



To be handed to candidates after 1 December 2014

A2 GCE PERFORMANCE STUDIES

G404/01 Performance Project

**Instructions for Performance Realisation
Commissions for Student-devised Performance**

JUNE 2015



INFORMATION FOR CANDIDATES

- For Unit G404, you are required to take part in **two** performances, **one** from each section:

- **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]

Please note that all the members of your group will receive the same mark for interpreting the commission.

- This document focuses **only** on the commissions for Student-devised Performance.
- 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 perform all or part of **one** of the works from the repertoire you have studied for **either** Performance Contexts 1 **or** 2 (G402 **or** G403). 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 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 (a) *Dulle Griet* (c.1562) by Pieter Bruegel (c.1525–1569)

or

(b) *Venezuela's Simon Bolivar Youth Orchestra treats a Carnegie Hall audience to their ever-vivacious performance of mambo.*

If you choose one of these commissions, you should consider the following:

- 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?
- Is there an implied story to 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 your 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 your piece?
- What possibilities are there for you to work across the art forms?

COMMISSIONS BASED ON SCIENTIFIC DISCOVERY

2 (a) 1953 – Crick and Watson discover the structure of DNA

or

(b) Sir Isaac Newton's theory of gravity

If you choose one of these commissions, you should consider the following:

- What is the historical setting of the commission, and are there any parallels with more recent times?
- How many characters are involved? 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?
- Are there aspects of the commission that suggest movement or music, and what possibilities are there for you to work across the art forms?

COMMISSIONS BASED ON POETRY

3 (a) *Madness Disguises Sanity* by Opal Palmer Adisa (b.1954)

or

(b) *The Moon Shines in My Body* by Kabir (c.1448–c.1518), translated by Rabindranath Tagore

If you choose one of these commissions, you should consider the following:

- Does the poem tell a story? If so, you need to decide whether the piece will also have narrative elements.
- 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.
- What possibilities are there for you to work across the art forms?

MOVIE COMMISSIONS BASED ON PLOTS OF CLASSIC MOVIES

4 (a) *Brief Encounter* (Directed by David Lean, 1945)

or

(b) *Jaws* (Directed by Steven Spielberg, 1975)

If you choose one of these commissions, you should consider the following:

- What is the plot of the movie? What characters, dialogue and scenarios are there, and how could these be incorporated into your piece?
- Where are the key moments in the movie? Can any of these be turned into transition points in your piece?
- 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 movie 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

5 (a) Charlie Cairoli (1910–1980)

or

(b) Bessie Smith (1894–1937)

If you choose one of these commissions, you should consider the following:

- 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(a)

Dulle Griet (c.1562) by Pieter Bruegel (c.1525–1569)

Commission 1(b)

Venezuela's Simon Bolivar Youth Orchestra treats a Carnegie Hall audience to their ever-vivacious performance of mambo



Commission 3(a)

Madness Disguises Sanity* by Opal Palmer Adisa (b.1954)Madness Disguises Sanity*

Sometimes
I mutter
as I walk
people
stare and pass by
on the far side

To be one
of those
desolate men
who lounge in
stink alleyways
forever talking
to the wind
their words
bullets
people shy from

But I am woman
conditioned
to nurse
my scream
like a mute child

So I write

Commission 3(b)***The Moon Shines in My Body* by Kabir (1398–1447)
translated by Rabindranath Tagore***The Moon Shines in My Body*

The Moon shines in my body, but my blind eyes cannot see it:
The Moon is within me, and so is the Sun.
The unstruck drum of Eternity is sounded within me; but my
deaf ears cannot hear it.
So long as man clamours for the 'I' and the 'Mine', his works
are as naught:
When all love of the 'I' and the 'Mine' is dead, then the work of
the Lord is done.
For work has no other aim than the getting of knowledge:
When that comes, then work is put away.
The flower blooms for the fruit: when the fruit comes, the flower
withers.
The musk is in the deer, but it seeks it not within itself: it
wanders in quest of grass.

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