Fourth section

The Ghosts begin their wait for prey through playful Contact Improvisation

*Whilst the piece has some clear links with Christopher Bruce, it is somewhat confused in its use of ideas, although less so in terms of movement content. The group needed to take a more coherent view of the intention of the piece.*

### SUZANNE [grey band)

#### Mark awarded: 29

A very earnest performer but she needed to be able to project herself better. Some moments of engagement with the ensemble, but she was mainly following them. The overall effect was bland.

### AMY (Burgundy band)

#### Mark awarded: 36

Was responsible, with Amy, for driving the piece forward. An expressive stage presence and she was able to engage through a good facial expression.

### HANNAH (Pink band)

#### Mark awarded: 36

Was responsible, with Amy, for driving the piece forward. A strong stage presence, and she led the ensemble with Amy.

### LUCY (yellow band)

#### Mark awarded: 32

A competent ensemble player with a good range of movement skills, although she was slightly uncoordinated at some unison points.

### JOANNE (Lime band)

#### Mark awarded: 34

An energetic and assured performance; some good engagement. She was very focused and was physically expressive in her dancing.

### LUCY (red band)

#### Mark awarded: 20

She suffered from lack of performance memory and took her lead from Hannah at all times. A peripheral performance, with some technical limitations.

## Dance Piece 5 – Devised, in the style of Christopher Bruce

The four candidates studied *Rooster* and, when it came to devising, it was Bruce's use of music that most impressed them: the way it structures the piece episodically, creates a variety of moods, reflects an era. The music was chosen to reflect Bruce's choreographic techniques and his engagement with social issues and the group decided to use a number of songs by Queen, the subject-matter focusing on AIDS. The group use the opening song at the beginning and the end and, although Bruce does not do this, he does take the audience through motifs they have seen during the piece to remind them they have been on a journey.

There are a number of styles used in the piece, to reflect Bruce's own eclecticism. In *Rooster*, he shows elements of animalistic gestures and the group chose a serpent motif as their main signature motif – a winding arm movement that is intended to represent the serpent's movement, the serpent being a figurative representation of AIDS. Some motifs were inspired by the lyrics, another of Bruce's choreographic devices.

The structure of the piece derives from the varying combinations of solos, duets and trios, interspersed with ensemble sections.

The quality of the recording for this piece is very slightly jerky and a little distant; because of this, the inclusion of the piece is to demonstrate the creative approach of the candidates to devising a piece in the style of Christopher Bruce. Whilst not indicating the marks of individual candidates, all four candidates received marks in the top band in this strongly ensemble piece.

### Discussion point: which is the strongest and weakest in the group?

40 - 50	An accomplished and sensitive performance of the piece. The candidate demonstrates a clear understanding of the demands of the piece and demonstrates technique equal to those demands. A well-paced, mature reading with few or no weaknesses and a real sense of commitment and evidence of flair.	A detailed understanding of the techniques that inspire the piece is evident throughout. The piece demonstrates effective assimilation of the style that has been studied. The piece is consistent in style.
---------	--	--

## Performance Realisation – Drama

### **Drama Piece 1 – Extract from *Caucasian Chalk Circle* by Bertolt Brecht**

**DANIEL**

**Mark awarded: 33**

30 - 34	A competent performance that demonstrates a thorough preparation of the piece and is technically secure although the performance is variable in its success. This variability may manifest itself in a) being somewhat devoid of life b) that its energy cannot hide some technical failings c) the level of commitment varies throughout the piece and does not effectively interpret the changing demands of the piece.
---------	---

The extract is taken from Scene 5 and lasts for 3' 03".

Daniel played the role of Azdak and demonstrated an understanding of how to portray a poor person, talking to a policeman and the Prince. He had learned the lines well and the performance was fluent, although it was a fairly literal narrative.

The pacing was competent and he was able to identify appropriate areas of the performance space in which to perform; there was, however, some lack of focus in the use of different areas of the stage. Daniel demonstrated some spatial awareness in the use of levels. His engagement with the audience was variable. Some of his diction was unclear (and got worse as the extract progressed) although the vocal intensity was better as the extract progressed. There was scope for greater physicality throughout the performance.

### **Drama Piece 2 – Extract from *Bouncers* by John Godber**

**BOBBY**

**Mark awarded: 38**

35 - 39	An assured and enthusiastic performance of the chosen extract which is fluent, confident and generally succeeds in interpreting the piece. A strong, committed piece of work that communicates well in spite of the occasional moment of uncertainty. Technique is equal to the demands of the piece although one or two minor aspects demonstrate scope for further refinement.
---------	--

The extract lasts for 4' 31". It is a composite drawn from across the play (starting at the beginning) and is ambitious in its intentions for such a short piece, the nature of the composite requiring constant and rapid changes of character. The composite was ill-advised and undermined Godber's play.

These were handled with a degree of assurance and there was a fair level of contrast between the different episodes and characters, several of which were quite short. Some characters were very well crafted, others were too lightweight for the imagined situation and there was an impression of unrelenting breathlessness in the speed of the piece. The definition of each character and the space between them needed better handling, and there was little time for the audience to absorb the characterisation.

Whilst the physicality was generally good, the projection needed to be increased to match. The effect was rather 'Reduced Shakespeare Company' in style, and needed to be clearer in intention. It was also a little fidgety in its execution.

### Drama Piece 3 – Extract from *Shakers* by John Godber

The extract is also a composite taken from across the play and lasts for 9' 41". Whilst composite pieces are **NOT** encouraged, this one is more faithful in its approach to the play and does not undermine the nature of the drama (unlike Drama Piece 2).

**AMY [Plays the role of Nicky]**

**Mark awarded: 35**

35 - 39	An assured and enthusiastic performance of the chosen extract which is fluent, confident and generally succeeds in interpreting the piece. A strong, committed piece of work that communicates well in spite of the occasional moment of uncertainty. Technique is equal to the demands of the piece although one or two minor aspects demonstrate scope for further refinement.
---------	--

She led the action for most of the piece and was confident and fluent, generally able to define and direct her role. Her diction was mainly clear and she was able to give a helpful lead to the rest in terms of pace (they didn't respond!). She was able to differentiate aspects of her performance and keep some of the energy going.

There was room for a far greater level of physicality in her performance, however, which seemed self-conscious at points. Her notion of the necessary timing was not well developed – it was essentially Godber-by-numbers. Please note that the accent is her own and is not a deliberate attempt to differentiate the role from the others.

**HANNAH [Plays the role of Adele]**

**Mark awarded: 32**

30 - 34	A competent performance that demonstrates a thorough preparation of the piece and is technically secure although the performance is variable in its success. This variability may manifest itself in a) being somewhat devoid of life b) that its energy cannot hide some technical failings c) the level of commitment varies throughout the piece and does not effectively interpret the changing demands of the piece.
---------	---

She had a potentially strong stage presence, but was not fully utilised. She led the action at times and was quite good at supporting the others. Her timing was generally good although her projection was best when she was standing.

**SUZANNE [Plays the role of Mel]**

**Mark awarded: 27**

25 - 29	A fluent performance which demonstrates careful preparation but may lack energy. The candidate demonstrates sufficient technique to realise the piece although some aspects of technique may be relatively undeveloped. There is a sense that much more could be done by the performer to communicate the intentions of the piece although there may be some attempt at interpretation.
---------	---

She had learned the lines well and her performance was fluent. She had a sense of pacing but her energy was mainly derived from the other members of the group. She had the least presence of the three and relied on the others for the energy and direction of her role. Her projection was withdrawn and she did not spark off the others.



## Performance Realisation – Music

### **Music Piece 1 – *Someone to watch over me* by George Gershwin**

**FRANCESCA**                      **Mark awarded: 34**

30 - 34	A competent performance that demonstrates a thorough preparation of the piece and is technically secure although the performance is variable in its success. This variability may manifest itself in a) being somewhat devoid of life b) that its energy cannot hide some technical failings c) the level of commitment varies throughout the piece and does not effectively interpret the changing demands of the piece.
---------	---

This performance is marked at the top end of band 3. It was fairly well delivered and well paced and had the potential to achieve a higher mark. The vocal quality was generally assured and she attempted to achieve consistency of tone, although her singing had a nasal quality. The higher range was sometimes unsteady because of lack of breath control; she tended to brace herself for notes in her upper register. The phrasing was broken at some important points and the tuning suffered at points as a result. There was general engagement with the words and the meaning of the lyrics was understood if not always communicated. The performance was somewhat rooted to the spot and had potential for more physicality.

### **Music Piece 2 – *Fascinatin’ Rhythm* by George Gershwin**

**JADE [wearing a green dress]**                      **Mark awarded: 33**

30 - 34	A competent performance that demonstrates a thorough preparation of the piece and is technically secure although the performance is variable in its success. This variability may manifest itself in a) being somewhat devoid of life b) that its energy cannot hide some technical failings c) the level of commitment varies throughout the piece and does not effectively interpret the changing demands of the piece.
---------	---

There was a good rhythmic quality to the performance and a ‘bluesy’ richness at the opening. There was some initial promise: her vocal quality was good and she gave a spirited performance. However, her upper register was thin and insecure and she alternated bizarrely head and chest voice. She attempted a level of physicality although some of this was rather uncoordinated and gave the impression of contrived or uncoordinated movement. A rather intense performance – it would be much better if she were less nervous.

**ALICE [wearing a purple dress]**                      **Mark awarded: 28**

25 - 29	A fluent performance which demonstrates careful preparation but may lack energy. The candidate demonstrates sufficient technique to realise the piece although some aspects of technique may be relatively undeveloped. There is a sense that much more could be done by the performer to communicate the intentions of the piece although there may be some attempt at interpretation.
---------	---

Neither her voice nor her stage presence was suited to partnering Jade and there was a complete mismatch in terms of volume and style. She had a pleasing vocal quality and this was most evident when singing solo. There were, however, too many unison pages. The opening was softly sung - almost understated - but this became rather swamped at times. She had limited vocal range and she moved up and down across the octaves, almost at random; although well intentioned, this sounded a little strange at times.

### Music Piece 3 – Devised in the style of George Gershwin

This was an instrumental piece where the melodic line took the role of the vocalist. There were some tenuous elements of Gershwin's style but the song was not obviously inspired by it. This was, therefore, an example of the rare occasions where the marks were averaged between the two columns in the mark scheme for devising and performing. The piece lasted for just over three minutes.

#### MARTIN [played bass guitar]

**Mark awarded: Devising 24; Performing 30 Overall = 27**

There was no indication of a functioning bass line in the sense that it is used in a Gershwin song. This was related to the nature of the harmony in the piano part. The performance was fluent and fairly well paced.

#### NIALL [played guitar]

**Mark awarded: Devising 24; Performing 32 Overall = 28**

The style was spirited and energetic but the actual harmonic materials used were not reminiscent of Gershwin. The guitar worked fairly well within the texture, although there was considerable doubling between this part and the piano part.

#### CRAIG [played clarinet]

**Mark awarded: Devising 24; Performing 30 Overall = 27**

This took the role of the vocal line but bore little resemblance to the style of a Gershwin melody. The shape of the phrases was rather odd; they were generally fragmentary and they did not resolve in a satisfying manner. Gershwin's chromatic lines were replaced with a bitter-sweet awkwardness. The performance was constrained: breathy and stilted at times.

#### MICHAEL [played piano]

**Mark awarded: Devising 24; Performing 34 Overall = 29**

He made the best attempt to communicate with the rest of the ensemble and the performance was well motivated. The points about harmony made with regard to the other candidates applied here as well. In performance terms, whilst it was difficult to distinguish the piano part, it was performed well and had energy and commitment.

30 - 34	A competent performance that demonstrates a thorough preparation of the piece and is technically secure although the performance is variable in its success. This variability may manifest itself in a) being somewhat devoid of life b) that its energy cannot hide some technical failings c) the level of commitment varies throughout the piece and does not effectively interpret the changing demands of the piece.	The piece demonstrates a careful investigation of the techniques/style studied but their assimilation is variable and some elements do not reflect the style studied. The piece is broadly coherent.
25 - 29	A fluent performance which demonstrates careful preparation but may lack energy. The candidate demonstrates sufficient technique to realise the piece although some aspects of technique may be relatively undeveloped. There is a sense that much more could be done by the performer to communicate the intentions of the piece although there may be some attempt at interpretation.	The piece relies on shallow ideas or simple use of techniques that require more in-depth treatment <i>or</i> does not deviate far from the original. The overall 'flavour' of the style is captured but a number of specifics are missing.
20 - 24	A pedestrian performance which keeps going but which demonstrates insufficient attention to detail and may appear somewhat monotonous. The level of technique required is broadly within the candidate's grasp and there are more strengths than weaknesses although the performance itself is uneven.	The piece itself has some consistency in its application of style and demonstrates some broad linkage with work studied. There is some coherence.

## Music Piece 4 – Devised in the style of Steve Reich

The two candidates had studied *Different Trains*, *Drumming* and *Music for 18 Musicians*. It is the second and third of these that have been most influential in the devising of their piece, particularly the repetitive and percussive nature of Reich's musical language. The piece makes sustained use of short repetitive motifs, both rhythmic and melodic and there is considerable working of these motifs to produce effective cross-rhythms and blurring of the down-beat, so beloved of Reich. The performance style is very faithful to that of Reich's own ensemble *Steve Reich and Musicians* in its complete avoidance of gesture or emotion in performance. The moving between instruments in each of the three sections reflects the style of *Music for 18 Musicians*.

The piece is two minutes too long, but this has been ignored for the purposes of exemplification of performance standards.

### GERRY Mark awarded: 47

40 - 50	An accomplished and sensitive performance of the piece. The candidate demonstrates a clear understanding of the demands of the piece and demonstrates technique equal to those demands. A well-paced, mature reading with few or no weaknesses and a real sense of commitment and evidence of flair.	A detailed understanding of the techniques that inspire the piece is evident throughout. The piece demonstrates effective assimilation of the style that has been studied. The piece is consistent in style.
---------	--	--

Gerry was able to sustain his contribution throughout and maintain rhythmic patterns that were at odds with those played by Zak. He was confident and self-reliant in his performance and was able to follow effectively the lead that Zak gave him. The entries were always well handled, although they did not always produce the definition they were intended to. Despite this, he was able on all occasions to align his part with Zak's and take the piece forward. A sustained and powerful contribution.

### ZAK Mark awarded: 47

40 - 50	An accomplished and sensitive performance of the piece. The candidate demonstrates a clear understanding of the demands of the piece and demonstrates technique equal to those demands. A well-paced, mature reading with few or no weaknesses and a real sense of commitment and evidence of flair.	A detailed understanding of the techniques that inspire the piece is evident throughout. The piece demonstrates effective assimilation of the style that has been studied. The piece is consistent in style.
---------	--	--

An outstanding performance. Zak led all of the entries and was able to sustain the complex motifs throughout the piece, even when Gerry was playing (correctly) against him. He managed he transitions between non-tuned and tuned percussion exceptionally well.

## Unit 2561 Student Devised Performance

### Student Devised Piece 1 – Curl up and diet – Ogden Nash

The piece lasts for just over 27 minutes. The piece juxtaposes a series of episodes culminating in an extreme makeover for a girl seeking bodily perfection. Although these ideas can easily be shown to link with the poem, their treatment is fairly predictable and slow moving; the content of the poem is captured in general terms. The piece contains some effective ensemble scenes although some sections lack shape and direction.

In terms of marking the commission, some actual lines from the poem are woven into the dialogue (e.g. 'all ladies think that they weigh too much', 'shed ten pounds', 'final stages of some obscure disease')

whereas other aspects of the structure are based on ideas taken from the poem (e.g. getting on the scales, looking in the mirror, the idea of a charming, beautiful girl looking for perfection and ending up insane). The way in which these were used was not original and relied on tried and trusted solutions. In addition, the use of the game show and the extreme makeover show were hackneyed devices that did nothing to help the originality of the piece. Overall the piece is clearly derived from the commission but does not deal with ideas in depth: the whole thing is cast in the context of TV shows (a present day perspective) and this (rather than the poem) creates the context for the piece.

#### The mark for the commission is 16

	Commission	Devising	Skills	TOTAL
<b>STEVEN (tallest)</b> He had the most to do in terms of significant roles (game show host, potion seller); generally confident vocal delivery but not entirely fluent as the host in the game show	16	13	28	<b>57</b>
<b>TOM (white shirt)</b> Garbled diction; better in duologue with Kayleigh but skills need much further development and the role much more crafting; little sense of pacing and delivery Led dance duo with Roger.	16	9	25	<b>50</b>
<b>MARIA (green belt)</b> Confident vocal delivery, good projection Her main role was in the extreme makeover section towards the end of the piece; best contribution was duo with Sylvia Stronger in drama than dance skills but made a full contribution to the dance work	16	13	29	<b>58</b>
<b>ROGER (spiky hair)</b> Pedestrian drama skills: vocal delivery unclear, often garbled–undermined the quality of the performance	16	9	18	<b>43</b>
<b>KAYLEIGH (red belt)</b> Fairly competent drama skills and these accounted for most of what she did; her duologue was slightly better	16	9	24	<b>49</b>
<b>SYLVIA (blue band)</b> Some lines were delivered effectively, others very underplayed Dance skills fair but in duet with Rebecca she was clearly following; more expressive than technical Better in role of Vanessa Hasalotofit – chat show host who introduces Maria to the extreme makeover	16	10	25	<b>51</b>
<b>REBECCA (shortest)</b> Confident use of space and dialogue at opening; dance work assured – she led the ensemble work– the best in the piece, but some scope for technical refinement Solo passage with mirror a little contrived, but fairly competent	16	14	33	<b>63</b>

## Student Devised Piece 2 – Judy Garland

The piece lasts for 13 minutes. The opening short section focuses on the death – and images from the life – of Judy Garland. The next section comprises the bulk of the piece and lasts for approximately 9 minutes. It is set in a production meeting in Hollywood. The third and final section lasts for just under four minutes and consists of a dance routine performed to a song by Judy Garland.

The group were clear that their use of the commission was intended to go beyond an animation of her life into an exploration of aspects focusing to some extent on the Wizard of Oz. The standard of the performance skills is very good, but this is tempered with the way in which the commission is explored. Whilst there was no attempt to subvert the commission, there was an implicit assumption that Judy Garland and *The Wizard of Oz* were synonymous and this accounts for why the central section is so long (and the piece potentially unbalanced). Nevertheless, the quality of the performance is extremely high and the group had an excellent degree of commitment and energy.

**The mark for the commission is 19.**

	Commission	Devising	Skills	TOTAL
<b>KATRINA (dark hair)</b> She demonstrated outstanding vocal skills and was the best at bringing out the comedy of the piece	19	19	36	<b>74</b>
<b>CHARLOTTE (crop top)</b> She sat at the end of the line, which made it more difficult for her to make herself heard. She was able to make a full contribution in spite of this	19	17	35	<b>71</b>
<b>JENNIFER (fair-haired girl)</b> Excellent facial expression and vocal delivery. She was able to lead the ensemble very effectively	19	19	36	<b>74</b>
<b>AIDEN (tall boy)</b> He was fully involved in the drama ensemble and gave a strong support to the dance section – he did a lot of the lifting	19	18	35	<b>72</b>
<b>MILO (fair-haired boy)</b> The central character in the piece – the film director who has been brought to Hollywood to share his ideas for <i>The Wizard of Oz</i> . He handled the varying foci of address excellently, addressing the audience and the other members of the ensemble equally well. There were moments, however, where he was overshadowed by the rest of the ensemble's intensity	19	22	39	<b>80</b>

### Student Devised Piece 3 – Little Red Riding Hood

The piece lasts for 25' 30" and consists of four separate 'tellings' of the Red Riding Hood story. The scenario is that four grandchildren have fallen out with each other and Granny has different reasons for getting each of them to come to her house and a result of each of them saving her from the wolf, it brings them together. The music was devised by the group and was equally accredited to each member.

The piece makes extensive use of the commission and shows a sustained engagement with it. However, in spite of receiving such a high mark for the commission, the device chosen is formulaic and becomes tedious once we get to the third section. The group clearly thought that this was a clever piece of comedy whereas in reality it was merely amusing.

The mark for the commission is 20.

#### Structure of the piece

##### Prologue

##### Tale 1

*The story as it stands. Vickie plays Red Riding Hood. Jack plays wolf.*

##### Tale 2

*Little Pink Riding Hood played by Jack, Lorna plays the wolf.*

##### Tale 3

*Little yellow riding hood played by Lorna, Isabel plays the wolf.*

##### Tale 4

*Little blue riding hood played by Isabel, wolf played by Vickie.*

	Group	Individual Devising	Skills	TOTAL
<b>VICKIE</b> A confident and fluent performance as Little Red Riding Hood. She led the singing in the opening song with Jack	20	17	36	<b>73</b>
<b>LORNA</b> She demonstrated some competent drama skills. Some competent dance work as the 'forgetful Riding Hood'. Sang the song 'if I ruled the world'	20	15	31	<b>66</b>
<b>ISABEL</b> A fair dramatic presence, able to support and lead as necessary, although her energy did not always match that of the others. Vocal skills questionable – she sounded like the Queen in the role of grandmother'. Competent singing in the song 'If I had one wish'.	20	14	28	<b>62</b>
<b>JACK</b> A powerful and assured performer, especially convincing as the wolf and Little 'Pink' Riding Hood. He led the singing in the opening song with Vickie and had a confident, declamatory style in both speaking and singing.	20	17	34	<b>71</b>

## DVD Credits

### OCR wishes to thank

All Saints School, Mansfield  
Bayside School, Gibraltar  
Queen Elizabeth's Grammar School, Ashbourne  
St Benedict RC School, Derby  
Westside School, Gibraltar

### Production Credits

Sound Recordist	Ray Beckett
Camera Operators	Tristan Estall Monika Koeck Will Paice
Vision Mixers	Jay Barnes Sue Thomspen
Editor	Monika Koeck
Producer	John Pymm

© OCR 2007