

Performance Studies

OCR Advanced GCE H548

Unit G404 Performance Project

Instructions for Teachers for Performance Project

1 Preparation of Material

(a) All candidates must perform two pieces:

- a **performance realisation** of one of the works from the repertoire they have studied for either Unit G402 Performance Contexts 1 or G403 Performance Contexts 2. This may be a single art form or a combination of art forms. There is no requirement to perform in more than one art form.
- a **student-devised performance** produced in response to a commission chosen from a selection set by OCR. The work must be original. References to, or very short extracts from, existing material may *only* be included if they are clearly related to the commission and are well-integrated into the piece. There must be a balance between the art forms in each candidate's work. The piece must demonstrate that everyone in the group has performance skills in at least **two** art forms, although candidates will be assessed on everything they perform in the piece.

(b) Pieces must be performed from memory.

(c) For the Performance Realisation, pieces may be for a solo performer or up to **six** performers.

For the Student Devised Performance candidates perform in groups of between **three** and **six** candidates.

(d) The total length of the piece is determined by the number of people in it.

Performance Realisation

For a solo piece, there is a maximum length of three minutes; for two candidates there is a maximum length of six minutes; for three candidates there is a maximum length of nine minutes etc.

Student-Devised Performance

Each candidate should have five minutes' exposure in the piece. The minimum playing time is therefore 15 minutes (for a group of three), and the maximum is 30 minutes (for a group of 6).

For either performance there is no penalty for producing a piece of less than the maximum but candidates should ensure that their pieces are long enough to fully demonstrate their performance skills. Examiners may stop pieces that exceed the maximum length.

- (e) All of the performers in a piece must be candidates for the examination. In the following **exceptional** cases, however, a non-examined candidate(s) will be permitted to assist:
- (i) An accompaniment to a solo instrumental or vocal piece, provided that the part is written down for the accompanist.
 - (ii) A 'sleeping' partner who serves only a focus for the action in a solo piece.
 - (iii) A walk-on part where there is a practical necessity for another person (e.g. to ring a bell, to hammer in a nail, to point in the distance).
- (f) When devising work candidates should be encouraged to keep a working diary of the process of devising as these notes may be a helpful reference during their discussion with the examiner prior to performance. This is in addition to the programme notes that the group **must** produce for the day of the performance.
- (g) Centres should challenge candidates' ideas during the devising process and cover such matters as intention, meaning, structure, development and use of technical skills, and keep notes on candidate contributions to the performance process.

2 Arranging the Examination

- (a) A visiting examiner appointed by OCR will conduct the examination during the examination period. The visit will take place between 2nd April and 29th June.
- (b) The Centre must complete a Visit Arrangement Form (VAF) to offer the examiner a choice of at least **three** dates for the examination. The examination should be timetabled by Performance type and not by candidate, so all Performance Realisation pieces scheduled sequentially and then Student-Devised Performances (or vice versa). OCR may reserve the right to mark the examination from a recording (chaptered DVD) if the centre cannot offer sufficient choice of dates or in exceptional circumstances.
- (c) Fourteen days before the date of the examination centres must send to the examiner details of the performances, including:
- details of the practitioners/works studied and titles of the pieces
 - a copy of the script if the piece is little-known
 - notes on the role of candidates in the devising process
 - details of the group sizes
 - photographs of the candidates with name and candidate number
 - timetable for the day
 - a map/clear directions to the centre with contact name and telephone number
- (d) The Examiner will meet the candidates before the performances for a short discussion (not assessed). The Centre must provide a separate room for this discussion. Allow the same amount of time for the discussion as is allowed for the piece itself although the length of the discussion will depend on the nature of the piece. Allow periodic breaks for the examiner and time for lunch.

- (e) When producing the timetable, allow sufficient writing up time for the examiner after each performance. As a guide, allow the same amount of time for the interview and for writing up as is allowed for the piece itself, i.e. a 15-minute piece would be timetabled for 45 minutes. Your examiner may give you some feedback on the timetable as necessary.
- (f) The discussion will enable the examiner to ensure the identity of the candidates. For the Performance Realisation it will centre on the performance skills learned for the repertoire piece and the techniques used to create the devised piece. For the Student-Devised Performance the discussion will be longer than for the repertoire pieces and will centre on the intention of the piece, its structure, the styles used, research undertaken and the links with the commission.

3 On the Day of the Examination

- (a) Centres must provide a suitable space for the performances and a separate private space for the discussions with candidates and writing up – both free from noise and interruption.
- (b) A table and a table lamp must be provided for the examiner. This must be in a position not overlooked by teachers, candidates, or the audience.
- (c) The performance must be recorded either on chaptered DVD whilst the examiner is watching the performance and handed over to the examiner at the end of the examination visit. 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. It should be clear and audible record of the programme as seen by the examiner. A running order of the contents of the DVD and the centre details must be enclosed with the recording. It will be used in the event of a result enquiry or may be used for future awarding, archive or standardisation purposes.
- (d) The examiner will not be at liberty to discuss candidates' work or the marks awarded for the performances.
- (e) The examiner will complete an overall report to the centre, which will be forwarded to OCR for despatch at the same time as the candidates' results.