

# **Performance Studies**

Advanced GCE

Unit **G404**: Performance Project – Student Devised Performance

## **Mark Scheme for June 2012**

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## MARK SCHEME

<b>PERFORMANCE REALISATION</b> <b>Marked out of 20</b>		
<b>18 – 20</b>	<b>An exceptional performance, typically demonstrating:</b>	Commanding breadth of technique, with professional potential Outstanding evidence of flair - the performance has a life of its own Unwavering commitment: well-paced, mature and absorbing An inspirational, highly creative interpretation of the entire extract
<b>15 – 17</b>	<b>An excellent and authoritative performance, typically demonstrating:</b>	Excellent skills, rigorously rehearsed: virtually no technical slips Some evidence of flair: confident, highly effective pacing Sustained commitment: well-paced and highly engaging Significant evidence of creative interpretation
<b>12 – 14</b>	<b>An assured and expressive performance, typically demonstrating:</b>	Significant breadth of skills, well-rehearsed: technical slips are rare Effective pacing and good levels of energy Purposeful commitment with good levels of emotional intensity An understanding of several creative possibilities of the piece
<b>9 – 11</b>	<b>A proficiently-managed performance, typically demonstrating:</b>	A good range of skills appropriate to the piece; some variability Able to differentiate between levels of energy, pacing and delivery Variable levels of commitment; can handle obvious changes of emotion Ability to communicate the broad intention of the piece
<b>6 – 8</b>	<b>A workmanlike performance, typically demonstrating:</b>	Essential skills evident, but significant room for development/rehearsal Undifferentiated levels of energy, pacing and delivery Some commitment, but a number of moments of uncertainty Communicates some intentions of the piece: much more could be done
<b>3 – 5</b>	<b>A heavily-laboured performance, typically demonstrating:</b>	Elements of technique appropriate to parts of the piece Mundane pacing: low levels of energy and/or slow delivery A reluctant performer: the performance is something of a struggle Occasional communication of the style of the piece
<b>0 – 2</b>	<b>A struggling or ineffective performance, typically demonstrating:</b>	Few technical strengths, outweighed by the candidate's weaknesses' Lacklustre delivery, and a lack of enthusiasm for the performance Disengagement, embarrassment, giggling or fiddling during delivery Little or no connection with the intentions of the practitioner

## STUDENT DEVISED PERFORMANCE

<b>INTERPRETING THE COMMISSION</b> Marked out of 10 – award the same mark to all members of the group		
<b>10</b>	<b>A mature and sensitive interpretation</b>	A sophisticated, sustained and detailed link with the nuances of the commission Significant and sustained research that translates into performance A sophisticated structure, clearly inspired by the commission An exceptional level of synergy between the art forms
<b>8 – 9</b>	<b>A highly assured interpretation</b>	A sustained and detailed link with most aspects of the commission Detailed and effective research that translates into performance A cleverly-worked structure generally inspired by the commission An excellent level of synergy between the art forms
<b>7</b>	<b>A generally effective interpretation</b>	An effective link with aspects of the commission in most of the piece Detailed research that is mainly translated into performance An effective structure broadly inspired by the commission An assured level of synergy between the art forms
<b>5 – 6</b>	<b>A competent interpretation</b>	A variable link with the commission at some (5) or several (6) points Research that is translated variably into performance A workable structure with some connection to the commission The piece makes variable links between the art forms
<b>4</b>	<b>A patchy interpretation</b>	The piece has a clear but straitjacketed link to the commission Research that is sometimes translated into performance A variable structure, with occasional links to the commission One main art form is evident, others are patched on to the piece
<b>2 – 3</b>	<b>A simplistic interpretation</b>	Only one or two demonstrable links with the commission Superficial research, that is translated once or twice into performance A simplistic structure, devised in isolation from the commission One art form swamps the others
<b>0 – 1</b>	<b>A rudimentary interpretation</b>	A tangential link with the commission Superficial research, largely untranslated into performance A rudimentary structure, which allows no contrast between ideas The piece is in a single art form

<b>B.2 INDIVIDUAL ROLE</b> <b>Marked out of 10 – marked individually</b>		
<b>10</b>	<b>Highly sophisticated</b>	A mature, sophisticated and expertly-crafted role The role is based entirely on a range of complex and absorbing ideas The role is vital to the piece and removing it would decimate it
<b>8 – 9</b>	<b>Highly assured</b>	A very stylish and well-rounded role The role draws largely on complex and well-conceived ideas The role is highly important to the piece and makes a very strong contribution
<b>7</b>	<b>Well-constructed</b>	A skilful role, sensitively and carefully crafted The role makes very good use of a range of well-developed ideas The role is significant and makes a very helpful contribution to the piece
<b>5 – 6</b>	<b>Coherent</b>	A competent role that demonstrates some shape and balance The role draws on a range of ideas, some stronger than others There are points where the role emerges and makes a positive contribution
<b>4</b>	<b>Inconsistent</b>	A variable role, that has occasional shape and balance The role aspires to originality, but treads well-worn paths The role neither helps nor hinders the piece and is often mundane
<b>2 – 3</b>	<b>Simplistic</b>	A one-dimensional role with little contrast or shape The role is based on one or two ideas and is reliant on cliché The role occasionally makes impact but generally lacks direction
<b>0 – 1</b>	<b>Superficial</b>	An undeveloped role in great need of significant shaping and refinement The role is inconsistent, possibly swamped by cliché or superficiality The role is peripheral with little sense of direction

<b>PERFORMANCE SKILLS</b> <b>Marked out of 30</b>		
<b>27 – 30</b>	<b>An exceptional performance, typically demonstrating:</b>	Commanding breadth of technique in two or more art forms Real evidence of flair - the performance has a life of its own An exceptionally well-honed and refined performance Exceptional ability to lead authoritatively or follow sensitively as required
<b>23 – 26</b>	<b>An excellent and authoritative performance, typically demonstrating:</b>	Considerable breadth of technique in two art forms Some evidence of flair: confident, highly effective pacing A very high level of preparation and polish Confident and generous leadership/support as required
<b>19 – 22</b>	<b>An assured and expressive performance, typically demonstrating:</b>	Significant breadth of technique in two art forms, with no hint of tokenism Effective pacing, with generally assured levels of emotional intensity A thorough and sustained rehearsal process, evidenced by strong commitment Assured leadership when required, broad support for other performers
<b>15 – 18</b>	<b>A proficiently-managed performance, typically demonstrating:</b>	Strengths in one art form and a subsidiary level of skills in a second art form Able to differentiate between levels of energy, pacing and delivery Evidence of significant amounts of rehearsal and preparation Some leadership when required, some support for other performers
<b>11 – 14</b>	<b>A workmanlike performance, typically demonstrating:</b>	Appropriate technique, sufficient to realise the piece Undifferentiated levels of energy, pacing and delivery Fluent, but needs more creative vision Uncertainty about changing group dynamics: neither leading nor following
<b>6 – 10</b>	<b>A heavily-laboured performance, typically demonstrating:</b>	Elements of technique appropriate to the performance of most of the piece Mundane pacing: low levels of energy and/or slow delivery Fluent passages with some lapses of performance memory A performer who is a passenger in the ensemble, contributing little
<b>0 – 5</b>	<b>A struggling or ineffective performance, typically demonstrating:</b>	One or two examples of appropriate technique Lacklustre delivery, and a lack of enthusiasm for the performance Occasional fluency, but a need for much more rehearsal and preparation Minimal awareness of the group effort – liable to impede the overall effect of the piece

**APPENDIX 1**

Each criterion in each band reflects a different element of the performance. Each criterion builds on the previous as you progress up the bands.

The tables below present the same marking criteria grouped by element.

**PERFORMANCE REALISATION**

There are four elements to this part of the assessment:

**1. Technique and skills**

18 - 20	Commanding breadth of technique, with professional potential
15 - 17	Excellent skills, rigorously rehearsed: virtually no technical slips
12 - 14	Significant breadth of skills, well-rehearsed: technical slips are rare
9 - 11	A good range of skills appropriate to the piece; some variability
6 - 8	Essential skills evident, but significant room for development/rehearsal
3 - 5	Elements of technique appropriate to parts of the piece
0 - 2	Few technical strengths, outweighed by the candidate's weaknesses'

**2. Energy, pacing and delivery**

18 - 20	Outstanding evidence of flair - the performance has a life of its own
15 - 17	Some evidence of flair: confident, highly effective pacing
12 - 14	Effective pacing and good levels of energy
9 - 11	Able to differentiate between levels of energy, pacing and delivery
6 - 8	Undifferentiated levels of energy, pacing and delivery
3 - 5	Mundane pacing: low levels of energy and/or slow delivery
0 - 2	Lacklustre delivery, and a lack of enthusiasm for the performance

**3. Commitment and emotional intensity**

18 - 20	Unwavering commitment: well-paced, mature and absorbing
15 - 17	Sustained commitment: well-paced and highly engaging
12 - 14	Purposeful commitment with good levels of emotional intensity
9 - 11	Variable levels of commitment; can handle obvious changes of emotion
6 - 8	Some commitment, but a number of moments of uncertainty
3 - 5	A reluctant performer: the performance is something of a struggle
0 - 2	Disengagement, embarrassment, giggling or fiddling during delivery

**4. Communication and Interpretation**

18 - 20	An inspirational, highly creative interpretation of the entire extract
15 - 17	Significant evidence of creative interpretation
12 - 14	An understanding of several creative possibilities of the piece
9 - 11	Ability to communicate the broad intention of the piece
6 - 8	Communicates some intentions of the piece: much more could be done
3 - 5	Occasional communication of the style of the piece
0 - 2	Little or no connection with the intentions of the practitioner



**STUDENT DEVISED PERFORMANCE**

There are **three** sets of criteria for this component of the assessment:

- A Interpreting the commission [10 marks]
- B Individual role [10 marks]
- C Performance Skills [30 marks]

**A INTERPRETING THE COMMISSION [10 Marks]**

This element consists of four elements:

**1. Link with the commission**

10	A sophisticated, sustained and detailed link with the nuances of the commission
8-9	A sustained and detailed link with most aspects of the commission
7	An effective link with aspects of the commission in most of the piece
5 -6	A variable link with the commission at some (5) or several (6) points
4	The piece has a clear but straitjacketed link to the commission
2-3	Only one or two demonstrable links with the commission
0-1	A tangential link with the commission

**2. Research into the commission**

10	Significant and sustained research that translates into performance
8-9	Detailed and effective research that translates into performance
7	Detailed research that is mainly translated into performance
5 -6	Research that is translated variably into performance
4	Research that is sometimes translated into performance
2-3	Superficial research, that is translated once or twice into performance
0-1	Superficial research, largely untranslated into performance

**3. Structure of the piece**

10	A sophisticated structure, clearly inspired by the commission
8-9	A cleverly-worked structure generally inspired by the commission
7	An effective structure broadly inspired by the commission
5-6	A workable structure with some connection to the commission
4	A variable structure, with occasional links to the commission
2-3	A simplistic structure, devised in isolation from the commission
0-1	A rudimentary structure, which allows no contrast between ideas

**4. Links between the art forms**

10	An exceptional level of synergy between the art forms
8-9	An excellent level of synergy between the art forms
7	An assured level of synergy between the art forms
5-6	The piece makes variable links between the art forms
4	One main art form is evident, others are patched on to the piece
2-3	One art form swamps the others
0-1	The piece is in a single art form

**B INDIVIDUAL ROLE [10 Marks]**

This element consists of **three** elements:

**1. Creation of the role**

10	A mature, sophisticated and expertly-crafted role
8-9	A very stylish and well-rounded role
7	A skilful role, sensitively and carefully crafted
5 -6	A competent role that demonstrates some shape and balance
4	A variable role, that has occasional shape and balance
2-3	A one-dimensional role with little contrast or shape
0-1	An undeveloped role in great need of significant shaping and refinement

**2. Quality of ideas**

10	The role is based entirely on a range of complex and absorbing ideas
8-9	The role draws largely on complex and well-conceived ideas
7	The role makes very good use of a range of well-developed ideas
5 -6	The role draws on a range of ideas, some stronger than others
4	The role aspires to originality, but treads well-worn paths
2-3	The role is based on one or two ideas and is reliant on cliché
0-1	The role is inconsistent, possibly swamped by cliché or superficiality

**3. Impact of the role on the piece**

10	The role is vital to the piece and removing it would decimate it
8-9	The role is highly important to the piece and makes a very strong contribution
7	The role is significant and makes a very helpful contribution to the piece
5 -6	There are points where the role emerges and makes a positive contribution
4	The role neither helps nor hinders the piece and is often mundane
2-3	The role occasionally makes impact but generally lacks direction
0-1	The role is peripheral with little sense of direction

**C PERFORMANCE SKILLS [30 marks]**

There are four elements to this part of the assessment:

**1. Technique**

27-30	Commanding breadth of technique in two or more art forms
23-26	Considerable breadth of technique in two art forms
19-22	Significant breadth of technique in two art forms, with no hint of tokenism
15-18	Strengths in one art form and a subsidiary level of skills in a second art form
11-14	Appropriate technique, sufficient to realise the piece
6-10	Elements of technique appropriate to the performance of most of the piece
0-5	One or two examples of appropriate technique

**2. Energy, pacing and delivery**

27-30	Real evidence of flair - the performance has a life of its own
23-26	Some evidence of flair: confident, highly effective pacing
19-22	Effective pacing, with generally assured levels of emotional intensity
15-18	Able to differentiate between levels of energy, pacing and delivery
11-14	Undifferentiated levels of energy, pacing and delivery
6-10	Mundane pacing: low levels of energy and/or slow delivery
0-5	Lacklustre delivery, and a lack of enthusiasm for the performance

**3. Preparation and rehearsal**

27-30	An exceptionally well-honed and refined performance
23-26	A very high level of preparation and polish
19-22	A through and sustained rehearsal process, evidenced by strong commitment
15-18	Evidence of significant amounts of rehearsal and preparation
11-14	Fluent, but needs more creative vision
6-10	Fluent passages with some lapses of performance memory
0-5	Occasional fluency, but a need for much more rehearsal and preparation

**4. Awareness of group dynamics**

27-30	Exceptional ability to lead authoritatively or follow sensitively as required
23-26	Confident and generous leadership/support as required
19-22	Assured leadership when required, broad support for other performers
15-18	Some leadership when required, some support for other performers
11-14	Uncertainty about changing group dynamics: neither leading nor following
6-10	A performer who is a passenger in the ensemble, contributing little
0-5	Minimal awareness of the group effort – liable to impede the overall effect of the piece

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