

**To be handed to candidates after 1 January 2013**

**A2 GCE PERFORMANCE STUDIES**

**G404/01 Performance Project**

**Commissions for Student-devised Performance**

**JUNE 2013**



**INFORMATION FOR CANDIDATES**

- For Unit G404/01 you are required to take part in two performances.
- **This Unit is marked out of 70 marks, divided as follows:**

Section A	Performance Realisation	20 marks
Section B	Student-devised Performance	50 marks

This is composed of:

Interpreting the commission	[10 marks]
Individual role	[10 marks]
Performance skills	[30 marks]
- This document focuses **only** on the commissions for Student-devised Performance. Please note that all the members of your group will receive the same mark for interpreting the commission.
- This document consists of **12** pages. Any blank pages are indicated.

**INSTRUCTIONS TO CANDIDATES**

- Please read instructions overleaf.

**SECTION B****INSTRUCTIONS FOR CANDIDATES FOR THE STUDENT-DEvised PERFORMANCE**

You must take part in a devised group piece based on **one** of the ten commissions in the list in this booklet. Your piece must obey the following rules:

1. The minimum number of candidates per group is **three**, the maximum is **six**;
2. You may perform in only **one** group piece. This piece should give each member of the group approximately the same amount of exposure (about 5 minutes);
3. Your piece must last no longer than 30 minutes and no less than 15 minutes. If you have a group of 3, the piece would normally last for 15 minutes. If your group has 6 people in it, the piece may last up to 30 minutes. If your group size is between 3 and 6, adjust the time accordingly;
4. The examiner must be able to see a clear link between the commission you have chosen and your performance.

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

The questions listed after each set of commissions are important. The visiting examiner will use these questions as the basis for the interview before your performance.

You **must** produce programme notes for the day of the performance. These should outline the content of the piece and demonstrate how it fulfils the commission.

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**COMMISSIONS – SELECT ONE ONLY**

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**COMMISSIONS BASED ON IMAGE**

1 *The Gray Drape* (2008) by Martha Rosler

or

2 *The Resurrection in Cookham Churchyard* (1926) by Stanley Spencer

**If you choose one of these commissions, you should think about:**

- what is the structure of the picture? What is the eye drawn to most? Is that the centre of the picture? What is the context of the picture?
- are there recurring themes in the picture? If so, could these be used as a structural device in your piece? What is the balance between things that appear only once and things that are duplicated in the picture?
- how are light and shadow, black and white, or a variety of colours used in the picture? Do these give any clue as to how the piece could be structured? What levels are used in the picture – could these be translated into scenes or episodes?
- is there any physical movement implied in the image that could become a motif with which to structure the piece?
- is there an implied story to the picture? There is no need to invent one if one there isn't, but you might use the context of the picture if it has a naturalistic dimension to it.
- what possibilities are there for you to work across the art forms?

**COMMISSIONS BASED ON 'THEN AND NOW'**

3 A woman's right to vote – 100 years since the 'Cat and Mouse' Act

or

4 1963: the Profumo scandal rocks the UK

**If you choose one of these commissions, you should think about:**

- what period of time is covered by the commission? Are there parallels with more recent times?
- is it possible to cover this effectively in a naturalistic manner, or would it be better to avoid simply telling the story to ensure that all the art forms are integrated?
- is it possible to take episodes in the order they happened, or could you adapt the historical time line?
- how many characters are involved in the situation? This may have to be adapted to the group size (minimum three, maximum six).
- is there anything controversial about the event? If so, how does this affect the structure of the piece? You can create intrigue or mystery by the way you structure your piece.
- what possibilities are there for you to work across the art forms?

## COMMISSIONS BASED ON POETRY

5 *Bars* by Nicolás Guillén

or

6 *After eight years of marriage* by Mamta Kalia

**If you choose one of these commissions, you should think about:**

- how is the poem organised overall? Are there individual sections that could be turned into performance episodes?
- are there repeated lines that could be used as structural or thematic devices?
- is there a rhythmic structure to any of the lines that could be used to create some music?
- could any of the words be set to music? If so, remember that you must not use more than **six lines** of the poem in a single quotation.
- is the poem telling a story? If so, you need to decide whether the piece will also have narrative elements.
- what possibilities are there for you to work across the art forms?

## COMMISSIONS BASED ON STORIES

7 Aesop's fable of *The hare and the tortoise*

or

8 Charles Perrault's *Puss in boots*

**If you choose one of these commissions, you should think about:**

- does the story have an episodic structure, and if so, how many episodes are there?
- what characters are there, and how could these be incorporated into the piece?
- where are the key moments in the story? Can they be turned into transition points in the performance?
- how much potential is there for dance and music in this story?
- is it possible to use a 'parallel story' approach where a contemporary version is interspersed with the original?
- is it possible to change the setting of the story to a different period or place? Could this be done through dance or music?
- what possibilities are there for you to work across the art forms?

**PERFORMANCE INSPIRED BY OTHER PERFORMERS**

9 Josephine Baker (1906–1975)

or

10 Kenneth Williams (1926–1988)

**If you choose one of these commissions, you should think about:**

- what is this person's most well-known contribution to the world of performing arts?
- on what aspects of the person's career, life or skills does the piece focus?
- what is the time span of the chosen aspects within that person's life?
- are there key moments that can be used as separate episodes?
- what possibilities are there for you to work across the art forms?

Appendix

Commission 1

*The Gray Drape* (2008) by Martha Rosler



Commission 2

*The Resurrection in Cookham Churchyard (1926) by Stanley Spencer*



## Commission 5

**Bars by Nicolás Guillén (translated by Robert Marquez)**

I love those bars and taverns  
 by the sea,  
 where people chat and drink  
 merely to drink and chat.  
 Where John Nobody goes and asks  
 for his favourite drink,  
 where you'll find John Rowdy and John Blade  
 and John Nosey and even John  
 Simple, that's all, simply  
 John.

There the white wave  
 foams in friendship,  
 the friendship of the people, without rhetoric,  
 a wave of 'Hey there!' and 'How ya doin'?'  
 There it smells of fish,  
 of mangroves, of rum, of salt,  
 and sweaty shirts hung in the sun to dry.

Look for me, brother, and you will find me  
 (in Havana, in Oporto,  
 in Jacmel, in Shanghai)  
 with the ordinary people  
 who merely to drink and chat,  
 fill the bars and taverns  
 by the sea.



## Commission 6

***After eight years of marriage by Mamta Kalia***

After eight years of marriage  
The first time I visited my parents,  
They asked, "Are you happy, tell us."  
It was an absurd question  
And I should have laughed at it.  
Instead, I cried,  
And in between sobs, nodded yes.  
I wanted to tell them  
That I was happy on Tuesday.  
I was unhappy on Wednesday.  
I was happy one day at 8 o'clock  
I was most unhappy by 8.15.  
I wanted to tell them how one day  
We all ate a watermelon and laughed.  
I wanted to tell them how I wept in bed all night once  
And struggled hard from hurting myself.  
That it wasn't easy to be happy in a family of twelve.  
But they were looking at my two sons,  
Hopping around like young goats.  
Their wrinkled hands, beaten faces and grey eyelashes  
Were all too much too real.  
So I swallowed everything,  
And smiled a smile of great content.





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