

# OCR

Oxford Cambridge and RSA

**To be handed to candidates after 1 December 2016**

**A2 GCE PERFORMANCE STUDIES**

**G404/01** Performance Project

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

**JUNE 2017**



## 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:**

<b>Section A</b>	Performance Realisation	20 marks
<b>Section B</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 **8** 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 (G402/01 **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 this booklet. You 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 three, the piece would normally last for 15 minutes. If your group has six people in it, the piece may last up to 30 minutes. If your group size is between three and six, adjust the time accordingly.
4. The examiner must be able to see a clear link between the commission you have chosen and your performance.
5. Produce programme notes for the day of the performance. These should outline the content of the piece and demonstrate how it fulfils the commission.
6. 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 discussion before your performance.

---

**COMMISSIONS – SELECT ONE ONLY**

---

**1 PERFORMANCE BASED ON IMAGE**

(a) *Death and the Miser* (c.1562) by Hieronymus Bosch (c.1450–1516)

or

(b) *World War I British Poster*

**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/counter 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?

**2 PERFORMANCE BASED ON SCIENTIFIC DISCOVERY**

(a) 1609 – Galileo Galilei builds his first telescope

or

(b) 1928 – Sir Alexander Fleming discovers penicillin

**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?

### 3 PERFORMANCE BASED ON PLOTS OF NOVELS

(a) *To Kill a Mockingbird* by Harper Lee (b.1926)

or

(b) *Great Expectations* by Charles Dickens (1812–1870)

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

- As this commission is based on a story, will your piece also have narrative elements?
- How is the story organised overall? Are there individual sections that could be turned into performance episodes?
- Are there repeated themes that could be used as structural or thematic devices?
- Is there a rhythmic structure to any of the language that could be used to create some music?
- How might the social, historical and political context of the novel influence your piece?
- What possibilities are there for you to work across the art forms?

### 4 PERFORMANCE BASED ON PLOTS OF CLASSIC MOTION PICTURES

(a) *Casablanca* (Directed by Michael Curtiz, 1942)

or

(b) *ET* (Directed by Steven Spielberg, 1982)

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

- What is the plot of the motion picture? What characters, dialogue and scenarios are there, and how could these be incorporated into your piece?
- Where are the key moments in the motion picture? 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 motion picture 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?

**5 PERFORMANCE INSPIRED BY OTHER PERFORMERS**

**(a)** Sammy Davis Jr (1925–1990)

**or**

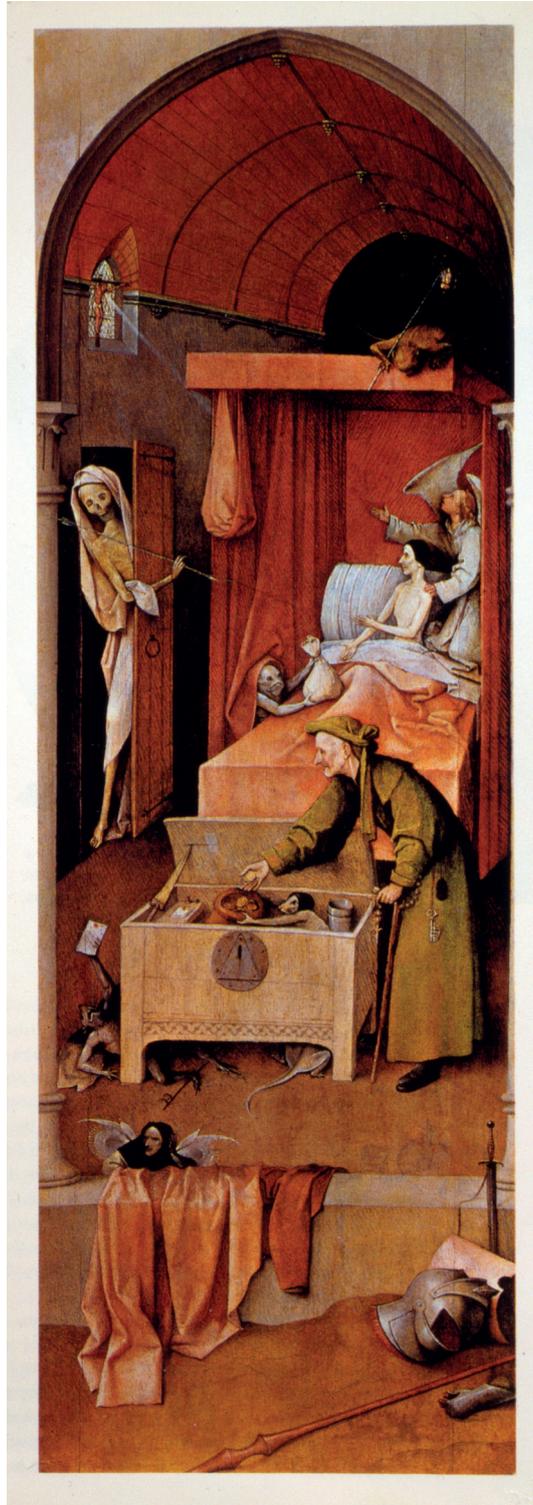
**(b)** Audrey Hepburn (1929–1993)

**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)

*Death and the Miser* (c.1494–1516) by Hieronymus Bosch (c.1450–1516)

Commission 1(b)

*World War I British Poster*



**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.