

## **GCE Performance Studies**

OCR Advanced Subsidiary GCE in Performance Studies H148

OCR Advanced GCE in Performance Studies H548

version 3– September 2013  
**specification**

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Vertical black lines indicate a significant change to the previous printed version.

# 1 About these Qualifications

This booklet contains OCR's Advanced Subsidiary GCE and Advanced GCE specifications in Performance Studies for teaching from September 2013.

*These specifications aim to establish an approach to Performance Studies (performing arts) that is multidisciplinary and develops qualities of imagination, sensitivity, and artistic knowledge and understanding. Candidates acquire skills and 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.*

## 1.1 The Two-Unit AS

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The Advanced Subsidiary GCE is both a 'stand-alone' qualification and also the first half of the corresponding Advanced GCE. The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study (both in terms of teaching time and content) of the corresponding two-year Advanced GCE course, ie between GCSE and Advanced GCE.

From September 2013 the AS GCE is made up of **two** mandatory units: Unit G401: *Creating Performance*, which is an internally assessed coursework unit, and Unit G402: *Performance Contexts 1*, which is externally assessed. These two units form 50% of the corresponding four-unit Advanced GCE.

## 1.2 The Four-Unit Advanced GCE

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From September 2013 the Advanced GCE is made up of **two** mandatory units at AS and **two** further units at A2: Unit G403: *Performance Contexts 2*, which is an externally assessed unit, and Unit G404: *Performance Project*, an externally assessed practical unit.

## 1.3 Qualification Titles and Levels

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These qualifications are shown on a certificate as:

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

Both qualifications are Level 3 in the National Qualifications Framework (NQF).

## 1.4 Aims

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The aims of these specifications are 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 performance contexts, 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.

## 1.5 Prior Learning/Attainment

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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, or aptitude for, the arts. The specifications provide a valuable qualification for progression to either Higher Education or the world of work.

# 2 Summary of Content

## 2.1 AS Units

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### Unit G401: *Creating Performance*

This coursework unit contains the following four elements of practical and written work:

- skills-based workshops in individual art forms;
- a short piece in each individual art form (dance, drama, music);
- a longer piece that combines elements of all three art forms, and has a community focus;
- a written commentary on the practical work as a whole (excluding the skills workshops).

### Unit G402: *Performance Contexts 1*

Candidates study **two** practitioners, each from a different section as listed below. For each practitioner candidates study only **one** piece of work.

#### **Section A**

- Matthew Bourne
- Shobana Jeyasingh
- Lloyd Newson

#### **Section B**

- Caryl Churchill
- Athol Fugard
- John Godber

#### **Section C**

- John Adams
  - The Beatles (at least four contrasting **songs** should be studied)
  - George Gershwin (at least four contrasting **songs** should be studied)
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## 2.2 A2 Units

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### Unit G403: *Performance Contexts 2*

Candidates study a number of extracts of works to support their study of **one** of the following topics:

- Post-modern approaches to the Performing Arts since 1960;
- Politics and Performance since 1914;
- The Twentieth-Century American Musical;
- Approaches to Performance in the Far East.

### Unit G404: *Performance Project*

Candidates undertake **two** performance assessments. These consist of:

- a performance realisation of **one** of the works from the repertoire they have studied for either Performance Contexts 1 or 2. This may be in a single art form or a combination of art forms (10%);
- a student-devised performance produced in response to a commission chosen from a selection set by OCR (25%).

The work will be assessed by a visiting examiner, who will visit the centre between 1<sup>st</sup> April and 30<sup>th</sup> June in the year of the examination.

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# 3 Unit Content

## 3.1 AS Unit G401: *Creating Performance*

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This unit contains both practical and written work. Assessment is based on **both** the written commentary and the practical work.

Candidates undertake the following practical work:

- skills-based workshops in individual art forms (not assessed);
- devising and performing a short piece in each individual art form (dance, drama, music);
- devising and performing a longer piece that combines elements of all three art forms and has a community focus.

The assessment is based on two elements:

1. a written commentary on the practical work as a whole (excluding the skills-based workshops);
2. the performance of the community piece.

### Unit content

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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 in dance, drama and music and in devising a longer piece that makes creative links between the art forms. They are also introduced to the performance process of **improvising, rehearsing and performing** as a means of creating their own performance material.



## Workshops

The first part of the unit introduces candidates to a range of technical vocabulary with which they should become thoroughly familiar. Some of this vocabulary relates to performance skills and is generic across the art forms. Other terms refer to specific elements of one or more art form(s) and candidates are encouraged to see overlap where appropriate.

Candidates take part in a number of practical workshops that explore these elements practically. This is so they will acquire or develop the necessary skills to attempt the three devised pieces and to understand the technical vocabulary.

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### Elements of dance

MOTIF ACTION RELATIONSHIPS DYNAMICS SPACE

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### Elements of drama

DIALOGUE CHARACTERISATION PHYSICALITY PROXEMICS TENSION

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### Elements of music

RHYTHM MELODY HARMONY TIMBRE TEXTURE

## Three short pieces in individual art forms

Candidates work in groups to devise **three** short pieces (one in each art form) that make full use of the skills learned in the practical workshops. Candidates must work in groups of between **two** and **six**. The three pieces should **not** each be based on the same thematic content (eg war, relationships), but should be treated as short technical pieces intended to extend candidates' skills in the individual art forms.

Each piece should:

- be in a discreet art form;
- be about **three** minutes in length;
- be original work which may be inspired by exemplar repertoire;
- have an identified purpose and structure.

In devising the three pieces, candidates should become familiar with the **performance process** of improvising, rehearsing, performing. This is to encourage candidates to adopt a systematic approach to their practical work and also to ensure that each stage of the process is allocated sufficient time, particularly for rehearsing and performance preparation.

## The community piece

The fourth piece is of greater length and complexity. It focuses on the integration of all three art forms and will have a community focus.

This piece considers links between the elements studied in the other three pieces. Working in groups of between **two** and **six**, candidates devise and perform a piece in a specific performance style that relates to a community-based stimulus. The piece should allow each candidate five minutes' exposure, the total playing time therefore being between 10 and 30 minutes depending on numbers in the group. The piece may be performed at a venue elsewhere in the community, although primary schools and residential homes are specifically excluded, as is Theatre in Education (TIE) as an approach.

The piece must combine elements of all **three art forms** and be based on a situation specific to a local community. The focus of this piece is on the intention of the piece, the way it explores its theme, the venue where it is performed and the audience for whom it is performed. In the written commentary, candidates should state the intention of the piece and evaluate to what extent the piece in performance has fulfilled this intent. The work of relevant practitioners should inform the devising and candidates need to discuss this understanding.

Work on the community piece should also follow the **performance process** of improvising, rehearsing, performing.

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## Performance skills

It is vital that candidates develop performance skills in all of the four pieces but they will **only** be assessed on their performance skills in the community piece.

Performance skills include, but are not limited to:

- control of pace and pulse;
- dynamics;
- bodily control, eg alignment, fluency, movement memory, face and body language;
- focus, precision of ensemble;
- diction, articulation, projection, muscle tension, tone, intonation.

Candidates should discuss these in their written commentaries as they apply to **all four pieces**.

## 3.2 AS Unit G402: *Performance Contexts 1*

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Candidates study **two** practitioners, each from a different section as listed in the table 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 need to 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 are expected to deal with each work in a similar manner regardless of length.

This unit 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

- Matthew Bourne
- Shobana Jeyasingh
- Lloyd Newson

### Section B

- Caryl Churchill
- Athol Fugard
- John Godber

### Section C

- John Adams
  - The Beatles (at least four contrasting **songs** should be studied)
  - George Gershwin (at least four contrasting **songs** should be studied)
- 

**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 interrelated 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 G401, in order to produce his or her distinctive style and any naturally occurring links between the art forms;
- **performance techniques** – approaches that might be taken by performers undertaking a performance of the work, specific skills required to perform in works of this style or interpretative perspectives possible in the realisation of the work;
- **stylistic influences** – the extent to which the material itself or the creative approach to its organisation are developed from the styles of other practitioners, genres or cultures;
- **cultural, historical and social context** – the extent to which the practitioner's place in history, culture and society has influenced his or her approach to the creation, selection and organisation of material.

### 3.3 A2 Unit G403: *Performance Contexts 2*

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Unit G403 develops the contextual approach to Performance Studies begun in Unit G402. The content of Unit G402 is developed and expanded in this unit by addressing broader contextual issues and focusing on generic trends rather than individual works.

Candidates study **one** topic.

#### Topics 1, 2 and 3

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Candidates study nine extracts (three in dance, three in drama and three in music). Each extract may be by a different practitioner. 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.

#### Topic 4

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Examples of works should be drawn from across the identified geographical area of South-East Asia. Candidates must study a range of extracts drawn from work produced in **three** countries; the work of each country should embrace all of the performing arts.

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. Candidates will be required to identify in their answer booklets which practitioners they have studied for Unit G402; these practitioners should not feature significantly in their answers on this paper.

This unit 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.

## 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 have led to a reassessment of the status of the art of the past. Since the Renaissance, European views of artistic techniques, styles and genres have been 'evolutionary', 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. While 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 nine extracts, three in dance, three in drama and three in music. These extracts should be drawn from the work of at least three practitioners, at least one based in dance, at least one in drama, at least one in music. Each extract may, therefore, be by a different practitioner.

### 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. While, therefore, a number of works might be seen as political by audiences, this topic is concerned with performing-arts' works that 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 nine extracts, three in dance, three in drama and three in music. These extracts should be drawn from the work of at least three practitioners, at least one based in dance, at least one in drama, at least one in music. Each extract may, therefore, be by a different practitioner.

### Topic 3: The Twentieth-Century American Musical

This 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 nine extracts, three in dance, three in drama and three in music. These extracts should be drawn from the work of at least three practitioners, at least one based in dance, at least one in drama, at least one in music. Each extract may, therefore, be by a different practitioner.

### Topic 4: Approaches to Performance in the Far East

The aim of this topic is to allow a broad study of non-Western approaches to performance. It will include elements of Kabuki, Noh Plays, Javanese Puppet Theatre, and the drama of specific countries such as Japan, Singapore and Malaysia. Some of these genres are highly disciplined and text-based; others exist primarily through detailed performance conventions or oral tradition. Each is culturally distinct, yet shares a common geographic provenance. This topic covers performance styles originating in the following countries: Borneo, Brunei, Burma (Myanmar), Cambodia, China (embracing Hong Kong and Taiwan), Indonesia, Japan, Korea, Laos, Malaysia, Singapore, Thailand, The Philippines, Vietnam.

The purpose of the topic is to allow candidates to explore three contrasting areas of investigation, which must include a thorough study of each art form for each area. Questions will require candidates to demonstrate a thorough understanding of how the art forms work in each genre and points of similarity and contrast between the genres studied. Most importantly, all of this should be discussed in the context of the arts in South-East Asia and the Far East.

Examples of works should be drawn from across the geographical area identified above and candidates must study a range of extracts drawn from work produced in **three** countries; the work of each country should embrace all of the performing arts.

## 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 aspects will not necessarily be covered in the questions on any one genre in a given question paper.

In addition to the five areas identified below, **all** questions will require candidates to make creative 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; differences of approach between practitioners; issues of discrete art forms and integrated art forms).

- **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** – 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** – 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;
- **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.

This is a **synoptic unit** and draws on a holistic understanding of practitioners, contexts, stylistic conventions and approaches learned during the course of study.



## 3.4 A2 Unit G404: *Performance Project*

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In this unit, candidates are required to undertake **two** performance assessments. See Appendix B3 for further assessment details.

These consist of:

- a performance realisation of **one** of the works from the repertoire they have studied for either Performance Contexts 1 or 2. This may be in a single art form or a combination of art forms (10%);
- a student-devised performance produced in response to a commission chosen from a selection set by OCR (25%).

The work will be assessed by a visiting examiner, who will visit the centre between 1<sup>st</sup> April and 30<sup>th</sup> June in the year of the examination.

### 1. Performance realisation

Each candidate performs from memory **one** extract from the repertoire he or she has studied for either Performance Contexts 1 or 2. The performance may be either the work of an individual candidate or of a group of up to **six** candidates. The performance should last between **three** and **eighteen** minutes as each candidate should have the equivalent of three minutes' exposure.

### 2. Student-devised performance

Candidates work in groups of between **three** and **six** 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. **The nature and number of the commissions may change from year to year.**

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 but is intended to enable the examiner to become familiar with the piece in order to mark the commission when watching the performance. It is also designed to enable the examiner to understand the individual roles that have been created for the piece. In addition to this, centres are invited (but not required) to submit notes on the contribution of individual candidates.

The piece should:

- last between 15 and 30 minutes in performance (equivalent to 5 minutes' exposure per candidate);
- be the candidates' original work and clearly derived from the commission;
- have a clear intention, coherent structure and consistent style;
- 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 **two** or **three** of the disciplines of dance, drama and music.

This unit contains a **synoptic assessment**: the devised piece must sum up the learning experience of the specification and draw on a holistic understanding of practitioners, contexts, stylistic conventions and approaches learned during the course of study.

Candidates must demonstrate:

- the ability to devise from a commission;
- a clear understanding of style;
- performance skills;
- ability to make links across the art forms;
- 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;
- research undertaken.

Other material will also be required by the examiner. This will be notified in the commission's document when it is published in the autumn prior to the year of examination.

A visiting examiner appointed by OCR will conduct the examination during the examination period. 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. Performance work produced in earlier units may **not** be used in this unit; the original work for Unit G404 must be produced in response to one of the OCR commissions.

Centres will be required to submit a chaptered DVD recording of the performances to OCR. At the beginning of each performance, each candidate should state his or her name and candidate number. Performances must be planned so that candidates are visible to the camera or identifiable during the performance.

# 4 Schemes of Assessment

## 4.1 AS GCE Scheme of Assessment

### AS GCE Performance Studies (H148)

#### AS Unit G401: *Creating Performance*

70% of the total AS GCE marks  
Coursework  
70 marks

This coursework unit has **two** sections

**Section A:** Candidates are required to discuss all **four** practical pieces in a written commentary of approximately 3000 words in total. Candidates should use examples equally from each of the pieces and demonstrate ability to use technical language appropriately.

**Section B:** Candidates are assessed on the quality of their performance in the community piece. Assessment focuses on the following aspects of their performance:

- the quality of the devised piece as a whole;
- performance skills in dance, drama and music.

**Assessment criteria:** Please refer to Appendices B1 and B2 at the back of this specification for more detailed information.

#### AS Unit G402: *Performance Contexts 1*

30% of the total AS GCE marks  
2h written paper  
60 marks

This question paper has **three** sections.

Candidates are required to answer **two** questions, each from a different section of the question paper.

Each section contains a choice of question on the practitioners outlined in the unit content for Performance Contexts 1.

## 4.2 Advanced GCE Scheme of Assessment

### Advanced GCE Performance Studies (H548)

AS units as above, Unit G401 being 35% of the total Advanced GCE marks and Unit G402 being 15% of the Advanced GCE marks.

#### A2 Unit G403: *Performance Contexts 2*

15% of the total Advanced GCE marks  
2h written paper  
45 marks

Candidates are required to answer a question on **one** topic.

Candidates are required to consider repertoire in the context of the genre as a whole.

Specific questions on the structure of individual pieces will not be set.

Candidates answer **one** question.

This unit is synoptic.

#### A2 Unit G404: *Performance Project*

35% of the total Advanced GCE marks  
Performance  
70 marks

Candidates are required to undertake **two** performance assessments.

- a performance realisation of **one** of the works from which they have studied an extract for either Performance Contexts 1 or 2. This may be in a single art form or a combination of art forms;
- a student-devised performance produced in response to a commission chosen from a selection set by OCR.

This unit is synoptic.

**Assessment Criteria:** Please refer to Appendix B3 at the back of this specification for more detailed information.

## 4.3 Unit Order

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The normal order in which the unit assessments could be taken is AS Units G401 and G402 in the first year of study, leading to an AS GCE award, then A2 Units G403 and G404 leading to the Advanced GCE award. However, the unit assessments may be taken in any order, subject to unit availability in each series.

Alternatively, candidates may take a valid combination of unit assessments at the end of their AS GCE or Advanced GCE course in a 'linear' fashion.

## 4.4 Unit Options (at AS/A2)

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There are no optional units in the AS GCE specification; for AS GCE Performance Studies, candidates must take AS Units G401 and G402.

There are also no optional units in the Advanced GCE specification; for Advanced GCE Performance Studies, candidates take AS Units G401 and G402, *and* A2 Units G403 and G404.

## 4.5 Synoptic Assessment (A Level GCE)

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Synoptic assessment is included wholly in A2 Units G403 and G404.

Synoptic assessment tests the candidates' understanding of the connections between different elements of the subject. Each of the A2 units – G403: *Performance Contexts 2* and G404: *Performance Project* – fulfils this requirement.

## 4.6 Assessment Availability

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There is **one** examination series each year in June.

From 2014, both AS units and A2 units will be assessed in June only.

## 4.7 Assessment Objectives

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Candidates are expected to demonstrate the following (in the context of the content described):

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- **AO1 Demonstrate Knowledge and Understanding** Show 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 theory works in practice.
- **AO2 Skills in devising performance material and in performing work**
- **AO3 The ability to use clear and accurate English**

### AO weightings in AS GCE

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Unit	% of AS GCE			Total
	AO1	AO2	AO3	
AS Unit G401: <i>Creating Performance</i>	32	30	8	70%
AS Unit G402: <i>Performance Contexts 1</i>	24	0	6	30%
	56%	30%	14%	100%

### AO weightings in Advanced GCE

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Unit	% of Advanced GCE			Total
	AO1	AO2	AO3	
AS Unit G401: <i>Creating Performance</i>	16	15	4	35%
AS Unit G402: <i>Performance Contexts 1</i>	12	0	3	15%
A2 Unit G403: <i>Performance Contexts 2</i>	12	0	3	15%
A2 Unit G404: <i>Performance Project</i>	0	35	0	35%
	40%	50%	10%	100%

## 4.8 Quality of Written Communication

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*Quality of Written Communication* is assessed in Units 1, 2 and 3 and credit may be restricted if communication is unclear.

Candidates will:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to the purpose and to complex subject matter;
- organise information clearly and coherently, using specialist vocabulary when appropriate.

In this specification, *Quality of Written communication* is assessed wholly through assessment objective three (AO3). Further details of what is expected in this area may be found in the *Guide for Teachers*, available from OCR.

# 5 Technical Information

## 5.1 Making Unit Entries

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Please note that centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework.

**It is essential** that estimated entries are made for Unit G404: *Performance Project*, in order for OCR to supply the Examination Commissions and allocate a visiting examiner.

**It is essential** that unit entry codes (the four-figure alpha-numeric codes given in brackets at the end of the unit title) are quoted in all correspondence with OCR. See Sections 4.1 and 4.2 for these unit entry codes.

## 5.2 Making Qualification Entries

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Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for:

- AS GCE certification (entry code H148).
- Advanced GCE certification (entry code H548).

A candidate who has completed all the units required for the qualification, and who did not request certification at the time of entry, may enter for certification either in the same examination series (within a specified period after publication of results) or in a later series.

AS GCE certification is available from June 2014.  
Advanced GCE certification is available from June 2014.



## 5.3 Grading

All GCE units are awarded a-e. The Advanced Subsidiary GCE is awarded on the scale A-E. The Advanced GCE is awarded on the scale A-E with access to an A\*. To be awarded an A\*, candidates will need to achieve a grade A on their full A level qualification and an A\* on the aggregate of their A2 units. Grades are reported on certificates. Results for candidates who fail to achieve the minimum grade (E or e) will be recorded as *unclassified* (U or u) and this is **not** certificated.

A Uniform Mark Scale (UMS) enables comparison of candidates' performance across units and across series and enables candidates' scores to be put on a common scale for aggregation purposes. The two-unit AS GCE has a total of 200 *uniform* marks and the four-unit Advanced GCE has a total of 400 *uniform* marks.

OCR converts each raw mark for each unit to a uniform mark. The maximum *uniform* mark for any unit depends on that unit's weighting in the specification. In these Performance Studies specifications, the four units of the Advanced GCE specification have UMS weightings of 35%/15%/15%/35% (and the two units of the AS GCE specification have UMS weightings of 70%/30%). The UMS totals are 140/60/60/140 respectively. Each unit's *raw* mark grade boundary equates to the *uniform* mark boundary at the same grade. Intermediate marks are converted on a pro-rata basis.

*Uniform* marks correspond to *unit* grades as follows:

(Advanced GCE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade					u
		a	b	c	d	e	
35%	140	140–112	111–98	97–84	83–70	69–56	55–0
15%	60	60–48	47–42	41–36	35–30	29–24	23–0

OCR adds together the unit *uniform* marks and compares these to pre-set boundaries (see the table below) to arrive at *qualification* grades.

Total uniform marks correspond to qualification grades.

Qualification	Qualification Grade					U
	A	B	C	D	E	
AS GCE	200–160	159–140	139–120	119–100	99–80	79–0
Advanced GCE	400–320	319–280	279–240	239–200	199–160	159–0

Candidates achieving at least 320 UMS marks in their Advanced GCE (ie grade A) and who also gain at least 180 UMS in their two A2 units will receive an A\* grade.

## 5.4 Result Enquiries and Appeals

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Under certain circumstances, a centre may wish to query the grade available to one or more candidates or to submit an appeal against an outcome of such an enquiry. Enquiries about unit results must be made immediately following the series in which the relevant unit was taken.

For procedures relating to enquiries on results and appeals, centres should consult the *Administration Guide for General Qualifications* and the document *Enquiries about Results and Appeals – Information and Guidance for Centres* produced by the Joint Council. Copies of the most recent editions of these papers can be obtained from OCR.

## 5.5 Shelf-life of Units

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

## 5.6 Unit and Qualification Re-sits

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There is no restriction on the number of times a candidate may re-sit each unit before entering for certification for an AS GCE or Advanced GCE.

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

## 5.7 Guided Learning Hours

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AS GCE Performance Studies requires **180** guided learning hours in total.  
Advanced GCE Performance Studies requires **360** guided learning hours in total.

## 5.8 Code of Practice/Subject Criteria/Common Criteria Requirements

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These specifications comply in all respects with the revised *GCSE, GCE, GNVQ and AEA Code of Practice* as available on the QCA website. Currently there are no subject criteria for GCE Performance Studies.

## 5.9 Arrangements for Candidates with Particular Requirements

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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 *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council. In such cases, advice should be sought from OCR as early as possible during the course.

## 5.10 Prohibited Qualifications and Classification Code

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Candidates who enter for the OCR GCE specifications may not also enter for any other 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 Achievement and Attainment Tables.

The classification code for these specifications is 5330.

## 5.11 Coursework Administration/Regulations

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### Supervision and Authentication

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As with all coursework, teachers must be able to 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 marks with confidence.

### Submitting marks to OCR

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Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted to OCR either via Interchange on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending it to their allocated moderator).

The deadline for the receipt of coursework marks is:  
15 May for the June session.

The awarding body requires centres to obtain a signed declaration from each candidate that authenticates the coursework they produce as their own. For regulations governing coursework, centres should consult the *Administration Guide for General Qualifications*. Further copies of the coursework administration documents are available on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)).

## Standardisation and Moderation

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All internally assessed coursework is marked by the teacher and internally standardised by the centre. Marks must be submitted to OCR by the agreed 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 internally assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

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

## Minimum Coursework Required

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If a candidate submits no work for a 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 that unit, then the work should be assessed according to the criteria and marking instructions, and the appropriate mark awarded, which may be zero.

# 6 Other Specification Issues

## 6.1 Overlap with other Qualifications

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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 GCE 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 **no** overlap with any NVQs or with the graded examinations offered by the various specialist examination boards such as The Associated Board of the Royal Schools of Music or Trinity Guildhall Music Examinations.

## 6.2 Progression from these Qualifications

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Throughout the course of study, candidates are encouraged to develop practical skills in dance, drama and music together with an understanding of styles and genres and a critical awareness of the context in which the performing arts operate.

The specifications, therefore, provide a suitable foundation for the study of Performance Studies or related courses in higher education. Equally they are also suitable for candidates intending to pursue further study as part of a course of general education.

## 6.3 Key Skills Mapping

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These specifications provide opportunities for the development of the Key Skills of *Communication*, *Application of Number*, *Information Technology*, *Working with Others*, *Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills' criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities *may* exist for at least some coverage of the various Key Skills' criteria at Levels 2 and/or 3 for each unit.

Unit	C				AoN			IT			WwO			IOLP			PS		
	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3
G401	✓	✓	✓	✓				✓			✓	✓	✓	✓	✓	✓	✓	✓	✓
G402	✓		✓	✓				✓			✓	✓	✓						
G403	✓		✓	✓				✓			✓	✓	✓						
G404	✓	✓	✓	✓				✓			✓	✓	✓	✓	✓	✓	✓	✓	✓

## 6.4 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

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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.

## 6.5 Sustainable Development, Health and Safety Considerations and European Developments

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These specifications support these Health and Safety considerations and European developments, consistent with current EU agreements, in the following topics:

- *Unit G401: Creating Performance Piece 4 (The Community Piece);*
- *Unit G404: Performance Project.*

However, there are no sustainable development issues in these specifications.

## 6.6 Avoidance of Bias

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

## 6.7 Language

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These specifications and associated assessment materials are in English only.

## 6.8 Disability Discrimination Act Information Relating to these Specifications

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AS/A levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in *Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council (refer to Section 5.9 of this specification).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in the future.

# Appendix A: Performance Descriptions

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.



# AS performance descriptions for performance studies

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
Assessment Objectives	Candidates should demonstrate 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.	Candidates should demonstrate skills in devising performance material and in performing work.	Candidates should demonstrate the ability to use clear and accurate English.
AS A/B boundary Performance Descriptions	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate through subject knowledge and comprehensive insight into a range of repertoire and styles</li> <li><b>b</b> comment perceptively on performances and performance processes.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate a technically accomplished and clearly shaped performance</li> <li><b>b</b> demonstrate ability to communicate with enthusiasm and commitment to an audience</li> <li><b>c</b> devise material demonstrating assimilation and interpretation of stylistic techniques.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate fluent and authoritative writing skills with a consistent sense of style</li> <li><b>b</b> demonstrate a secure command of specialist vocabulary.</li> </ul>
AS E/U boundary Performance Descriptions	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate basic subject knowledge and understanding adequate to discuss and describe a range of repertoire and styles</li> <li><b>b</b> review performances and outline the processes leading to them.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate technical skill sufficient to perform a piece of repertoire from memory</li> <li><b>b</b> demonstrate a basic ability to communicate with the audience</li> <li><b>c</b> devise material which reflects general stylistic trends.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate writing skills adequate to communicate their understanding of performance and repertoire</li> <li><b>b</b> use clear and simple language with appropriate and correctly spelt technical terms and vocabulary.</li> </ul>

## A2 performance descriptions for performance studies

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
Assessment Objectives	Candidates should demonstrate 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.	Candidates should demonstrate skills in devising performance material and in performing work.	Candidates should demonstrate the ability to use clear and accurate English.
A2 A/B boundary Performance Descriptions	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate in-depth subject knowledge and authoritative analytical understanding of a range of repertoire, genres and styles</li> <li><b>b</b> reflect on performances and performance processes and carry out perceptive evaluation of their effectiveness.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate a technically accomplished and clearly-shaped performance which interprets the commission with a consistent intention and approach</li> <li><b>b</b> demonstrate ability to communicate with the audience through devising sophisticated and mature roles and the sensitive manipulation of group dynamics</li> <li><b>c</b> assimilate and synthesize stylistic techniques and take a key role in enabling transitions within the devised material.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate fluent and authoritative writing with a consistent sense of style and an ability to move convincingly from one idea to another</li> <li><b>b</b> demonstrate a secure command of an extensive range of specialist vocabulary.</li> </ul>
A2 E/U boundary Performance Descriptions	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate subject knowledge and understanding adequate to analyse and discuss a range of repertoire, genres and styles</li> <li><b>b</b> review performances and analyse the processes leading to them.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate ability to achieve a technically proficient performance which has discernible links with the commission</li> <li><b>b</b> demonstrate ability to communicate with the audience through the devising of a role that is dependent on other members of the group</li> <li><b>c</b> demonstrate ability to interpret stylistic techniques within the devised material.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li><b>a</b> demonstrate writing skills adequate to define and articulate their understanding of performance and repertoire</li> <li><b>b</b> use clear and well constructed language with appropriate and correctly spelt technical terms and vocabulary.</li> </ul>

# Appendix B1: Coursework Assessment Guidance for AS Unit G401: *Creating Performance*

## Assessment

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Assessment is based on two aspects of the work:

- the written commentary covering the practical work as a whole;
- the creation and performance of the community piece.

Both are teacher assessed and externally moderated by OCR.

1. The **written commentary** is marked out of 40 under these three assessment criteria:

- knowledge and understanding of aspects and applications of the performing arts;
- understanding and evaluation of process and performance;
- quality of language.

2. **Practical skills** are assessed in the community piece and marked out of 30 under these two assessment criteria:

- devising of the community performance project;
- performance skills in dance, drama and music.

## 1. Written commentary

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This will contain a discussion of all **four** practical pieces in a written commentary of approximately 3000 words in total. This should use examples from each of the pieces equally and demonstrate ability to use technical language appropriately.

The commentary as a whole will be structured in **two** sections:

- Section 1 discusses the three short pieces;
- Section 2 discusses the community piece.

### **Section 1 – Discussion of the three short pieces in individual art forms**

This section follows the structure of the performance process: improvising, rehearsing, performing.

#### **Improvising**

This will 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 three pieces that illustrate the creating and refining of performance material;
- reference to creative links between the three art forms that have emerged during the work;
- links between the structure and purpose of the devised pieces.

#### **Rehearsing**

This will include the following points:

- methods of rehearsing the performance work;
- issues of pacing, timing, balance, transitions, structure and how these concepts are common to the three art forms;
- creative refinements made to pieces in the light of rehearsal.

#### **Performing**

This will 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.

## **Section 2 – Creating the community performance piece**

This section covers the following areas:

- the style and intention of the piece;
- the performance venue;
- links between the art forms.

It should also contain an evaluation of the success of the process and performance with the given performance intent and a discussion of how the art forms have been integrated.

## **2. Practical assessment**

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Candidates are assessed on the quality of their performance in the community piece. This focuses on the following aspects:

- devising the community performance project;
- performance skills in dance, drama and music.

Candidates should contribute fully to a piece that contains all three art forms but it is recognised that the level of skill may not necessarily be the same in all three.

Centres should submit a chaptered DVD recording of the event as evidence. The following points should be clear for the Moderator:

- a statement of the content, venue, audience, intention and styles;
- the identity of each candidate – at the beginning of each group performance, each candidate should state their name and candidate number; the candidates must be dressed for the performance so they can be identified;
- the contribution of each candidate to the performance – the performance must be planned so that candidates are visible to the camera or identifiable during the performance.

# Appendix B2: Coursework Assessment Criteria for AS Unit G401: *Creating Performance*

This unit is marked out of 70 as follows:

## Written commentary (40 marks)

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Knowledge and understanding of aspects and applications of the performing arts	(20 marks)
Understanding and evaluation of process and performance	(12 marks)
Quality of language	(8 marks)

## Practical work (30 marks)

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Devising the community performance project	(10 marks)
Performance skills in dance, drama and music	(20 marks)

## Appendix B2.1: Written Commentary

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Mark	Knowledge and understanding of aspects and applications of the performing arts
<b>18–20</b>	<ul style="list-style-type: none"><li>• Excellent, authoritative knowledge of the elements of all three art forms;</li><li>• Outstanding proficiency in discussing the usage of these elements in performance work;</li><li>• In-depth understanding of style and performance intention;</li><li>• Exceptional ability to link elements of dance, drama and music, and comment on the complementary and contrasting ways in which they operate.</li></ul>
<b>15–17</b>	<ul style="list-style-type: none"><li>• Assured, wide-ranging knowledge of the elements of all three art forms;</li><li>• Considerable expertise in discussing the usage of these elements in performance work;</li><li>• Confident and consistent discussion of style and performance intention;</li><li>• Assured ability to link elements of dance, drama and music, and comment on the complementary and contrasting ways in which they operate.</li></ul>
<b>12–14</b>	<ul style="list-style-type: none"><li>• A wide range of knowledge of the elements of all three art forms;</li><li>• Proficiency in discussing the usage of these elements in performance work;</li><li>• A clear ability to discuss style and performance intention;</li><li>• Secure ability to link elements of dance, drama and music, and comment on the ways in which they operate.</li></ul>
<b>9–11</b>	<ul style="list-style-type: none"><li>• Generally secure knowledge of the elements of all three art forms;</li><li>• Modest ability to discuss usage of almost all of these elements in performance work;</li><li>• Variable understanding of style and performance intention;</li><li>• Some ability to link elements of dance, drama and music, and comment at points on the relationship between them.</li></ul>
<b>6–8</b>	<ul style="list-style-type: none"><li>• Variable knowledge of the elements of all three art forms but with more strengths than weaknesses;</li><li>• Some ability to discuss usage of most elements in performance work;</li><li>• An awareness of style and/or performance intention;</li><li>• An attempt to link elements of dance, drama and music in a meaningful way.</li></ul>
<b>4–5</b>	<ul style="list-style-type: none"><li>• Some knowledge of the elements of the art forms but with more weaknesses than strengths;</li><li>• Uneven discussion of some elements in performance work;</li><li>• Brief references to stylistic understanding and/or performance intention;</li><li>• Links between dance, drama and music are mentioned occasionally.</li></ul>
<b>0–3</b>	<ul style="list-style-type: none"><li>• Fragmentary knowledge of some elements of the art forms, with a few strengths;</li><li>• Some reference to performance work;</li><li>• A glimpse of stylistic understanding and/or performance intention;</li><li>• Links between dance, drama and music are mentioned once or twice.</li></ul>

## Appendix B2.2: Written Commentary

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Mark	Understanding and evaluation of process and performance
<b>11–12</b>	<ul style="list-style-type: none"><li>• Meticulous discussion of the significance of the performance process and ability to highlight the most significant aspects of the work;</li><li>• Excellent ability to review the extent to which the performance intention/style was realised;</li><li>• Excellent ability to provide a comprehensive review of all aspects of the performance of each piece;</li><li>• Rigorous, in-depth analysis showing originality and objectivity.</li></ul>
<b>9–10</b>	<ul style="list-style-type: none"><li>• Detailed discussion of the significance of the performance process and ability to focus on the most significant aspects of the work;</li><li>• Assured ability to review the extent to which the performance intention/style was realised;</li><li>• Considerable ability to review all aspects of the performance of each piece;</li><li>• Thorough, in-depth analysis showing objectivity and some elements of originality.</li></ul>
<b>7–8</b>	<ul style="list-style-type: none"><li>• Generally perceptive discussion of the significance of the performance process and ability to focus on some significant aspects of the work;</li><li>• Generally assured ability to review the extent to which the performance intention/style was realised;</li><li>• Competent ability to review the majority of aspects of the performance of each piece;</li><li>• Observant, objective analysis showing occasional original insight.</li></ul>
<b>5–6</b>	<ul style="list-style-type: none"><li>• Fairly competent discussion of the performance process and ability to cover several aspects of the work;</li><li>• Ability to discuss some of the ways in which the performance intention/style was realised;</li><li>• The most important aspects of the performance of each piece are mentioned and these form the basis for further analysis.</li></ul>
<b>3–4</b>	<ul style="list-style-type: none"><li>• A workable but undemanding discussion of the performance process which covers some aspects of the work;</li><li>• Ability to point to a few of the ways in which the performance intention/style was realised;</li><li>• Some aspects of the performance of each piece are mentioned and these hint at a coherent narrative.</li></ul>
<b>2</b>	<ul style="list-style-type: none"><li>• Limited discussion of some aspects of the work.</li><li>• A few points about how the performance intention/style was realised;</li><li>• Some aspects of the performance of each piece are mentioned but they lack coherence or appear as a simple diary of events.</li></ul>
<b>0–1</b>	<ul style="list-style-type: none"><li>• Little or no discussion of the practical work;</li><li>• A glimpse of how the performance intention/style was realised;</li><li>• A few simplistic points are made about some aspects of the performance work.</li></ul>



## Appendix B2.3: Written Commentary

Mark	Quality of language
7–8	<ul style="list-style-type: none"><li>• The writing moves effortlessly and logically between points and shows genuine flair;</li><li>• Complex and abstract ideas are handled confidently; topics are introduced and summarised concisely;</li><li>• There is an excellent range of expression, with mature sentence and paragraph construction; the writing is well crafted so that the relationship between points made and examples used is always evident;</li><li>• There is an exceptional ability to handle technical language and the spelling, punctuation and grammar is always accurate.</li></ul>
6	<ul style="list-style-type: none"><li>• The writing moves logically between points and the candidate is able to handle complex and abstract ideas confidently; topics are introduced and summarised concisely;</li><li>• There is a very good range of expression, with mature sentence and paragraph construction; there is a strong relationship between points made and examples used;</li><li>• There is a considerable ability to handle technical language with accurate spelling, punctuation and grammar.</li></ul>
5	<ul style="list-style-type: none"><li>• The writing moves clearly between points and the candidate is able to handle most ideas confidently although some are discussed in greater depth than others; topics are usually introduced and summarised although some points are left undeveloped;</li><li>• There is a good range of expression, with competent sentence and paragraph construction; there is a clear relationship between points made and examples used;</li><li>• There is broad evidence of ability to handle technical language with only occasional slips in spelling, punctuation and/or grammar.</li></ul>
4	<ul style="list-style-type: none"><li>• The writing is fluent and the candidate is able to handle a number of ideas with ease; the style allocates length or brevity to points in uneven proportion to their relative significance and sections are undifferentiated;</li><li>• There is a range of expression, although the style is reliant on the use of the first person;</li><li>• There is correct sentence construction and an understanding of the purpose of paragraphs and some relationship between points made and examples used;</li><li>• There is general ability to handle technical language with only occasional slips in spelling, punctuation and/or grammar.</li></ul>
3	<ul style="list-style-type: none"><li>• The writing is slightly uneven and this restricts the candidate's ability to express ideas with ease; the style occasionally clouds the point being made;</li><li>• The expression is prosaic but there are moments where the reader is engaged; the style is dominated by the use of the first person;</li><li>• Sentence construction is mainly accurate and there is some ability to use paragraphs although examples are used unevenly;</li><li>• There is some ability to handle technical language but with a number of slips in spelling, punctuation and/or grammar.</li></ul>
2	<ul style="list-style-type: none"><li>• The writing is uneven in the way it spells out some points and glosses over others;</li><li>• There is a naïve tone and a reliance on the colloquial; the expression is simplistic and there are few moments where the reader is engaged;</li><li>• Sentence construction is fair and use of paragraphs is sometimes accurate;</li><li>• Technical language is used at times but the number of slips in spelling, punctuation and/or grammar is intrusive.</li></ul>

Mark	Quality of language
<b>0–1</b>	<ul style="list-style-type: none"><li>• The writing is erratic; some points dominate the discussion irrespective of their significance;</li><li>• The expression is clumsy and likely to produce confusion, irritation or unintentional mirth in the reader;</li><li>• Sentence and paragraph construction is awkward and obfuscates rather than clarifies the point being made;</li><li>• One or two technical terms are used but the writing is undermined by the number of slips in spelling, punctuation and/or grammar.</li></ul>

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## Appendix B2.4: Practical – Devising the Community Performance Piece

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**Mark** Devising the community piece: 10 marks

While it is likely that members of the group may score similar marks as a result of their shared effort, there is scope here for teachers to differentiate on the basis of their knowledge of each candidate's involvement in the process.

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- 9–10**
- The work is the candidates' original devising and demonstrates an exceptional ability to create a coherent and consistent piece of performance work;
  - The piece has a clear stylistic intent, informed by the chosen audience and venue;
  - The piece is well crafted with careful attention to creating contrast and managing transitions; thorough rehearsal has meant that the piece has a fluency unhindered by problems with transitions;
  - The piece is able to communicate effectively and engage the audience.
- 
- 8**
- The work is the candidates' original devising;
  - The piece has a clear content that is informed by the chosen audience and venue;
  - The piece has a clear intention to affect the audience's thoughts and feelings about this content. It succeeds in this intention;
  - The piece has chosen styles for the three art forms that are mostly mutually complementary and coherent. These styles usually help the performers to affect the audience in the way they intended;
  - The piece is well crafted with careful attention to creating contrast and managing transitions. Thorough rehearsal has meant that the piece is largely fluent and generally maintains a good pace, despite occasional lapses.
- 
- 6–7**
- The work is mainly the candidates' original devising;
  - The piece has a clear content that is informed by the chosen audience and venue;
  - The piece has an intention to affect the audience's thoughts and feelings about this content. It is mostly successful in this intention;
  - The piece has chosen styles for the three art forms that are mostly mutually complementary and coherent. These styles usually help the performers to affect the audience in the way they intended;
  - The piece shows evidence of crafting and attempts to create contrast and manage transitions. Sound rehearsal has meant that the piece is largely fluent and generally maintains a good pace, despite occasional lapses.
- 
- 5**
- The work is mainly the candidates' original devising but with significant guidance;
  - The piece has a clear content that is informed by the chosen audience and venue;
  - The piece has an intention to affect the audience's thoughts and feelings about this content. It is limited in its success;
  - The piece has chosen styles for the three art forms, two of which are mutually complementary and coherent; the third may appear tokenistic. These styles usually help the performers to affect the audience in the way they intended;
  - The piece shows evidence of crafting and attempts to create contrast and manage transitions. Rehearsal has meant that the piece has some fluency and does not break down. Attention has not been given to ensuring that an engaging pace is maintained.
-

- 4**
- The work is partially the candidates' original devising;
  - The piece has a clear content that is partly relevant to the chosen audience and venue;
  - The piece has an intention to affect the audience's thoughts and feelings about this content. This intention is simple and undeveloped, eg to shock, to entertain;
  - The piece has chosen styles for the three art forms that are not fully compatible in performance. The piece appears to have been devised mainly in one art form, with the others taking subsidiary or tokenistic roles. At least one of these styles helps the performers to affect the audience in the way they intended; the effect of all three together may be confusing;
  - The piece is predominantly at one level of pace and dynamic; contrasts tend to be uncontrolled. Rehearsal has meant that the piece has some fluency and does not break down, but transitions may be awkward.
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- 2–3**
- The work is dependent on existing work not by the candidates;
  - The piece has a content that is not obviously relevant to the chosen audience and venue;
  - The piece lacks an intention to affect the audience's thoughts and feelings about this content;
  - The piece lacks clear styles for the three art forms, either because the piece has no stylistic influence or because styles have been adopted piecemeal without justification;
  - The piece is predominantly at one level of pace and dynamic; contrasts tend to be uncontrolled. Rehearsal has meant that the piece has some fluency and does not break down, but transitions are awkward.
- 

- 0–1**
- The work has not been devised by the candidates;
  - The piece has a content that is not obviously relevant to the chosen audience and venue;
  - The piece lacks an intention to affect the audience's thoughts and feelings about this content;
  - The piece lacks clear styles for the three art forms, either because the piece has no stylistic influence or because styles have been adopted piecemeal without justification. It is hard to judge what effect may have been intended;
  - The piece stops and starts due to inadequate rehearsal. The performers are unable to maintain focus because of their material and/or preparation.
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## Appendix B2.5: Practical – Performance Skills in Dance, Drama and Music

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Mark	Performance skills in dance, drama and music: 20 marks (awarded individually)
<b>18–20</b>	<ul style="list-style-type: none"><li>• A highly accomplished performance that demonstrates considerable breadth of technique;</li><li>• The candidate has rehearsed rigorously and there is no hint of faltering;</li><li>• The candidate is always aware of the status of his/her role and can demonstrate, where necessary, strong leadership of the ensemble and sensitivity to the other performers.</li></ul>
<b>15–17</b>	<ul style="list-style-type: none"><li>• An accomplished performance that demonstrates breadth of technique;</li><li>• The candidate has rehearsed well and, despite moments that are misjudged, there is little sense of faltering;</li><li>• The candidate is generally aware of the status of his/her role and can demonstrate, where necessary, strong leadership of the ensemble and sensitivity to the other performers. The candidate occasionally does not temper his/her dynamic to match others in ensemble.</li></ul>
<b>12–14</b>	<ul style="list-style-type: none"><li>• An assured performance with a breadth of technique;</li><li>• The candidate has rehearsed well but can detract from the fluency of the performance at times;</li><li>• The candidate is generally aware of the status of his/her role and can demonstrate sensitivity to the other performers, but cannot effectively control group pace and dynamic as a leader.</li></ul>
<b>9–11</b>	<ul style="list-style-type: none"><li>• A competent performance with a good range of appropriate technique;</li><li>• The candidate appears hesitant from lack of rehearsal and detracts from the fluency of the performance;</li><li>• The candidate is often unclear of the status of his/her role and does not always follow group pace and dynamic.</li></ul>
<b>6–8</b>	<ul style="list-style-type: none"><li>• A rudimentary performance with occasional evidence of more advanced skills.</li><li>• The candidate appears hesitant from lack of rehearsal and detracts from the fluency of the performance;</li><li>• The candidate is often unclear of the status of his/her role and does not always follow group pace and dynamic.</li></ul>
<b>4–5</b>	<ul style="list-style-type: none"><li>• The candidate demonstrates a narrow range of skills;</li><li>• The candidate causes the fluency to break down from lack of rehearsal;</li><li>• The candidate interferes with the planned group pace and dynamic.</li></ul>
<b>0–3</b>	<ul style="list-style-type: none"><li>• The candidate demonstrates a very limited range of skills;</li><li>• The candidate causes the fluency to break down severely from lack of rehearsal;</li><li>• The candidate substantially interferes with the planned group pace and dynamic.</li></ul>

# Appendix B3: Performance Assessment Criteria for A2 Unit G404: *Performance Project*

The following criteria are for guidance only and could be subject to minor amendments at the standardisation of Examiners in accordance with the QCA code of practice.

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The unit is marked out of 70 as follows:

Performance realisation (20 marks)

Student-devised performance (50 marks)

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The commission	(10 marks)
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The individual role	(10 marks)
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Performance skills	(30 marks)
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## Appendix B3.1: Marking Criteria for Performance Realisation

Marks	Performance realisation
<b>18–20</b>	An excellent, 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; evidence of personal involvement and flair.
<b>16–17</b>	An accomplished and enthusiastic performance of the piece: fluent, confident and almost always successful. A strong, committed piece of work that communicates well; there is only 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.
<b>14–15</b>	A performance that demonstrates thorough preparation of the piece and is technically assured. A generally successful performance, although there are some moments at which the performance intention is not achieved, either as a result of technique needing a little extra refinement or the intention being briefly unclear. The energy level and commitment of the performance are consistent but may have an occasional moment of variability.
<b>12–13</b>	A competent and fluent performance which demonstrates careful preparation but which may be 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 varying throughout the piece and not effectively interpreting the changing demands of the piece; d) some inconsistencies in the performance intention; e) the need for greater contrasts between sections.
<b>9–11</b>	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.
<b>7–8</b>	A pedestrian performance which keeps going but which requires greater attention to detail. The level of technique required is broadly within the candidate's grasp and there are more strengths than weaknesses. There is some measure of success in the performance; nevertheless, there may be points that are technically insecure, awkward or monotonous.
<b>4–6</b>	The performance has a good measure of fluency but is undermined by insufficiently developed technical skills. The style of delivery as well as the individual skills may be undeveloped and these reveal a flawed understanding of the piece and/or insufficient preparation.
<b>0–3</b>	The failings of the performance outweigh its merits. While the performance contains some creditable aspects, the overall effect has little resemblance to that intended by the practitioner. At its worst, the performance serves only to confuse, irritate or unintentionally amuse an audience.

## Appendix B3.2: Student-Devised Performance – The Commission

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Marks	The commission
<b>10</b>	<ul style="list-style-type: none"><li>• A meticulous, creative and consistent attempt to interpret the commission with originality while clearly working within its confines;</li><li>• Sophisticated approach which clearly derives from the commission with no hint of superficiality or cliché;</li><li>• Rigorous process of performance research is obvious throughout;</li><li>• There is no doubt as to the nature of the commission from watching the piece.</li></ul>
<b>8–9</b>	<ul style="list-style-type: none"><li>• A thorough attempt to interpret the commission with a degree of originality and which is well related to the commission;</li><li>• A level of sophistication that takes the piece beyond the well worn or predictable;</li><li>• Offers a new perspective with some shaping and working of the material within the confines of the commission;</li><li>• Demonstrates the research that has been undertaken but does not simply ‘animate the story’.</li></ul>
<b>7</b>	<ul style="list-style-type: none"><li>• Consistent in its usage of the commission and generally clear for an audience to see;</li><li>• Occasional aspects may not fully support audience understanding of the commission;</li><li>• Slight variation of approach or occasional unevenness but the connection between the commission and final piece is clear from the performance event;</li><li>• Presents ‘tried and tested’ approaches rather than new perspectives but undertakes them in a thorough manner;</li><li>• May consist partly of an ‘animation’ of elements of the commission.</li></ul>
<b>5–6</b>	<ul style="list-style-type: none"><li>• Some discernable links with the commission but located unevenly within the piece;</li><li>• There are points where the audience is clear about what is happening and points where they would lose confidence as to the direction of the piece;</li><li>• General impression is one of wrestling to make ideas and styles fit the commission rather than growing organically from it;</li><li>• Use this band as a ceiling for pieces that are clearly derived from the commission but superficial or clichéd in their treatment of it;</li><li>• Use this band as a ceiling if the piece is simply an ‘animation’ of elements of the commission.</li></ul>
<b>4</b>	<ul style="list-style-type: none"><li>• An idea has been taken from the commission and this has become a straightjacket;</li><li>• The piece contains ideas that could be shown to link with the commission but an audience would need to have these explained;</li><li>• The approach may reveal some flights of fancy, unsubstantiated by the commission.</li></ul>



Marks	The commission
<b>2–3</b>	<ul style="list-style-type: none"><li>• The piece attempts to engage with the commission but it would take a leap of the imagination for an audience to see this;</li><li>• The piece contains jumps that would confuse or mystify an audience watching it without further explanation;</li><li>• Essentially, there is an imbalance between performance intention and performance – the candidates can explain what they intended but it is difficult to fathom this from the performance alone.</li></ul>
<b>0–1</b>	<ul style="list-style-type: none"><li>• No clear link with the commission (even where the group believes there is);</li><li>• Difficult to see from the performance how the group has engaged with the commission;</li><li>• The commission has been used as a hook on which to hang a piece, but this is disregarded after an initial consideration.</li></ul>

## Appendix B3.3: Student-Devised Performance – The Individual Role

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

Marks	The individual role
<b>10</b>	<ul style="list-style-type: none"> <li>• A sophisticated, mature and well-crafted role;</li> <li>• An outstanding level of coherence;</li> <li>• Excellent use of contrasting dynamics and intensity, and the ability to sustain a mood or dynamic;</li> <li>• Sensitive to the needs of the ensemble while demonstrating a high order of individual ability.</li> </ul>
<b>8–9</b>	<ul style="list-style-type: none"> <li>• A well-developed role which emerges fully within the ensemble;</li> <li>• Evidence of mature and rigorous shaping and refining of material;</li> <li>• No hint of well-worn or hackneyed approaches;</li> <li>• A pleasing balance between ensemble and individual work;</li> <li>• Able to lead or follow as required by the piece – a strong ability to create significant moments in the piece.</li> </ul>
<b>7</b>	<ul style="list-style-type: none"> <li>• A well-crafted role with a clear intention, carefully developed;</li> <li>• The role is workable and demonstrates ability to shape material effectively;</li> <li>• Generally able to take the piece forward;</li> <li>• Significant ability to go beyond a clichéd approach.</li> </ul>
<b>5–6</b>	<ul style="list-style-type: none"> <li>• A role that has some shape and structure but also some unevenness – some aspects may appear clichéd;</li> <li>• Essentially pedestrian with a tendency to spell out detail which may at times detract from the energy of the piece;</li> <li>• The role is unlikely to take the piece in a new direction on its own;</li> <li>• Use this band as a ceiling for uneven contributions that make an impact at some points but are not developed at others.</li> </ul>
<b>4</b>	<ul style="list-style-type: none"> <li>• A role which has some sense of purpose and structure but does not take ideas beyond the formulaic or hackneyed;</li> <li>• The shaping of the work inhibits effective contrast, pacing or fluidity;</li> <li>• The role is likely to reduce the energy of the piece rather than enhance it;</li> <li>• Use this band as a ceiling for peripheral contributions that make a short-lived impact that then dissipates and disappoints.</li> </ul>
<b>2–3</b>	<ul style="list-style-type: none"> <li>• The role is of minor importance to the piece as a whole and its removal would make little difference to the overall effect;</li> <li>• Potentially formulaic work where the candidate uses completely predictable or unchallenging materials;</li> </ul>

**Marks****The individual role****0–1**

- A lacklustre approach;
  - Clichéd and hackneyed approaches predominate – the role is superficial or shallow;
  - Little consistency to the role;
  - Award this band also for instances where the candidate’s role is either peripheral to the piece or adds virtually nothing to it.
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## Appendix B3.4: Student-Devised Performance – Performance Skills

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Award a mark for application of skills for the quality of the performance. Take account of the candidate's level and range of skills. 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.

Marks	Performance skills
<b>27–30</b>	<b>An excellent performance</b> that demonstrates extensive breadth of technique in two or more art forms. These skills have been honed and refined and the performance has been 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.
<b>24–26</b>	<b>A highly assured performance</b> 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.
<b>21–23</b>	<b>An assured performance with an appropriate range of contrast and variety.</b> While 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.
<b>18–20</b>	<b>A competent performance with a good range of appropriate techniques.</b> However, there is some variation in this. 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.

Marks	Performance skills
15–17	<b>A proficient but pedestrian performance.</b> 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.
12–14	<b>A performance that is generally fluent</b> but which demonstrates some lack of refinement or rehearsal. Technique is sufficient but unremarkable. The dynamic of the performance may also be of a low level with the candidate bringing little energy to the performance. Award marks in this band for reluctant performers or work that is limited in its impact on the performance.
9–11	<b>A performance that goes through the motions</b> but makes little impact in performance and is simply mundane but good enough in terms of its level of technique to produce a performance without breaking down.
6–8	<b>A performance on the fringes of fluency</b> with a possibility that the piece may break down. There is some mastery of skills but little to suggest that these have been rehearsed or refined systematically in preparation for the examination.
0–5	<b>A rough and ready performance</b> that may be typified in a number of different ways: it may be lacking in contrast, faltering in nature, demonstrate poor use of technique or generally unprepared for the demands of performance.