

To be handed to candidates after 1 December 2013

A2 GCE PERFORMANCE STUDIES

G404/01 Performance Project

Commissions for Student-devised Performance

JUNE 2014



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
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Section B	Student-devised Performance	50 marks
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This is composed of:

Interpreting the commission	[10 marks]
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Individual role	[10 marks]
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Performance skills	[30 marks]
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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 A

INSTRUCTIONS FOR CANDIDATES FOR THE PERFORMANCE REALISATION

You are required to produce a performance from **one** of the works from the repertoire you have studied for **either** Performance Contexts 1 **or** 2 (G402/01 or G403/01). This may be in a single art form or a combination of art forms. You may work on your own, or in a group with up to **six** people in total. Each person in the group must have three minutes exposure, and the whole piece should therefore be between **three** and **eighteen** minutes depending on the number of people in it.

You must perform the piece from memory.

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.

COMMISSIONS – SELECT ONE ONLY

COMMISSIONS BASED ON IMAGE

1 *The Meeting* (1953) by Richard Lindner

or

2 *Marriage of the Arnolfini* (1434) by Jan van Eyck

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 there isn't one, 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 28 June, 1914: Archduke Franz Ferdinand of Austria is shot

or

4 Fifty years since the launch of Pirate Radio

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 *Reading Scheme* by Wendy Cope

or

6 *Madras Central* by Vijay Nambisan

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 *Cinderella* by Charles Perrault

or

8 The Minotaur

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 Eartha Kitt (1927–2008)

or

10 Spike Milligan (1918–2002)

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 Meeting (1953) by Richard Lindner



Commission 2

Marriage of the Arnolfini (1434) by Jan van Eyck

Commission 5***Reading Scheme by Wendy Cope***

Here is Peter. Here is Jane. They like fun.
Jane has a big doll. Peter has a ball.
Look, Jane, look! Look at the dog! See him run!

Here is Mummy. She has baked a bun.
Here is the milkman. He has come to call.
Here is Peter. Here is Jane. They like fun!

Go Peter! Go Jane! Come, milkman, come!
The milkman likes Mummy. She likes them all.
Look, Jane, look! Look at the dog! See him run!

Here are the curtains. They shut out the sun.
Let us peep! On tiptoe Jane! You are small!
Here is Peter. Here is Jane. They like fun!

I hear a car, Jane. The milkman looks glum.
Here is Daddy in his car. Daddy is tall.
Look, Jane, look! Look at the dog! See him run!

Daddy looks very cross. Has he a gun?
Up milkman! Up milkman! Over the wall!
Here is Peter. Here is Jane. They like fun!
Look, Jane, look! Look at the dog! See him run!

Commission 6

***Madras Central* by Vijay Nambisan**

The black train pulls in at the platform,
 Hissing into silence like hot steel in water.
 Tell the porters not to be so precipitate:
 It is good, after a desperate journey,
 To rest a moment with your perils upon you.

The long rails recline into a distance
 Where tomorrow will come before I know it.
 I cannot be in two places at once
 -That is axiomatic. Come, we will go and drink
 A filthy cup of tea in a filthy restaurant.

It is difficult to relax. But my head spins
 Slower and slower as the journey recedes.
 I do not think I shall smoke a cigarette now.
 Time enough for that. Let me make sure first
 For the hundredth time, that everything's complete.

My wallet's in my pocket; the white nylon bag
 With my papers safe in its lining – fine;
 The book and my notes are in the outside pocket;
 The brown case is here with all its straps secure.
 I have everything I began the journey with,

And also a memory of my setting out,
 When I was confused, so confused. Terrifying
 To think we have such power to alter our states,
 Order comings and goings: know where we're not wanted
 And carry our unwantedness somewhere else.

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