



Oxford Cambridge and RSA

**To be handed to candidates after 1 December 2017**

**A2 GCE PERFORMANCE STUDIES**

**G404/01 Performance Project**

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

**JUNE 2018**



**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 **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 the list in this booklet. Your piece must obey the following rules:

1. The minimum number of candidates per group is **three** and 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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#### 1 PERFORMANCE BASED ON IMAGE

(a) *Sleep* (1937) by Salvador Dali (1904–1989)

or

(b) *A scene from a display put on by L'Ecole de Cirque de Bruxelles* (6 November 2011)

**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?

#### 2 PERFORMANCE BASED ON FASHION

(a) The mini-skirt revolution of the 1960s

or

(b) The suits of Chairman Mao Zedong

**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 might be involved to make the commission work? This may have to be adapted to the group size (minimum three, maximum six).
- Is there anything controversial about the fashion? 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) *1984* by George Orwell (1903–1950)

or

(b) *Hard Times* 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, you need to decide whether the piece will also have narrative elements.
- How is the story 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?
- What possibilities are there for you to work across the art forms?

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

(a) *The Lego Movie* (Directed by Phil Lord and Christopher Miller, 2014)

or

(b) *Love Story* (Directed by Arthur Hiller, 1970)

**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) Marvin Gaye (1939–1984)

or

(b) Zsa Zsa Gabor (1917–2016)

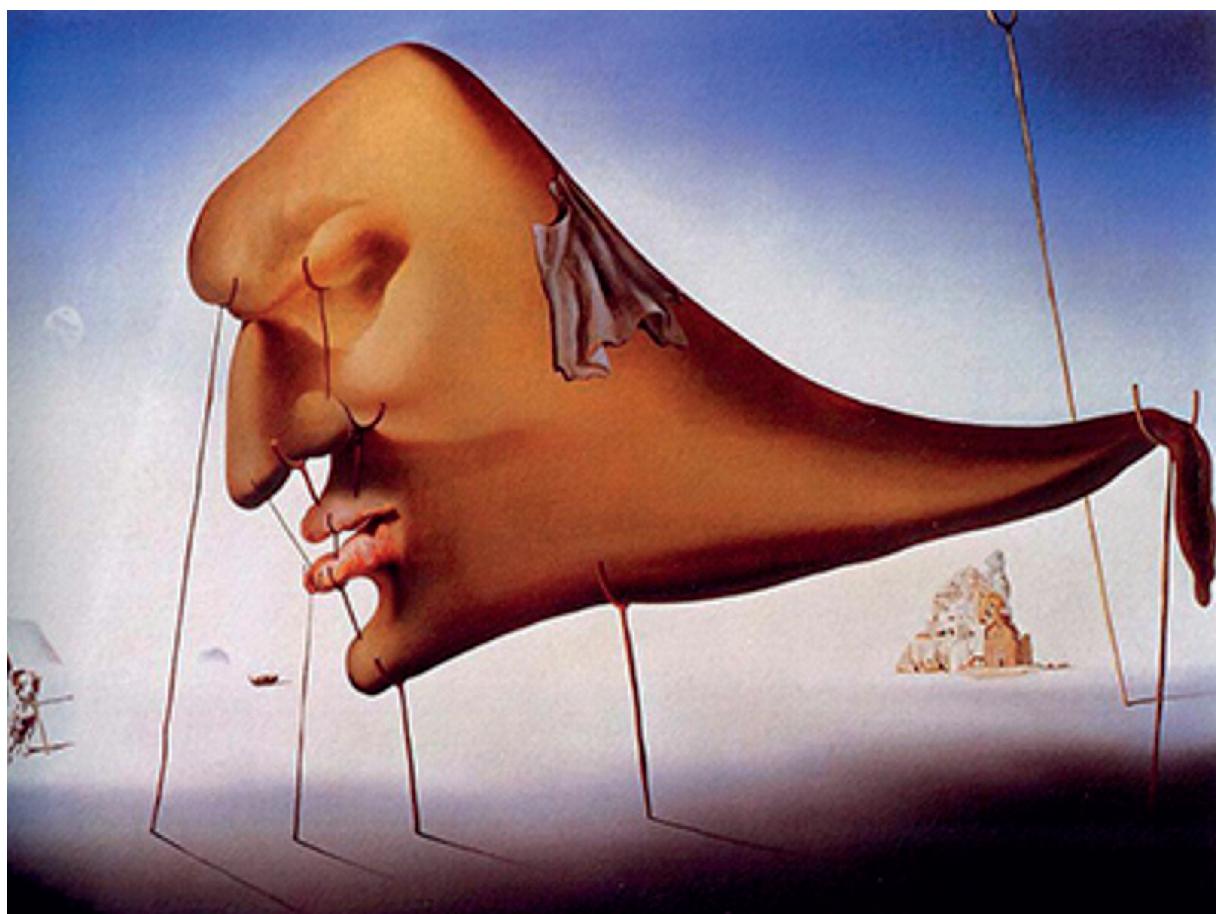
**If you choose one of these commissions, you should consider the following:**

- 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)

*Sleep* (1937) by Salvador Dali (1904–1989)



Commission 1(b)

*A scene from a display put on by L'Ecole de Cirque de Bruxelles (6 November 2011)*





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