

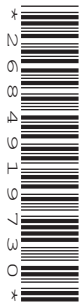
To be handed to candidates after 1 December 2015

A2 GCE PERFORMANCE STUDIES

G404/01 Performance Project

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

JUNE 2016



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 (G402/01 **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

COMMISSIONS BASED ON IMAGE

1 *At the Moulin Rouge: The Dance* (1890) by Henri de Toulouse-Lautrec

or

2 *A nanny and her charge at The Round Pond, Kensington Gardens* (c1935) by Humphrey Spender

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?
- 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 HISTORICAL SITUATIONS

3 1215 – Magna Carta is signed

or

4 The 1985 *Live Aid* concert

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

- the context of the historical event and any contemporary parallels.
- the long-term impact of the event.
- is it possible to take episodes in the order they happened, or could you adapt the 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 *Advice to a Discarded Lover* by Fleur Adcock

or

6 *Alzheimer's* by Bob Hicok

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

- how is the poem organised overall? Are there individual sections that could be turned into performance episodes?
- are there lines that could be used as structural or thematic devices? You must not use more than **six lines** of the poem in a single quotation.
- is there a rhythmic structure to any of the lines that could be used to create some music?
- 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 DIARIES

7 *The Diary of A Young Girl* by Anne Frank

or

8 *The Diary of Samuel Pepys*

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

- what character, events and comments are there, and how could these be incorporated into the piece?
- the key moments in the diary. Can they be turned into transition points in the performance?
- how much potential is there for dance and music in interpreting the diary entries?
- is it possible to use the style of the diary to create a narrative voice?
- could the context of the diary be established through dance or music?
- what possibilities are there for you to work across the art forms?

PERFORMANCE INSPIRED BY OTHER PERFORMERS

9 Louis Armstrong (1901–1971)

or

10 Jean Harlow (1911–1937)

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 timespan 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

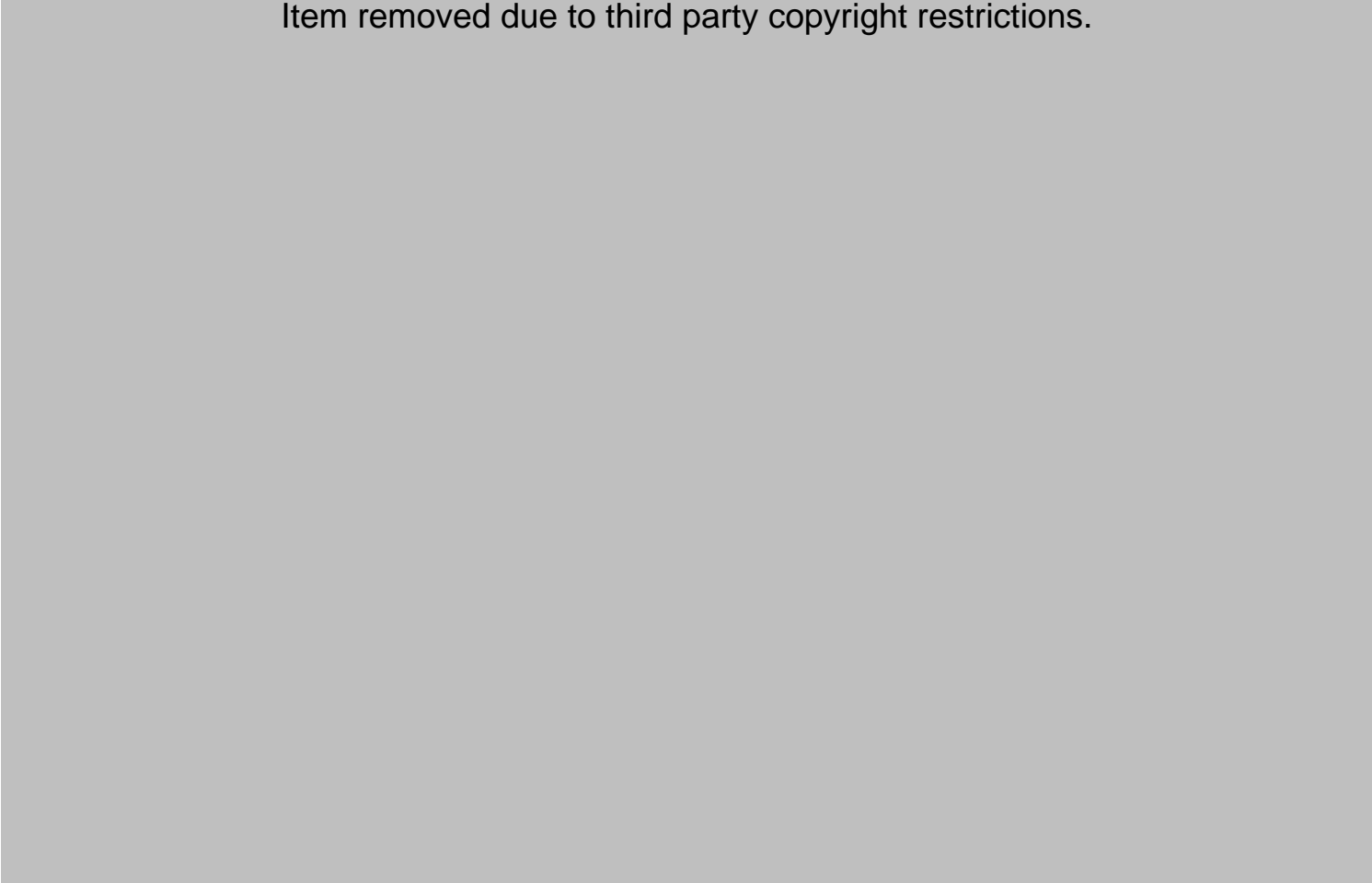
Commission 1

At the Moulin Rouge: The Dance (1890) by Henri de Toulouse-Lautrec



Commission 2

A nanny and her charge at The Round Pond, Kensington Gardens (c1935) by Humphrey Spender
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Commission 5

Advice to a Discarded Lover by Fleur Adcock

Think, now: if you have found a dead bird,
not only dead, not only fallen,
but full of maggots: what do you feel –
more pity or more revulsion?

Pity is for the moment of death,
and the moments after. It changes
when decay comes, with the creeping stench
and the wriggling, munching scavengers.

Returning later, though, you will see
a shape of clean bone, a few feathers,
an inoffensive symbol of what
once lived. Nothing to make you shudder.

It is clear then. But perhaps you find
the analogy I have chosen
for our dead affair rather gruesome –
too unpleasant a comparison.

It is not accidental. In you
I see maggots close to the surface.
You are eaten up by self-pity,
crawling with unlovable pathos.

If I were to touch you I should feel
against my fingers fat, moist worm-skin.
Do not ask me for charity now:
go away until your bones are clean.

Commission 6

Alzheimer's by Bob Hicok

Chairs move by themselves, and books.
Grandchildren visit, stand
new and nameless, their faces' puzzles
missing pieces. She's like a fish

in deep ocean, its body made of light.
She floats through rooms, through
my eyes, an old woman bereft
of chronicle, the parable of her life.

And though she's almost a child
there's still blood between us:
I passed through her to arrive.
So I protect her from knives,

stairs, from the street that calls
as rivers do, a summons to walk away,
to follow. And dress her,
demonstrate how buttons work,

when she sometimes looks up
and says my name, the sound arriving
like the trill of a bird so rare
it's rumored no longer to exist.

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