
OCR Advanced Subsidiary GCE in Performance Studies (3873)

OCR Advanced GCE in Performance Studies (7873)

Approved Specifications – Revised Edition

First AS GCE certification was 2001

QAN (3872) 100/0621/7

First Advanced GCE certification was 2002

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Foreword to the Revised Edition

This Revised Edition has been produced to consolidate earlier revisions to these specifications and many of the changes contained within have previously been detailed in notices to centres. **However, significant changes have been made to the content of the Contextual Studies units 2557 and 2560. The Coursework units 2556 and 2559 have been reworded to clarify the requirements.** Sidelining will be used to indicate any significant changes.

The main changes are listed below:

The new content of Unit 2557: Contextual Studies 1 as described in this edition of the specification will be first examined in June 2005. In the January 2005 examination session the examination paper will contain questions on all eighteen practitioners listed in the first edition of the specification entitled 'For teaching from September 2000'.

The new content of Unit 2560: Contextual Studies 2 as described in this edition of the specification will be first examined in June 2006. In the January 2005, June 2005 and January 2006 examination sessions the examination paper will contain questions on the six genres listed in the first edition of the specification entitled 'For teaching from September 2000'.

Synoptic Assessment – It is no longer a requirement to take synoptic units at the end of the course (see page 13 for details).

Re-sits of Units - The restrictions on re-sitting units have been removed, enabling candidates to re-take units more than once (see page 14 for details).

Foreword (continued)

Foreword to Revised Edition

This booklet contains OCR's Advanced Subsidiary (AS) and Advanced GCE (A level) Performance studies specifications for teaching from September 2004.

The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study of a two year Advanced GCE course, i.e. between GCSE and Advanced GCE. It forms the first half of the Advanced GCE course in terms of teaching time and content. When combined with the second half of the Advanced GCE course, known as 'A2', the AS forms 50% of the assessment of the total Advanced GCE. However, the AS can be taken as a 'stand-alone' qualification. A2 is weighted at 50% of the total assessment of the Advanced GCE.

In these specifications the term **module** is used to describe specific teaching and learning requirements. The term **unit** describes a unit of assessment.

Each teaching and learning module is assessed by its associated unit of assessment.

These specifications meet the requirements of the Common Criteria (Qualifications and Curriculum Authority, 1999), the GCE AS and Advanced Level Qualification-Specific Criteria (QCA, 1999) and the relevant Subject Criteria (QCA, 1999).

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Specification Summary

Outline

These specifications aim to establish an approach to performance studies (performing arts) which is multi-disciplinary and develops qualities of imagination, sensitivity and artistic knowledge and understanding. Candidates acquire skills, analyse repertoire in each of the discrete art forms of Dance, Drama and Music and study approaches to performance that unite them. Candidates devise original pieces of work and perform existing repertoire. Through the study of practitioners and genres, they are introduced to the cultural, social and historical contexts in which the performing arts operate and they evaluate their own performance work in this wider context. They gain understanding of performance theory and develop the ability to discuss their practical work using appropriate technical and expressive language.

These specifications provide a suitable progression route for candidates who have a GCSE in Dance, Drama, Music or Expressive Arts. A GCSE qualification at Grade C or better in one or more of the three art forms or in Expressive Arts is highly desirable. These specifications are unsuitable for candidates who have no background in the arts. The specifications provide a valuable qualification for progression to either Higher Education or to the world of work.

Specification Content

Performance Studies is concerned with the following areas:

Performance repertoire: the work of choreographers, composers and playwrights.

Performance styles and genres: significant styles and genres and the social, cultural and historical contexts in which the performing arts operate.

Performance skills: practical performance skills in the discrete art forms of Dance, Drama and Music and the ability to make links across the art forms.

Performance processes: approaches to devising performance material for a given time, situation and audience.

Scheme of Assessment

The AS GCE forms 50% of the assessment weighting of the full Advanced GCE. AS GCE is assessed at a standard between GCSE and Advanced GCE and can be taken as a stand-alone qualification or as the first half of a full Advanced GCE course.

Assessment is by means of **3 Units of Assessment** for AS GCE and **6 Units of Assessment** for Advanced GCE.

AS GCE Candidates take Units 2556, 2557 and 2558.

Advanced GCE Candidates take Units 2556, 2557, 2558, 2559, 2560 and 2561.

Units of Assessment

Unit	Level	Unit Name	Duration	Mode of Assessment	Weighting	
					AS	Advanced GCE
2556	AS	The Language of Performing Arts	-	Coursework	30%	15%
2557	AS	Contextual Studies 1	2 hours	Written Examination	30%	15%
2558	AS	Performance Realisation	21 mins max	Visiting Examination	40%	20%
2559	A2	Community Performance Project	-	Coursework	-	15%
2560	A2	Contextual Studies 2	2 hours	Written Examination	-	15%
2561	A2	Student Devised Performance	30 mins max	Visiting Examination	-	20%

Relationship between AS and A2

The AS units enable candidates to acquire performance skills and make creative links between the performing arts. They develop skills in contextual studies, in performing repertoire and in devising pastiche. The pre-requisite for the course is to have studied at least one of the three art forms. It is recognised, however, that since all candidates will be starting from different points in each art form, the AS will provide skills development in each of the art forms as well as with work which integrates them. Candidates will at all times be expected to make creative links between the three art forms where these arise naturally and should be alert to all such possibilities.

The A2 units build on the skills acquired in AS and candidates study performance theory in greater depth. They also further develop the analytical techniques already developed through further Contextual Studies and a Community Performance Project. Candidates complete their study in A2 by devising an original group piece to demonstrate the range of skills and approaches learned during the course. The A2 revisits the work covered in the AS in greater depth with the intention of drawing together the elements of the course (synoptic assessment). This works as follows: The performance skills, approaches and theories learned for Unit 2556 are developed in a larger scale piece for Unit 2559. The contextual studies work for Unit 2557 is developed and deepened for Unit 2560. In Unit 2560 candidates are required to work with all three art forms and make sustained links between them. The performance skills acquired for Unit 2558 are revisited and refined for Unit 2561.

Units 2559 and 2561 provide synoptic assessment as the approaches, knowledge and skills learned earlier are applied in new and broader contexts.

Question Paper Requirements

Unit 2557: Contextual Studies 1.

The question paper from June 2005 onwards has three sections. Candidates answer **one** question from each of two sections.

Section A: a choice of questions on each of **two** set areas.

Section B: a choice of questions on each of **two** set areas.

Section C: a choice of questions on each of **two** set areas.

Unit 2560: Contextual Studies 2.

The question paper from June 2006 onwards has **three** topics. Candidates answer **one** question on **one** topic

Topic A: a choice of two questions

Topic B: a choice of two questions

Topic C: a choice of two questions

Visiting Examination

Unit 2558: Performance Realisation

This unit is linked to the work studied for Unit 2557: candidates perform two pieces of work in the areas studied for that unit. One of the pieces is devised using techniques studied for Unit 2557, the second is an extract from an existing piece studied for Unit 2557. Candidates may work on their own or in groups of no more than seven. The examination is conducted by an OCR visiting examiner. This will normally be arranged to coincide with the visit for Unit 2561.

Unit 2561: Student Devised Performance

Candidates work in groups of between three and seven to devise an original piece of performance work. The examination will normally be conducted during the same visit as Unit 2558 by a visiting examiner appointed by OCR.

Coursework

Unit 2556: The Language of Performing Arts

Written commentary on practical work (2000 - 3000 words).

Unit 2559: Community Performance Project

Written commentary on a piece of original performance work (3000 words).

AVCE Overlap

Advanced GCE Performance Studies is concerned with contextual studies and the way in which understanding of repertoire, styles and genres may inform practical skills development. The Advanced GNVQ in Performing Arts is a complementary qualification that allows candidates to specialise in a single art form or to take a generalist route. It focuses on practical skills in their vocational and industrial setting and allows candidates to develop supportive skills in performance technology. There is, however, some overlap. The practical work for Unit 2558 could be taught alongside the OCR AVCE Unit 7417: Work for Audition which requires candidates to produce two short pieces from a showcase of work for a professional audition. Preparation for Unit 2557 and/or Unit 2560 could be taught alongside the OCR Advanced AVCE Unit 7411: Historical and Contemporary Contexts. There is **no** overlap with any NVQs or with the Trinity Guildhall examinations in Music, Dance, Drama and Speech offered by Trinity College London and The Guildhall School of Music and Drama or the graded music examinations offered by The Associated Board of the Royal Schools of Music. However early grades in these areas would provide an excellent foundation for Performance Studies.

Overlap with other qualifications

There is some overlap with individual Advanced GCEs in Dance, Drama and Music but Advanced GCE Performance Studies is distinctive in developing an approach to the three art forms that recognises their discrete integrity whilst encouraging the synergies that may develop as they interact.

1 Introduction

These AS GCE and Advanced GCE specifications aim to establish an approach to the performing arts which is multi-disciplinary and develops qualities of imagination, sensitivity and artistic knowledge and understanding. Candidates acquire skills in each of the art forms of Dance, Drama and Music and study approaches that unite them. Candidates devise original pieces of work and perform existing repertoire. Through the study of practitioners and genres, candidates are introduced to the cultural, social and historical contexts in which the performing arts operate and they evaluate their own performance work in this wider context. They gain understanding of performance theory and develop the ability to discuss their practical work using appropriate technical and expressive language.

These specifications provide a suitable progression route for candidates who have a GCSE in Dance, Drama, Music or Expressive Arts. A GCSE qualification at Grade C or better in one or more of the three art forms or in Expressive Arts is highly desirable since these specifications are unsuitable for candidates who have no background in the arts. The specifications provide a valuable qualification for progression to either Higher Education or to the world of work.

1.1 Certification Title

These specifications will be shown on a certificate as:

- OCR Advanced Subsidiary GCE in Performance Studies.
- OCR Advanced GCE in Performance Studies.

1.2 Language

These specifications and associated assessment materials are in English only.

1.3 Overlap with other qualifications

AVCE Overlap

Advanced GCE Performance Studies is concerned with contextual studies and the way in which understanding of repertoire, styles and genres may inform practical skills development. The AVCE in Performing Arts is a complementary qualification that allows candidates to specialise in a single art form or to take a generalist route.

It focuses on practical skills in their vocational and industrial setting and allows candidates to develop supportive skills in performance technology. There is, however, some overlap. The practical work for Unit 2558 could be taught alongside the OCR AVCE Unit 7417: Work for Audition which requires candidates to produce two short pieces from a showcase of work for a professional audition.

Preparation for Unit 2557 and/or Unit 2560 could be taught alongside the OCR AVCE Unit 7411: Historical and Contemporary Contexts. There is **no** overlap with any NVQs or with the Trinity Guildhall examinations in Music, Dance, Drama and Speech offered by Trinity College London and The Guildhall School of Music and Drama or the graded music examinations offered by The Associated Board of the Royal Schools of Music. However early grades in these areas would provide an excellent foundation for Performance Studies.

Overlap with other qualifications

There is some overlap with individual Advanced GCEs in Dance, Drama and Music but Advanced GCE Performance Studies is distinctive in developing an approach to the three art forms which recognises their discrete integrity whilst encouraging the synergies that may develop as they interact.

1.4 Exclusions

Candidates who enter for this AS GCE specification may **not** also enter for any other AS GCE specification with the certification title Performance Studies in the same examination series.

Similarly, candidates who enter for this Advanced GCE specification may **not** also enter for any other Advanced GCE specification with the certification title Performance Studies in the same examination series.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for these specifications is 5330.

1.5 Code of Practice requirements

These specifications will comply in all respects with the 2004 revised Code of Practice.

2 Specification Aims

The aims of these AS GCE and Advanced GCE specifications are to encourage candidates to:

- develop knowledge and understanding of performance texts, genres and practitioners in the performing arts;
- develop skills of analysis in the study of performance texts and genres;
- appreciate unifying and diverse aspects of the performing arts through involvement in performance activities and study of genres;
- develop skills as a performer, understanding of the processes leading to performance, knowledge of performance contexts and the various possible relationships between performer and audience;
- use imagination, creativity and sensitivity in the performing arts together with the ability to work individually and in groups to the requirements of the performance situation.

In addition, the Advanced GCE specification aims to encourage candidates to:

- extend the skills, knowledge and understanding developed in the AS and provide a basis for further study.

2.1 Spiritual, Moral and Cultural Issues

Performance Studies is concerned with qualities of artistic expression and judgement and how different ages and cultures express their values in the shaping of performance. It explores mankind's search for meaning and values and the way in which spiritual, moral and cultural issues may be explored through the performing arts. The role of the performing arts in changing social attitudes has been recognised and candidates will become more aware of the contribution of the arts to achieving greater social inclusion.

2.2 European Dimension

Through the study related to these specifications, candidates should develop their awareness of the European dimension of performing arts. In particular the Contextual Studies units offer the opportunity to study a range of European practitioners.

2.3 Avoidance of Bias

OCR has taken great care in the preparation of these specifications and assessment materials to avoid bias of any kind.

3 Assessment Objectives

These specifications require that candidates demonstrate the following assessment objectives.

AO1 Knowledge and understanding of the three art forms of dance, drama and music, links between these art forms and processes leading to performance in them; performance repertoire; performance genres; performance theory and evaluation of how that theory works in practice.

AO2 Skills in devising performance material and in performing work.

AO3 The ability to use clear and accurate English.

The assessment objectives are weighted as follows:

	AS GCE	A2	Advanced GCE
AO1	48%	48%	48%
AO2	40%	40%	40%
AO3	12%	12%	12%

3.1 Specification Grid

The relationship between the assessment objectives and units of assessment is shown in the specification grid below.


Unit	Level	Percentage of Advanced GCE			
		AO1	AO2	AO3	Total
2556	AS	12	-	3	15
2557	AS	12	-	3	15
2558	AS	-	20	-	20
2559	A2	12	-	3	15
2560	A2	12	-	3	15
2561	A2	-	20	-	20
Total		48	40	12	100

3.2 Quality of Written Communication

The quality of written communication is assessed in Units 2556, 2557, 2559 and 2560.

4 Scheme of Assessment

Candidates take three units, including a coursework unit, for AS GCE, followed by a further three units, including a coursework unit, at A2 if they are seeking an Advanced GCE award.

Throughout this section the symbol  is used in the margin to highlight where Key Skills development opportunities are signposted. For more information on Key Skills coverage please refer to Appendix A.

Unit	Level	Name	Duration	Mode of Assessment	Weighting	
					AS	Advanced GCE
2556	AS	The Language of Performing Arts	-	Coursework	30%	15%
2557	AS	Contextual Studies 1	2 hours	Written Examination	30%	15%
2558	AS	Performance Realisation	21 min max	Visiting Examination	40%	20%
2559	A2	Community Performance Project	-	Coursework	-	15%
2560	A2	Contextual Studies 2	2 hours	Written Examination	-	15%
2561	A2	Student Devised Performance	30 mins max	Visiting Examination	-	20%

Rules of Combination

Candidates must take the following combination of units.

AS GCE Units 2556, 2557 and 2558.

Advanced GCE Units 2556, 2557, 2558, 2559, 2560 and 2561.

Unit Availability

There are two unit sessions each year, in January and June.

The availability of units is shown below:

Unit	Level	Title	Jan 2005	June 2005	Jan 2006	June 2006
2556	AS	The Language of Performing Arts	✓	✓	✓	✓
2557	AS	Contextual Studies 1	✓	✓	✓	✓
2558	AS	Performance Realisation	-	✓	-	✓
2559	A2	Community Performance Project	✓	✓	✓	✓
2560	A2	Contextual Studies 2	✓	✓	✓	✓
2561	A2	Student Devised Performance	-	✓	-	✓

The availability shown will be the same for subsequent years.

NB: The unit 2557 outlined in this edition of the specification will be first examined in June 2005 and the Unit 2560 outlined in this edition will be first examined in June 2006.

Sequence of Units

The normal sequence in which the units could be taken is Units 2556, 2557 and 2558 in the first year of a course of study, leading to an AS GCE award, then Units 2559, 2560 and 2561 in the second year, together leading to the Advanced GCE award. However, units may be taken in other sequences.

Alternatively, candidates may take all units at the end of their AS GCE or Advanced GCE course in a 'linear' fashion, if desired.

Synoptic Assessment

Synoptic assessment tests the candidates' understanding of the connections between the different elements of the subject. It accounts for at least 20% of the total Advanced GCE marks. Units 2559 and 2561 contain synoptic assessment. Unit 2559 builds on the performance skills and approaches developed for Unit 2556 in the new context of community performance and more extensive performance theory. Unit 2561 requires candidates to use the skills and knowledge acquired in the AS to devise a commissioned piece of performance work.

For Advanced GCE, Units 2559 and 2561 should normally be taken at the end of the candidate's course of study, but this is no longer a requirement.

Certification

Candidates may enter for:

- AS GCE certification;
- AS GCE certification, bank the result, and complete the A2 assessment at a later date;
- Advanced GCE certification.

Candidates must enter all six AS and A2 units to qualify for the full Advanced GCE award.

Individual unit results, prior to the certification of the qualification, have a shelf-life limited only by that of the qualification.

Re-sits of Units

The restrictions on re-sitting units have been removed, enabling candidates to re-take units more than once. Upon making an entry for certification, the best attempt will be counted towards the final award. This change applies to all candidates, including those who have already been entered for any units or full qualifications.

Re-sits of AS GCE and Advanced GCE

Candidates may still enter for the full qualification an unlimited number of times.

4.1 Question Papers

4.1.1 AS

AS GCE is the level expected to be reached at the end of the first year of a two year Advanced GCE course.

Unit 2557: Contextual Studies 1



C3.2

The content for Unit 2557 is linked to that for Unit 2558 and study of works should be linked to practical exploration of them. The content for Unit 2557 is developed for Unit 2560. In Unit 2557, candidates study the output of a practitioner as seen in one representative work. The broader contextual issues that grow from this study are addressed in Unit 2560

Candidates will study **two** practitioners, each from a different section as listed below.

For each practitioner, candidates must study **one** work. The choice of work is left to the Centre's discretion but it must demonstrate broad trends in the output of that practitioner. Candidates should be able to comment generally on the relationship between the work studied and the practitioner's output as a whole.

The length of each work studied is not prescribed: candidates will be expected to deal with each work in a similar manner regardless of length.

The works chosen for this unit will form the basis of the practical work in Unit 2558 (Performance Realisation). Candidates will be required to perform an extract from one of the works and it is important that this is borne in mind when choosing works for study.

Unit 2557 (Contextual Studies 1) is assessed through a written paper of two hours' duration. Candidates answer **two questions in total**. The paper has three sections and each question answered must be from a different section. In each section of the paper there will be a choice of question on each practitioner.

Section A

- Christopher Bruce
- Lloyd Newson and DV8

Section B

- Bertolt Brecht
- John Godber

Section C

- George Gershwin (at least four contrasting songs should be studied)
- Steve Reich

Copies of works studied or candidates' notes will not be allowed in the examination room.

The examination questions will test knowledge and understanding of one or more of the following inter-related analytical aspects for each work studied. Each question will address one or more of the following:

- **structure and form** (the manner in which the practitioner organises materials within this work and the various effects this organisation produces)
- **elements of the performing arts** (the way the practitioner exploits these elements, as identified in Unit 2556, in order to produce his/her distinctive style and any naturally occurring links between the art forms)
- **stylistic influences** (the extent to which the material itself or the creative approach to its organisation are developed from the styles of other practitioners or genres or cultures)
- **cultural, historical and social context** (the extent to which the practitioner's place in history, culture and society have influenced his or her approach to the creation, selection and organisation of material)

4.1.2 A2

Unit 2560: Contextual Studies 2



C3.2

Unit 2560 develops the contextual approach to performance studies begun for Unit 2557

The content of Unit 2557 is developed and expanded in Unit 2560 by addressing broader contextual issues and focusing on generic trends rather than individual works.

Candidates will study **one** topic. Within this topic candidates will study the work of **three** practitioners, one based in dance, one in drama and one in music. For each practitioner, candidates must study **three** extracts from separate works (a total of **nine** extracts for the topic). The length of each extract studied is not prescribed but **the total length of the nine extracts must equate to between four and six hours in performance.**

The choice of extracts is left to the Centre's discretion but these extracts must be drawn from contrasting works in order to demonstrate broad trends within the topic. None of these extracts are to be by any practitioner listed in Unit 2557 regardless of whether or not candidates have studied that practitioner. References to AS practitioners will only be credited where they are used in passing reference to elaborate or expand points in light of other works studied.

Unit 2560 (Contextual Studies 2) is assessed through a written paper of two hours' duration. Candidates answer a question on **one** topic. Examination questions will require candidates to consider repertoire in the context of the genre as a whole. Specific questions on the structure of individual pieces will not be set.

Copies of works studied or candidates' notes will not be allowed in the examination room.

Candidates study ONE of the following topics:

Topic 1: Post-Modern approaches to the Performing Arts since 1960

The end of the twentieth century and the start of the twenty-first has led to a re-assessment of the status of the art of the past. Since the Renaissance, European views of artistic techniques, styles and genres have been 'evolutionary' in looking for one style or period to evolve into another. The proliferation of a broad range of artistic styles at the same time has meant that it is increasingly difficult to speak of what is 'mainstream' or to see any obvious direction for future developments.

This has meant that the latest developments in performing arts have used earlier styles and approaches in a creative new way. It is no longer unusual for works to be eclectic and draw on a variety of earlier and contemporary styles. Whilst there are many possible definitions of post-modernism, at its heart lies the notion that styles can be mixed within works and that earlier styles and conventions can be used freely without reference to their original context. The focus of this topic is not on definitions of post-modernism but rather the investigation of how eclecticism and the reinterpretation of the past are features in a range of performing arts works written since the 1960s.

Examples of works should be drawn from across the period and candidates must study a range of extracts drawn from the work of three practitioners, one based in dance, one in drama, one in music.

Centres are free to choose their own practitioners; the following list of suggested practitioners is for guidance.

Suggested practitioners:

- Lea Anderson
- Caryl Churchill
- Philip Glass

Topic 2: Politics and Performance since 1914

This topic requires candidates to consider the relationship between performance and politics in works written since the start of World War I. The connection between the politics and performance may be through content, style or structure but in all cases there will be an *intention* on the part of the practitioner to persuade an audience and to convince them of the need for action. Whilst, therefore, a number of works might be seen as political by audiences, this topic is concerned with performing arts works which seek to challenge the status quo of their time. Works may achieve this through overt protest or implicit critique of one or more aspects of the social order. Whatever political message is embodied in the extracts studied, candidates should focus primarily on stylistic techniques used by practitioners rather than the political issues themselves.

Examples of works should be drawn from across the period and candidates must study a range of extracts drawn from the work of three practitioners, one based in dance, one in drama, one in music.

Centres are free to choose their own practitioners; the following list of suggested practitioners is for guidance.

Suggested practitioners:

- Pina Bausch
- Dario Fo
- Bob Dylan

Topic 3: The Twentieth Century American Musical

The topic examines the emergence of the American Musical in the twentieth century, a bringing together of a variety of strands that set a framework for later works. Candidates should demonstrate knowledge of the roots of the Musical in operetta and musical comedy (vaudeville and burlesque) and in the spectacular works of the *Ziegfeld Follies*. Candidates should be aware of how the genre moved towards establishing credible drama rather than being performances that were merely a succession of unrelated songs, comedy routines and dance numbers.

Candidates should study the way in which the art forms are integrated within the genre and the ways in which choreographer, composer and lyricist work to produce an integrated work. This will include the dramatic importance of the musical score and the importance of stylistic accessibility for the audience. Individual songs need not be analysed in detail but candidates should be aware of the song writing styles employed in the extracts studied. The social, cultural and historical context of twentieth-century America, the rise and importance of jazz and impact of the two world wars in fostering an escapist genre should be studied.

Examples of works should be drawn from across the period and candidates must study a range of extracts drawn from the work of three practitioners, one based in dance, one in drama, one in music.

Centres are free to choose their own practitioners; the following list of suggested practitioners is for guidance.

Suggested practitioners:

- Bob Fosse
- Richard Rogers
- Stephen Sondheim

Breadth and depth of study:

The focus of the questions will be on the area as a whole; specific references to work studied should seek to establish trends, similarities and contrasts. Specific questions concerning issues that apply to only one work will not be set. The examination questions will test knowledge and understanding of one or more of the generic aspects identified below. All six aspects will *not* necessarily be covered in the questions on any one genre in a given question paper.

- development of the style

The chronological framework of the genre; where the practitioners studied fit into this framework and the significance of the works studied in moving the genre forward; major artistic developments in the genre or period)

- **significant stylistic features of the genre**

Commonly accepted features of the style as evidenced by the works studied; given the possible diversity within a genre, candidates should only make overarching claims where these can be justified from the works cited)

- **techniques used by practitioners within the genre**

the manner in which individual practitioners establish their own style within a given genre and the diversity that exists within the chosen genre; candidates need to understand the distinctiveness of individual practitioners within the apparent 'conventions' of a genre; candidates should avoid setting up 'false' contrasts or unfair comparisons; subtle differences in the genre should be addressed as well as more obvious ones)

- **links between the art forms** (the manner in which the arts interact within the genre; links between the art forms as evidenced in particular works, difference of approach between practitioners; issues of discrete art forms and integrated art forms)

- **relationship between works in the genre** (understanding of the significance of the works studied within a genre and the extent to which the practitioners who produced them were dependent on earlier *or* more significant works)

- **cultural, historical and social context** (a broad understanding of how the genre developed in history, culture and society and the relationship between these and the artistic material produced at the time; the potential for the performing arts to challenge society; the extent to which a genre may critique the society which gave rise to it)

4.2 Visiting Examination

4.2.1 AS

Unit 2558: Performance Realisation



WO3.1

Candidates undertake **two** short performances based on the works that they have studied for Unit 2557 (Contextual Studies 1). The performances are not linked and there is **no** requirement for candidates to link the art forms unless they wish to do so.

Each candidate will perform from memory:

- **one** extract (repertoire) from a work set for Unit 2557 (50%)
- **one** original (devised) piece based on techniques studied for a different area in Unit 2557 (50%)

Each performance should be:

- between **three** and **twenty-one** minutes long (depending on numbers of candidates)
- either the work of an individual candidate or a group of up to **seven** candidates.

Candidates must demonstrate a clear understanding of performance skills and of theoretical approaches to interpreting and devising performance material in a given style. Each must be in a different art form.

A Visiting Examiner appointed by OCR will conduct the examination during the examination period usually at the same time as A2 Unit 2561: Student Devised Performance. The examiner will meet the candidates before the performance for a short discussion. The discussion is not assessed. Centres will notify the examiner of the repertoire covered by the cohort of candidates in advance of the examination.

4.2.2 A2

Unit 2561: Student Devised Performance



C3.1a

WO3.1; PS3.3

Candidates work in groups of between **three** and **seven** to create an original piece of performance work that explores techniques and approaches learned during the course. The work is devised from a commission chosen from a set published by OCR in the year of the examination. There is a short discussion with the examiner before the performance to explain the way the piece has been devised and its link with the commission chosen. The discussion is **not** assessed.

The piece should:

- last between 15 and 30 minutes in performance (equivalent to roughly 5 minutes' exposure per candidate)
- be the candidates' original work and *clearly* derived from the commission
- have a clear intention and coherent structure
- be thoroughly and appropriately researched, demonstrating a knowledge of performance theory learned during the course and developing earlier understanding of performance styles
- demonstrate an ability to work in a structured and disciplined way towards performance
- allow each candidate to perform in at least two of the performing arts disciplines of Dance, Drama and Music

This unit contains synoptic assessment: the devised piece must sum up the learning experience of the specification. Candidates must demonstrate ability to devise from a commission, a clear understanding of style, performance skills, ability to make links across the art forms and understanding of theoretical approaches to devising performance material for a given time, situation and audience.

Candidates are asked to provide details of their performance before the examination. This includes: the title (which must be the same as the commission), intention, style and art forms used. Other material will also be required by the examiner: this will be notified in the commissions document when it is published in the year of the examination.

A Visiting Examiner appointed by OCR will conduct the examination during the examination period normally at the same as the AS Unit 2558: Performance Realisation. The examiner will meet the candidates before the performance for a short discussion. The discussion is **not** assessed.

Performance work produced in earlier units may **not** be used in this unit: the original work for Unit 2561 must be produced in response to one of the OCR commissions.

4.3 Coursework

4.3.1 AS

Unit 2556: The Language of Performing Arts



C3.3

WO3.1; LP3.1; LP3.2, LP3.3

This unit contains both practical and written work. The assessment is based solely on the written commentary of the practical work.

This first unit covers the main elements of Dance, Drama and Music and the ways in which they may work together. Candidates develop their technical skills by taking part in preparatory workshops and by subsequently devising and performing **four** short pieces: **one** in each of Dance, Drama and Music and a further piece which makes creative links between the art forms.

In addition to developing technical skills in all three art forms, candidates are introduced to the performance process of IMPROVISING, REHEARSING, PERFORMING as a means of devising performance material.

The practical work

Workshops

At the start of the unit, candidates should take part in a number of practical workshops which should explore practically the elements of each art form (identified below). In these workshops candidates will undertake technical exercises or studies in order to acquire or develop the necessary skills to attempt the four devised pieces.

Pieces

Candidates work in groups to devise four pieces. Candidates should not work individually in this unit: the nature of the work requires them to work in groups of three or more. The four pieces should not each be based on the same thematic content.

Each piece should

- be about **three** minutes in length
- be original work rather than repertoire; it may, however, be inspired by exemplar material
- have an identified purpose and structure

Piece 1 includes these elements of Dance:

MOTIF ACTION RELATIONSHIPS DYNAMICS SPACE

Piece 2 includes these elements of Drama:

DIALOGUE CHARACTERISATION PHYSICALITY PROXEMICS TENSION

Piece 3 includes these elements of Music:

RHYTHM MELODY HARMONY TIMBRE TEXTURE

Piece 4 focuses on the integration of all three art forms

This piece considers links between the elements studied in the other three pieces. This short piece could develop from the type of commission used for Unit 2561: Student Devised Performance.

The Written Commentary

Candidates discuss and evaluate their practical work in a written commentary of between 2000 – 3000 words in total. This should use examples equally from each of the pieces and demonstrate ability to use technical language appropriately.

The commentary should be structured as follows:

Section 1 Improvising

This section should include the following points:

- the way in which the elements of Dance, Drama and Music have been used to create performance.
- examples from each of the four pieces that illustrate the creating and refining of performance material.
- reference to creative links between the three art forms which have emerged during the work.
- links between the structure and purpose of the devised pieces

Section 2 Rehearsing

This section should include the following points:

- methods of rehearsing the performance work
- issues of pacing, timing, balance, transitions, structure
- creative refinements made to pieces in the light of rehearsal

Section 3 Performing

This section should include the following points:

- the intention of each piece and the extent to which that intention was achieved in the performance of each piece
- the performance context for each piece
- performance issues that arose and how they were dealt with
- the reaction of the audience, during and after the performance

The written commentary is marked by the Centre and moderated by an OCR Moderator.

4.3.2 Unit 2559: Community Performance Project



C3.1a, C3.1b, C3.3

WO3.1, WO3.2, WO3.3; LP3.3;
PS3.1, PS3.2, PS3.3

This unit contains both practical and written work. The assessment is based solely on the written commentary of the practical work.

Working in groups, candidates devise and perform **one** piece in a specific performance style which relates to a community-based historical story or situation. The piece should be about 30 minutes long and be performed at a venue elsewhere in the community, **not** in the Centre.

The focus of this unit is on the performance style of the piece, the way it explores its theme, the venue where it is performed and the audience for whom it is performed. The piece must combine at least two of the three art forms and be based on a situation or story (historical or contemporary) specific to a local community.

1 Performance Style and Theory

The focus should be on performance theory and practice in a given situation and with a specific brief. The Centre will determine the performance style of the piece, bearing in mind the venue where it is to be performed. The performance conventions and theoretical dimensions of this style must be understood by the candidates before work commences on the devising of the piece. Examples of performance styles that might be considered include *Commedia del' arte*, *Street Theatre*, *Cabaret*, *Performance Art*, *Pageant*, *Pantomime*, *Melodrama*, *Folk Music and Dance*. TIE projects are **not** a suitable vehicle for the delivery of this unit.

2 The Stimulus for the Piece

Centres should draw on a stimulus based in their own community although a piece drawn from a different community is possible.

Examples include:

- Historical situations or events for example, Coventry during the Blitz
The Miners' Strike in Nottinghamshire
The Battle of Hastings
The murder of Thomas à Beckett

- Legends and Myths for example, Stories from the Mabinogion
Robin Hood
King Arthur at Tintagel
The white horse of Uffington
- Site-specific performances for example, Performance in a local building that explores its development through the ages
Performance in an art gallery to interpret a collection of paintings
- The life and work of a local figure for example, L.S.Lowry
John Bunyan
Joseph Chamberlain
Thomas Telford

3 The Performance Venue

Any available space outside the Centre itself may be used for the performance event. This could involve libraries (especially local studies collections), museums, art galleries, street performances, market squares, parks or any other venue suitable to the style and content of the piece. Candidates should focus on the relationship between the style of the performance, the content of the piece and the possibilities rather than potential limitations of the performance venue. Performances in Senior Citizens' homes are also unlikely to fulfil the requirements of the unit.

The Written Commentary

Assessment of the unit is solely through the written commentary.

Candidates will discuss and evaluate their practical work in a written commentary of 3000 words. The evaluative commentary should include the following points:

- The style of the piece and the key aspects of that style that they chose to use
- The performance issues that grew from the content of the piece
- Researching the content of the piece
- Improvising with performance ideas
- Structuring the piece
- Relationship between the art forms used
- The rehearsal process: refinements and performance issues
- The performance: putting on the final event, the audience's response
- Final evaluation of the group's success in achieving their performance intentions

4.3.3 Assessment and Moderation

All coursework is marked by the teacher and internally standardised by the Centre. Marks are then submitted to OCR by a specified date, after which postal moderation takes place in accordance with OCR procedures. The purpose of moderation is to ensure that the standard for the award of marks in coursework is the same for each Centre, and that each teacher has applied the standards appropriately across the range of candidates within the Centre.

Coursework submissions should be clearly annotated by the Centre to support the marks awarded to the candidates.

The sample of work which is submitted to the Moderator for moderation must show how the marks have been awarded in relation to the marking criteria.

4.3.4 Minimum Coursework Requirements

If a candidate submits no work for a coursework unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for the coursework unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be 0 (zero).

4.3.5 Authentication

As with all coursework, the teacher must verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework mark with confidence.

4.4 Special Arrangements

For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Inter-Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration*. In such cases advice should be sought from OCR as early as possible during the course. Applications for special consideration in coursework units should be accompanied for internal assessment by Coursework Assessment Forms giving the breakdown of marks in each assessment objective.

4.5 Differentiation

In the question papers, differentiation is achieved by setting questions which are designed to assess candidates at their appropriate levels of ability and which are intended to allow all candidates to demonstrate what they know, understand and can do.

In coursework, differentiation is by task and outcome. Candidates undertake assignments that enable them to display positive achievement.

4.6 Awarding of Grades

The AS has a weighting of 50% when used in an Advanced GCE award. An Advanced GCE award is based on the certification of the weighted AS (50%) and A2 (50%) marks.

Both AS GCE and Advanced GCE results are awarded on the scale A - E or U (unclassified).

4.7 Grade Descriptions

Grades are awarded in accordance with the following grade descriptions which indicate the level of attainment characteristic of the given grade at Advanced GCE. They give a general indication of the required learning outcomes at each specified grade. The descriptions should be interpreted in relation to the content outlined in these specifications; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A

Candidates will have excellent knowledge and understanding of a wide range of processes, skills and theories in performance studies. They will show impressive familiarity with performance repertoire, genres and contexts and will demonstrate a high level of application of skills in at least two of the three discrete performing art forms. They will be engaging performers who are able to articulate the wide range of ideas and concepts underlying their work. They will evaluate their own work and the work of practitioners with sustained analysis showing originality, objectivity and sensitivity.

Grade C

Candidates will have a competent understanding of a range of processes, skills and contexts of performance studies. They will demonstrate broad engagement with performance repertoire and write clearly about the genres and performance contexts they have studied. They will be proficient performers in at least two of the three discrete art forms and demonstrate ability to communicate their work to an audience. They will be able to structure their work to good effect and demonstrate an ability to review and analyse it effectively.

Grade E

Candidates will have sufficient understanding of the processes, skills and contexts covered by the specification to discuss the range of repertoire, genres and contexts studied with some guidance. They will be able to perform fluently with a developing sense of style, demonstrating a level of technical refinement in at least one of the performing arts disciplines and some accomplishment in at least one other art form. They will describe the activities they have undertaken and review them with some awareness of the theoretical dimensions of the performance work.

5 Specification Content

Performance Studies is concerned with the following areas:

Performance Repertoire

The work of significant choreographers, composers and playwrights and a range of performance repertoire.

The definition, uses and characteristics of different styles and genres.

Performance Styles and Genres

Theoretical and practical issues in performance styles:

- ways in which intentions are realised in performance work;
- methods of creating performance work in a given style or genre;
- use of conventions and methods of creating performance work for a variety of situations, contexts and audiences;
- relationship between the three art forms of dance, drama and music.

Performance Skills

Performance skills in each of the art forms dance, drama and music.

Performance techniques and the appropriate technical vocabulary to discuss them:

- practical and theoretical knowledge of essential elements of dance;
- practical and theoretical knowledge of essential dramatic skills and conventions;
- practical and theoretical knowledge of essential elements of music.

Performance Processes

Study of various approaches to devising performance. This should include knowledge and understanding of:

- the development of performance ideas;
- stages in the devising of performance work;
- methods of refining work into a coherent structure;
- interaction of the art forms of dance, drama and music;
- rehearsal methods and discipline;
- working to performance deadlines.

6 Further Information and Training for Teachers

To support teachers using these specifications, OCR will make the following materials and services available:

- a full programme of In-Service Training meetings;
- specimen question papers and mark schemes for Units 2557 and 2560;
- teacher support booklet covering all of the Units;
- past question papers and mark schemes after each examination session;
- coursework exemplar materials for Units 2556 and 2559;
- individual feedback to each Centre on the moderation of coursework;
- a training video of exemplar performance material for Units 2558 and 2561;
- a Report of the Examination, compiled by senior examining personnel, after each examination session.
- e – community to share resources and ideas with other teachers of the subject

If you would like further information about these specifications, please contact OCR.

7 Reading List

The following books cited were in print as at May 2004. ISBN numbers are given for identification purposes where possible. No distinction is made here between books aimed at candidates and those more suited to teachers' preparation of material.

* indicates texts which are of use in a number of units

Unit 2556: The Language of Performing Arts

Braun E. *Director and the Stage*. Methuen 1982. ISBN: 0 413 46300 1

* Brook P. *The Empty Space*. Penguin 1990. ISBN: 0 14 013583 9

* Esslin M. *The Field of Drama*. Methuen 1988. ISBN: 0 413 19260 1

Fredman, R & Reade, I. *Essential Guide to Making Theatre*. Hodder & Stoughton 1996.
ISBN: 0 340 65514 3

Frost A. *Improvisation in Drama*. Macmillan 1990. ISBN: 0 333 38821 6

Green B. & Gallaway T. *The Inner Game of Music*. Pan Paperbacks 1987.
ISBN: 0 330 30017 2

Hilton J. *Performance*. Macmillan 1987 ISBN: 0 333 38573 X

Humphrey D. *The Art of Making Dances*. Princeton USA 1992. ISBN: 0 87127 158 3

* Mackey, S. *Practical Theatre - A Post-16 Approach*. Stanley Thornes 1997.
ISBN: 0 7487 2857 0

McFee G. *Understanding Dance*. Routledge 1992. ISBN: 0 415 07810 5

Pisk L. *The Actor and his Body*. Harrup 1975 ISBN: 0 245 52721 4

* Styan, J.L. *The Elements of Drama*. Cambridge University Press 1960.
ISBN: 0 521 09201 9

Unit 2557: Contextual Studies 1 and Unit 2560: Contextual Studies 2

- Arnott. Peter D. *Introduction to the Greek Theatre*. Macmillan Press. ISBN: 0 333 079132
- Benjamin. W. *Understanding Brecht*. Verso Books 2002. ISBN: 1859844189
- Bentley E. (Ed.) *The Theory of the Modern Stage*. Penguin 1992. ISBN: 0 14 017178 9
- Berkoff. S. *The Theatre of Steven Berkoff*. Random House UK 1993. ISBN: 0413673405
- Bloom. H. *Berthold Brecht*. Chelsea House Publications. ISBN: 0791063631
- * Brown J. R. *The Oxford Illustrated History of Theatre*. Oxford University Press 1995.
ISBN: 0 19 212997 X
- * Brindle R. S. *The New Music*. Oxford University Press 1987. ISBN: 019315468 4
- Buckle R. *Diaghilev*. Weidenfeld Nicholson 1993. ISBN: 0 297 81377 3
- Cayou D.K. *Modern Jazz Dance*. Dance Books 1977. ISBN: 0 903102 16 1
- Chalmers. M. *Brecht*. Haus Publishing Ltd 2004. ISBN: 1904341241
- Cohen S.J. *Dance as a Theatre Art*. Princeton USA 1992. ISBN: 0 87127 173 7
- Cohen S.J. *The Modern Dance - 7 Statements of Belief*. Wesleyan University Press, USA 1980. ISBN: 0 8195 6003 0
- Conquer.A. & Pymm. J. *A Student Guide to A2 Performance Studies for the OCR Specification*. Rhinegold Publishing. ISBN: 1904226299
- Cottrell T. *Evolving Theatre - A Layman's Guide to Twentieth Century Theatre*. The Bristol Press 1991. ISBN: 1 85399 148 1
- Gordon J. *Art isn't Easy: The Theatre of Stephen Sondheim*. Da Capo 1992.
ISBN: 0 306 80468 9
- Greenberg. R. *George Gershwin*. Phaidon Press 1998. ISBN: 0714835048
- Hyland.W.G. *George Gershwin*. Greenwood Press 2003. ISBN: 0275981118
- Innes. C. *Modern British Dance. The Twentieth Century Edition*. Cambridge University Press 2002. ISBN: 0521816513
- Innes C.D. *Avant - garde Theatre*. Routledge 1993. ISBN: 0 415 06518 6
- Itzin C. *Stages in the Revolution: Political Theatre in Britain since 1968*. Eyre Methuen 1980
- Johnstone K. *Impro: Improvisation and the Theatre*. Eyre Methuen 1981.
ISBN: 0 413 46430 X
- Jordan S. *Striding Out*. Dance Books 1992. ISBN: 1 85273 032 3

- Kershaw B. *Politics of Performance: Radical Theatre as Cultural Invention*. Routledge 1992.
ISBN: 0 415 05763 9
- Kozinn, A. *The Beatles*. Phaidon Press 1995. ISBN: 0714832030
- Kuhn.T. *Brecht on Art and Politics*. Methuen. ISBN: 0413758907
- Laban R. *Modern Educational Dance*. Northcote House 1988. ISBN: 0 7463 0528 1
- Leon.R. *Gershwin*. Haus Publishing Ltd 2004. ISBN: 1904341233
- Lewis R. *Advice To The Players*. Theatre Communications Grp. New York 1980.
ISBN: 1 55936 003 8
- Marowitz C., Milne T. & Hale O. (Eds.) *New Theatre Voices of the Fifties and Sixties: Selections from Encore Magazine 1956 - 1963*. Eyre Methuen 1981.
ISBN: 0 916622 12 6
- McDonagh, D. *The Rise and Fall and Rise of Modern Dance*. Dance Books 1970, 1990
ISBN: 1 85273 020 X
- Mertens, W. *American Minimal Music*. Kahn Averill 1983. ISBN: 1 871082 00 5
- Moore, A.F. *The Beatles: Sgt. Pepper's Lonely Hearts Club Band*. Cambridge University Press 1997. ISBN: 0521574846
- * Morgan R.P. *Twentieth Century Music*. Norton 1991. ISBN: 0 393 95272 X
- Morrison J. (ed.) *The Vision of Modern Dance*. Princeton Book Co. 1993.
McDonagh D. *The Rise and Fall and Rise of Modern Dance*. Dance Books 1990.
ISBN: 1 85273 020 X
- Probosz, K.S. *Martha Graham*. Prentice Hall 1994. ISBN: 0875185681
- Roose-Evans J. *Experimental Theatre from Stanislavsky to Peter Brook*. Routledge 1989.
ISBN: 0 415 00963 4
- Rosenberg.D. *Fascinating Rhythm: The collaboration of George and Ira Gershwin*. University of Michigan Press 1998. ISBN: 0472084690
- Schwarz, K.R. *Minimalists*. Phaidon Press 1996. ISBN: 071 4833819
- Sierz. A. *In – yer - face Theatre. British Dance today*. Faber and Faber Ltd 2001. ISBN:
05712 00494
- Smart. J. *Twentieth Century British Drama*. Cambridge University Press 2001.
ISBN: 0521 79563X
- Thomson, P. & Sacks, G. *The Cambridge Companion to Brecht*. Cambridge University Press 1994. ISBN: 0 521 42485 2
- Vernon.R. *Gershwin*. Chrysalis Books 2002. ISBN: 1841384704

Wainwright.L. *The Story of British Popular Dance*. International Dance Teachers Association Ltd 1996. ISBN: 0 9003 26352

White.J.J. *Bertolt Brecht's Dramatic Theory*. Boydell & Brewer Ltd. ISBN: 157 1130764

Wilder A. *American Popular Song 1900 - 1950*. Oxford University Press 1972.
ISBN: 0 19 501445 6

Unit 2559: Community Performance Project

Barba E. & Savarcse N. *The Secret Art of the Performer*. Routledge 1991.
ISBN: 0415 05308 0

Huxley, M. & Witts, N. (eds.) *The Twentieth-Century Performance Reader*. Routledge 1996.
ISBN: 0 415 11628 7

Schechner R. *Performance Theory*. Routledge 1988. ISBN: 0 415 90093 X

Schechner.R. *Performance Theory*. Taylor & Francis Ltd 2003. ISBN: 0415314550

Stanislavsky C. *An Actor Prepares*. Methuen 1980. ISBN: 0 413 46190


Tufnell M. & Crickmay C. *The Body Space Image*. Dance Books 1993.
ISBN: 1 85273 041 2

Appendix A

Key Skills

These specifications provide opportunities for the development of the Key Skills of Communication, Working with Others, Improving Own Learning and Performance and Problem Solving.

Through classwork, coursework and preparation for external assessment, candidates may produce evidence for Key Skills at Level 3. However, the extent to which this evidence fulfils the requirements of the QCA Key Skills specifications at this level will be dependent on the style of teaching and learning adopted for each unit. In some cases, the work produced may meet the evidence requirements of the Key Skills specifications at a higher or lower level.

Throughout section 4 the symbol  is used in the margin to highlight where Key Skills development opportunities are signposted. The following abbreviations are used to represent the above Key Skills:

C = Communication

WO = Working with Others

LP = Improving Own Learning and Performance

PS = Problem Solving

These abbreviations are taken from the QCA Key Skills specifications for use in programmes starting from September 2000. References in section 5 and Appendix A, for example **IT3.1**, show the Key Skill (IT), the level (3) and subsection (1).

Centres are encouraged to consider the OCR Key Skills scheme to provide certification of Key Skills for their candidates.

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR website, www.ocr.org.uk

Key Skills Coverage

The following matrix indicates those key skills for which opportunities for at least some coverage of the relevant Key Skills exist.

	Communication	Working with Others	Learning Performance	Problem Solving
Preparation for Unit	Level 3	Level 3	Level 3	Level 3
2556	✓	✓	✓	
2557	✓			
2558		✓		
2559	✓	✓	✓	✓
2560	✓			
2561	✓	✓		✓

Appendix B

Coursework Assessment Criteria

Unit 2556: The Language of Performing Arts

This unit is marked out of 100 as follows:

Knowledge and understanding of dance, drama and music	(40 marks)
Understanding of links between the Performing Arts	(20 marks)
Understanding of performance processes	(20 marks)
Quality of language	(20 marks)

Mark	Knowledge and understanding of dance, drama and music 40 marks
32 - 40	Wide-ranging knowledge of the elements of all three art forms and considerable ability to discuss their usage in the performance work. An outstanding ability to discuss technique and demonstrate how it may be used to create expressive effect.
28 - 31	Very thorough knowledge of elements of all three art forms and ability to discuss their usage in the performance work. A highly competent discussion of the role of technique.
24 - 27	Thorough knowledge of a range of elements of all three art forms and ability to discuss their usage in the performance work. A secure discussion of the role of technique in the practical work.
20 - 23	Modest knowledge of technical elements but only in two art forms <i>or</i> thorough technical knowledge of only one art form.
16 - 19	Some knowledge of technique in one art form or rudimentary knowledge across two or three art forms.
9 - 15	Slight knowledge of some technical elements of the performing arts disciplines.
0 - 8	Limited knowledge of the role of technique in the performing arts.

Mark	Understanding of links between the Performing Arts 20 marks
16 - 20	Assured ability to link elements of dance, drama and music in performance work and comment on their similarities and differences. Completely clear as to how the arts work together in the practical assignments.
14 - 15	Secure ability to link elements of dance, drama and music in performance work and comment on a number of similarities. A strong feeling for how the arts work together in the practical assignments.
12 - 13	Variable ability to link elements of dance, drama and music in performance work. A sense of conviction that does not always spring from aspects of practice; one art form may receive less attention than the other two.
10 - 11	Modest ability to discuss links between the art forms; one art form tends to dominate with the others being considered in a supporting role.
8 - 9	An attempt to make creative links between dance, drama and music which sometimes succeeds, although the reader is left to make many of the connections.
4 - 7	The art forms are treated largely in isolation and any discussion of collaboration appears strained.
0 - 3	Occasional glimpses of the relationship between dance, drama and music.

Mark	Understanding of performance processes 20 marks
16 - 20	A highly perceptive understanding of the different stages of the performance process. An excellent ability to discuss the expressive effect of the practical work.
14 - 15	A perceptive understanding of the performance process and an assured ability to discuss the expressive effect of the practical work.
12 - 13	A secure understanding of the performance process and a sound ability to review the practical work.
10 - 11	A fair understanding of the performance process with some ability to review the stages of the practical work.
8 - 9	Sufficient understanding of the performance process to attempt a review of the practical work.
4 - 7	A largely narrative account of what went on with hardly any reflection on the significance of the process.
0 - 3	An arbitrary selection of points, demonstrating little understanding of the processes leading to performance.

Mark	Quality of language 20 marks
16 - 20	Engaging writing with a developing sense of style. The prose is well-structured and the movement between ideas is clear and fluent. Complex ideas are very well explained. There will be few, if any, errors of grammar, punctuation and spelling.
14 - 15	Fluent writing with an assured sense of style and an ability to move easily from one idea to another. Moderately complex ideas are well explained and errors of spelling, punctuation and grammar are rare.
12 - 13	Generally fluent writing with a sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.
10 - 11	Ideas are expressed clearly if not always fluently. The style is somewhat matter-of-fact and the argument may stray away from the point. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.
8 - 9	Uneven writing which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar are of a standard where they do not obscure the points made but may suggest further refinement is needed.
4 - 7	Writing which is likely to confuse, rather than enlighten, the reader. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weakness in these areas.
0 - 3	Poor use of language to express points with frequent errors of spelling, punctuation and grammar. The writing has little or no sense of direction and its style is likely to undermine its content.

Unit 2559: Community Performance Project

This unit is marked out of 100 as follows:

Knowledge and understanding of performance style and theory	(20 marks)
Evaluation of the success of the performance process	(40 marks)
Evaluation of the success of the performance	(20 marks)
Quality of language	(20 marks)

Mark	Knowledge and understanding of performance style and theory 20 marks
16 - 20	Excellent in-depth knowledge and understanding of the intended style and its relevance to the community stimulus. Significant reference to relevant writings about performance style and theory and the way in which the performers communicate to their audience. There is strong evidence that the work makes detailed links between the discrete art forms.
14 - 15	Wide-ranging knowledge and understanding of the intended style and its relevance to the community stimulus. Frequent reference to relevant writings about performance theory and the way in which the performers relate to their audience. There is evidence that the work makes effective links between the art forms.
12 - 13	Competent understanding of the intended performance style and the framework in which the performance operates. Some reference to writings about performance and ability to place them in the context of discussion. The work makes some links between the art forms.
10 - 11	Sufficient knowledge and understanding of the style to link it to the stimulus chosen although references to writings about performance theory are rare. The work is predominantly in a single art form; references to other art forms appear not to be properly integrated or even tokenistic.
8 - 9	The stimulus appears more important than the performance style and this is viewed entirely from a present day perspective. The work hardly mentions a second art form.
4 - 7	A simplistic discussion of how the stimulus was used but with occasional glimpses of the style of the piece.
0 - 3	A narrative discussion of how the stimulus was used.

Mark	Evaluation of the success of the performance process 40 marks
32 - 40	Excellent ability to review all aspects of the performance process and to focus on the most significant aspects of the work. A clear demonstration of the purpose of the piece and the reasons why certain methods were adopted. Rigorous, in-depth analysis showing originality and objectivity.
28 - 31	Assured ability to review all aspects of the performance process and to focus objectively on their significance. There may be occasional 'glossing over' of some important points but the work demonstrates a perceptive analysis.
24 - 27	Sound ability to review the performance process and to discuss its significance. The work relies occasionally on narrative but there is a clear sense of purpose and a competent analysis of the performance.
20 - 23	Modest ability to review the performance process although there is an over-reliance on narrative and some uncertainty as to which were the most significant aspects. The importance of some aspects is commented upon but evaluation is infrequent and rather subjective.
16 - 19	Some ability to review the performance process but reliant on personal feeling rather than evaluation of the performance intention.
9 - 15	Slight ability to review some aspects of the performance process; a tendency towards the anecdotal with no analysis.
0 - 8	Marginal ability to review some aspects of the performance process but little insight into its significance or effectiveness.

Mark	Evaluation of the success of the performance 20 marks
16 - 20	Excellent ability to review all aspects of the performance and to focus on the most significant aspects of the work. A clear demonstration of the purpose of the piece and the reasons why certain methods were adopted. Rigorous, in-depth analysis showing originality and objectivity.
14 - 15	Assured ability to review all aspects of the performance and to focus objectively on their significance. There may be occasional 'glossing over' of some important points but the work demonstrates a perceptive analysis.
12 - 13	Sound ability to review the performance and to discuss its significance but with some uncertainty as to which were the most significant aspects. The work relies partly on narrative but there is a clear sense of purpose and a competent analysis of the performance.
10 - 11	Modest ability to review the performance although there is an over-reliance on narrative. The significance of some aspects is commented upon but evaluation is infrequent and rather subjective.
8 - 9	Some ability to review the performance but reliant on personal feeling rather than evaluation of the performance intention.
4 - 7	Slight ability to review some aspects of the performance; a tendency towards the anecdotal with no analysis.
0 - 3	Little or no insight into the significance or effectiveness of the performance.

Mark	Quality of Language 20 marks
16 - 20	Engaging writing with a developing sense of style. The prose is well-structured and the movement between ideas is clear and fluent. Complex ideas are very well explained. There will be few, if any, errors of grammar, punctuation and spelling.
14 - 15	Fluent writing with an assured sense of style and an ability to move easily from one idea to another. Moderately complex ideas are well explained and errors of spelling, punctuation and grammar are rare.
12 - 13	Generally fluent writing with a sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.
10 - 11	Ideas are expressed clearly if not always fluently. The style is somewhat matter-of-fact and the argument may stray from the point. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.
8 - 9	Uneven writing which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar are of a standard where they do not obscure the points made but may suggest further refinement is needed.
4 - 7	Writing which is likely to confuse, rather than enlighten, the reader. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weakness in these areas.
0 - 3	Poor use of language to express points with frequent errors of spelling, punctuation and grammar. The writing has little or no sense of direction and its style is likely to undermine its content.

Appendix C

Performance Assessment Criteria

Unit 2558: Performance Realisation

The following criteria are for guidance only and will be subject to change at the Standardisation of Examiners in accordance with the QCA code of Practice.

This unit is marked out of 100 as follows:

- Performance 1 – extract from work set for Unit 2557 (50 marks)
- Performance 2 – devised piece based on techniques studied for Unit 2557 (50 marks)

Performance 1 - extract from work studied in unit 2557 (50%)

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.
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.
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.
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.
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 by the piece is broadly within the candidate's grasp and there are more strengths than weaknesses although the performance itself is uneven.
15 - 19	An awkward, fragmentary or monotonous performance. The candidate's technique is insufficiently developed for the effective realisation of the piece although there is some measure of success in the performance.
10 - 14	A performance which may be marred by lack of technical skills or poor pacing which reveals a flawed understanding of the piece and/or insufficient preparation. The performance has some fluency.

Performance 1, continued

0 - 9	The failings of the performance outweigh its merits, serving only to confuse, irritate or unintentionally amuse an audience. A faltering performance which reveals little preparation.
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Please note that there is a ceiling for performances in which the candidates uses a script or score. They must not receive a mark higher than the top of band 3 (i.e. 34) although they may, of course, receive a lower mark.

Performance 2 - devised piece, inspired by techniques studied for unit 2557 (50%)

Award a single mark for the performance. The descriptors of the level of the performance have been placed alongside those describing the link with the work/practitioner studied. In the possible event of a disparity, mark the content separately to the performance and average the two marks.

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.
35 - 39	An assured and enthusiastic performance of the piece which is fluent, confident and generally succeeds. 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 piece is generally successful in its handling of the techniques; the style studied has been well assimilated. The piece is generally consistent in style.
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.

Performance 2, continued

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 or 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.
15 - 19	An awkward, fragmentary or monotonous performance. The candidate's technique is insufficiently developed for the effective performance of the piece although there is some measure of success in the performance.	The piece itself is inconsistent in its application of style and demonstrates some faint linkage with work studied. There is some coherence.
10 - 14	A performance which may be marred by technical skills or poor pacing which reveals a flawed understanding of the piece and/or insufficient preparation. The performance has some fluency.	The piece is confused. Its failings outweigh its merits, and the misunderstanding of the techniques studied undermines its success.
0 - 9	The failings of the performance outweigh its merits, serving only to confuse, irritate or unintentionally amuse an audience. A faltering performance which reveals little preparation.	A piece which has little to say. It appears unrelated to any repertoire studied.

Unit 2561: Student Devised Performance

The following criteria are for guidance only and will be subject to change at the Standardisation of Examiners in accordance with the QCA code of Practice.

This unit is marked out of 100 as follows:

- Performance Skills (50 marks)
- Devising from a commission
 - link with the commission (25 marks)
 - individual role of candidate (25 marks)

Devising – link with the commission

Award the same mark to all members of the group for their *corporate* ability to produce a piece of performance work from the chosen commission.

21 - 25	A piece that clearly derives from the commission and that demonstrates the research that has been undertaken. The process has integrity and there is a rigorous attempt to interpret the commission with originality whilst clearly working within its confines. This band is reserved for a sophisticated approach to the commission that has been clearly shaped so that there is linkage through exploration of the commission.
18 - 20	A piece that is well related to the commission and is the product of a rigorous process of performance research. The ideas have a level of sophistication that takes the piece beyond the well worn or predictable. The piece develops a new perspective that allows some shaping and working of the material within the confines of the commission. Do not award marks in this band simply for 'animating the story'!
15 - 17	The piece is generally consistent in its usage of the commission but presents existing perspectives rather than new approaches. In many cases this will consist of an 'animation' of elements of the commission or an approach that relies on tried and tested methods. There are occasional aspects that do not fully support the commission but despite slight variation of approach or a little unevenness, the connection between commission and final piece is clear from the performance (including programme notes). Understanding of the link does not depend on having been present at the discussion beforehand.
12 - 14	There are some direct links with the commission although these are located unevenly within the piece. There are points where the audience is clear what is happening and points where they would lose confidence as to the direction of the piece. The general impression is one of wrestling to make ideas and styles fit the commission rather than growing organically from it.

9 - 11	An idea has been taken from the commission, probably early in the group's working process, and this has become a straightjacket. The piece contains ideas that could be shown to link with the commission but an audience would need to have these explained.
5 - 8	The piece makes an attempt to deal with ideas that grow from the commission but it would take a leap of the imagination for an audience to be able to see them. The programme notes may help but there may be an imbalance between these notes and the performance. There are jumps that would confuse or mystify an audience watching the piece without explanation.
0 - 4	There is no clear link with the commission but the group is able to point to some general links. The commission has been used as a hook on which to hang a piece, and it appears to have been disregarded after an initial consideration. It is difficult to see from performance, discussion or programme notes that the commission has been given serious consideration.

Devising – individual contribution

Award each candidate a mark for his/her individual role in the piece.

21 - 25	The role is sophisticated and demonstrates an outstanding level of coherence. There is clear evidence of the use of contrasting dynamics and the ability to sustain a mood or dynamic. A mature, reflective approach shines through which is sensitive to the needs of the ensemble whilst demonstrating a high order of individual ability.
18 - 20	The role is well developed and emerges fully within the ensemble. There is no hint of well-worn or hackneyed approaches but there is evidence of mature and rigorous shaping and refining of material. The role has a pleasing balance between ensemble and individual work. The sophistication of the role may be seen, for example, in the way it 'enables' transitions in the piece or takes a lead in establishing contrast or pacing at key moments. The individual is not content with easy solutions to creating performance.
15 - 17	A well crafted role with a clear intention which has been carefully developed. This role is workable and demonstrates ability to shape material effectively and, for the most part, is able to take the piece forward. There is a general ability to go beyond a clichéd approach.
12 - 14	A role that has some shape and structure but also some unevenness. It is essentially pedestrian with a tendency to spell out detail and this may at times detract from the energy of the piece. This role is likely to work in some ensemble sections but unlikely to take the piece in a new direction on its own. Some aspects of the role appear clichéd. This band could be used for uneven contributions that make an impact at some points but are not developed at other points.

9 - 11	The role has some sense of purpose and structure but the interpretation does not take ideas beyond the formulaic or hackneyed. The shaping of the work inhibits effective contrast, pacing or fluidity. There may be a glimpse of how the candidate could work but this role is likely to reduce the energy of the piece rather than enhance it. This band could also be used for peripheral contributions that make an impact for a few seconds but then disappoint as their impact quickly dissipates.
5 - 8	The extent of the candidate's contribution is of little importance to the piece as a whole and its removal would make little difference to the overall effect. This may be for a number of reasons but includes formulaic work where the candidate believes his/her work to be original but everything is treated in a completely predictable or superficial manner.
0 - 4	The role is generally superficial in its treatment of ideas. There is more evidence of cliché than anything else. There is hardly any consistency to the role and the candidate has produced only lacklustre material. Award this band also for instances where the candidate's role is either peripheral to the piece or adds virtually nothing to it.

Award a mark for application of skills for the quality of the performance. Take account of the candidate's level of skills and also their range. These may include the following (and others, as appropriate)

- fluency
- use of space
- use of body: eye, voice, demeanour, posture and movement
- intensity of the commitment/involvement, contrast, pacing
- balance of skills across two or more art forms
- interaction with the group and contribution to the group dynamics

40 - 50	An excellent performance that demonstrates extensive breadth of technique in two or more art forms. These skills have been honed and refined and the performance rehearsed rigorously. The pacing of the piece demonstrates energy and the performance has a life of its own; there is no hint of faltering. The performer is in control of the direction of the piece at all times but is able to support other performers generously. A captivating performance.
35 - 39	A highly assured performance that demonstrates considerable breadth of technique in two art forms with no hint of tokenism. Technique is highly polished and the performance is clearly shaped with differing levels of emotional intensity. The performer is always aware of the status of his/her role and is able to demonstrate, as required, strong leadership of the ensemble and sensitivity to the other performers.

30 - 34	An assured performance with an appropriate range of contrast and variety. Whilst one art form may appear to be more in evidence than another, the imbalance is only slight. The differing levels of emotional intensity are generally well handled but there is some variation of energy levels and in some moments more impact is necessary. There is sensitivity to the other members of the ensemble.
25 - 29	A competent performance with a good range of appropriate techniques. There is some variation in this, however. For example, the beginnings and endings of scenes may appear slightly awkward, the energy level of the performance may vary, there are occasional awkward moments where the candidate is not completely clear about changing dynamics within the group situation. Some aspects of individual technique may need further practice. Use this band as a ceiling if one art form dominates the second art form.
20 - 24	A proficient but pedestrian performance. The performer is a passenger in the ensemble situation and displays little ability to take the performance forward. In some pieces there may be energy which is misplaced or unfocused. Technique may require further, detailed practice in spite of overall fluency. Use this band as a ceiling if attempts at working in a second art form are clearly restricted or tokenistic or if the overall contribution is confined to a very small proportion of the piece.
15 - 19	A performance that is generally fluent but which demonstrates a noticeable lack of refinement or rehearsal, or which is simply mundane. The dynamic of the performance may be of a low level and the candidate brings little energy to the performance. Award marks in this band for reluctant performers or work which is limited in its impact on the performance.
10 - 14	A performance on the fringes of fluency with a possibility that the piece may break down. There is some mastery of skills but little to suggest that they have been rehearsed or refined systematically in preparation for the examination.
0 - 9	A rough and ready performance which may be typified in a number of different ways. It may be lacking in contrast, faltering in nature, demonstrate poor use of technique or general unpreparedness for the demands of performance.