



# ADVANCED GCE PERFORMANCE STUDIES

## Student Devised Performance

## COMMISSIONS FOR THE PRACTICAL EXAMINATION

**To be handed to candidates after 1 January 2010**

**2561**

## June 2010



## INSTRUCTIONS TO CANDIDATES

You are required to take part in a devised group piece based on **one** of the ten commissions in the list in this booklet. 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. If you have a small group of 3, the piece would normally last for 15 minutes. If your group has 7 people in it, the piece may last up to 30 minutes. If your group size is between 3 and 7, adjust the time accordingly.

There must be a balance between the art forms in each candidate's work. Your piece must demonstrate that everyone in the group has performance skills in at least **two** art forms although you will be assessed on everything you perform within the piece.

You will discuss your working process with the examiner prior to the performance. You 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.**

- This document consists of **8** pages. Any blank pages are indicated.

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## COMMISSIONS

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Select **one** only

### *Pictures*

- 1 David Bomberg – *Vision of Ezekiel*



- 2 Police detain Mod revival youths at Brighton Station



**Historical Events**

- 3 Martin Luther King and the Civil Rights movement in the USA
- 4 The break-up of the Soviet Union

**Poems**

- 5 Wendy Cope – *Postcards*

(commissioned for broadcast by BBC World Service)

At first I sent you a postcard  
 From every city I went to.  
 Grüsse aus Bath, aus Birmingham,  
 Aus Rotterdam, aus Tel Aviv.  
 Mit Liebe. Cards from you arrived  
 In English, with many commas.  
 Hope, you're fine and still alive,  
 Says one from Hong Kong. By that time  
 We weren't writing quite as often.

Now we're nearly nine years away  
 From the lake and the blue mountains,  
 And the room with the balcony,  
 But the heat and light of those days  
 Can reach this far from time to time.  
 Your latest was from Senegal,  
 Mine from Helsinki. I don't know  
 If we'll meet again. Be happy.  
 If you hear this, send a postcard.

6 George Courtauld – *Recently Become Cool*

She has  
 Kind blue eyes  
 Hair blond,  
 Long,  
 Freckles dotted over,  
 Determined chin,  
 Small nose,  
 Rosy cheeks,  
 Make the rest of her face.

Watches our matches,  
 Pink overcoat,  
 Boots.  
 Shame gurgles down my throat,  
 But still I say 'that's my mum'.

Recently become cool,  
 Baker boy hat,  
 Large black boots,  
 Usually says  
 'I've had this for ages!'  
 We know it's new!

Time!  
 No worry to her!  
 Late. 'Who cares?'  
 She usually says.  
 She's not shy.  
 Says what she thinks,  
 But  
 Usually gets on with things.

Thinks her phone's her best friend.  
 She's on it the whole time,  
 'Shut up! Be quiet!'  
 There's no getting her off.

Likes a laugh  
 Loves to jig to the Bee Gees.  
 Still works  
 Very hard.  
 She finds time to help us,  
 Others,  
 On top of work,  
 College,  
 Clinic.  
 Keeps a straight face when  
 Times are hard.  
 Underneath stress peeps  
 Through.

Tennis! Don't mention it.  
Plays a lot, rather good, goes to  
The Gym.  
Always dieting,  
Atkins,  
Weight Watchers,  
Slim Fast,  
Whatever,  
She's done it.

Always supportive,  
Always there,  
Loves us, always will,  
Know we're lucky.

### ***Stories***

- 7 Who built Stonehenge, and why?
- 8 The disappearance of Lord Lucan

### ***People***

- 9 Harold Lloyd
- 10 Vesta Tilley

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## How to approach the work

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### 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.

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## Guidance for tutors on the administration of the examination

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### Administration of the examination

- The performances will be assessed by a visiting examiner during April, May or June 2010 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 Qualification Manager 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.

## DVD or VHS Video – Recording of work

Centres are required to make a DVD recording of the candidates' practical examination work whilst the examiner is watching the performance. This should include chapters for each performance, if possible. Alternatively, if DVD technology is not available, a VHS recording may be made.

The DVD or 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 2010.



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