

# **Performance Studies**

Advanced GCE A2 H548

Advanced Subsidiary GCE AS H148

## **Mark Scheme for the Units**

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**January 2010**

**H148/H548/MS/10J**

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**Advanced Subsidiary GCE Performance Studies (H148)**

### MARK SCHEME FOR THE UNITS

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# G402 Performance Contexts 1

## Knowledge and Understanding – 24 marks per question

### 21-24 marks

A highly organised answer that shows a clear understanding of the work studied and addresses the question set. Statements are supported by close analytical reference to the work studied and demonstrate evaluative understanding of its context, as appropriate. The candidate shows detailed understanding of the structure and materials of the piece and the extent to which it is typical of the practitioner's output as a whole. There is an intelligent approach to appraising the practitioner's work with a consistent level of detail.

### 17-20 marks

An assured answer which demonstrates the candidate's ability to relate his or her understanding of the work to the question set. There is clear insight into how the practitioner organises his or her materials. Analytical reference to the work is significant and the answer covers a range of important points. The context of the piece will be clearly understood and, at times, evaluated, although this is more generalised than top band answers. The exact links between the piece and its context, or between the piece and other works by the same practitioner, are explored but the appraisal of the practitioner's work not always with a consistent level of detail.

### 13-16 marks

A competent piece of work that seeks to address the question set. Appraisal of the practitioner's work is fairly detailed and the candidate is able to discuss its most significant aspects. The response is variable, however, and the connections between ideas are not always made obvious, the reader being left to supply some of the implicit links. Evaluative detail in one part of the answer is matched by generality elsewhere. [In the case of the formulaic answers that do not answer the question set, the lowest mark in this band should be used as a ceiling; lower marks may be awarded if necessary].

### 9-12 marks

A narrow discussion of the work which makes some points about the practitioner's style with little specific reference to the work OR a detailed discussion of the work that misses most of the significance of these details. The approach is pedestrian and may repeat points in attempting to make a little go along way. Some points may be factually incorrect. At the top end of this band the answer is, however, credible and demonstrates a fair understanding of the work.

### 5-8 marks

A limited answer that does only partial justice to the scope of the study. Some relevant aspects of the work are explored but the writing is largely unsupported by specific textual reference. Occasional references to the work studied may be given inflated significance in the absence of a wider range of references; little attempt is made to connect ideas.

### 0-4 marks

An answer that concentrates on two or three points or which is very general indeed. No attempt is made to answer the question and ideas are confused. There is some factual accuracy but the weaknesses of the answer clearly outweigh its strengths.

**AO3 The Ability to use clear and accurate English – 6 marks per question.****6**

Engaging writing with an assured sense of style. The prose is well-structured and the movement between ideas is clear and fluent. Complex ideas are very well explained. There will be few, if any, errors of grammar, punctuation and spelling.

**5**

Fluent writing with a developing sense of style and an ability to move easily from one idea to another. Moderately complex ideas are well explained and errors of spelling, punctuation and grammar are rare.

**4**

Generally fluent writing with a sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.

**3**

Ideas are expressed clearly if not always fluently. The style is somewhat matter-of-fact and the argument may stray away from the point. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.

**2**

Uneven writing which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar are of a standard where they do not obscure the points made but may suggest further refinement is needed.

**0-1**

Writing which is likely to confuse, rather than enlighten, the reader and may have little sense of direction. Errors in spelling, punctuation and grammar are noticeable, intrusive and undermine the content of the answer.

**Introductory comments**

Given that centres have a choice of work from a practitioner's output, which in some case is extensive and on going, examiners should see the following as indications, rather than prescriptions. It may well be that centres have chosen a less popular work that offers a different slant to the more popular choices. Be willing to be flexible in your application of marks for these indications.

All questions seek reference and example from the individual work studied. This is to support a point the candidate is making and evidence of the indicative Knowledge and Understanding. Each time a relevant reference or example is offered it should be annotated in the margin with *eg* and reflected in the mark awarded. If a point is made without any evidence then use *eg?* It is important to note that this need not be merely quotation from the text for example. Often, more useful can be the reference to moment or incident in the work or a brief description of a character's behaviour in the play, for instance.

**SECTION A*****Matthew Bourne*****Fingerprints**

- Eclectic in approach, using different styles of dance such as ballet, contemporary and social dance.
- Works are popular often with witty humour and large ensemble numbers as they have been strongly influenced by musical theatre and Hollywood musicals. Sets and costumes are lavish and memorable.
- Wants to entertain the audience and reach as wide and diverse an audience as possible.
- Can be seen as a post-modern practitioner as he takes from the past and use the material to create a meaning relevant for a contemporary audience eg using past ballets and reworking them.
- Collaboration is key in his working process. The dancers have great input into the choreography and characterisation and he builds working relationships with designers, composers and technical directors.
- Often uses and existing musical score and may adapt it or leave it very close to the original. Sometimes uses music in an ironic manner to state a point.
- Uses dancer's counts when choreographing rather than rhythms from the score.

**1 Matthew Bourne**

**It has been suggested that Bourne represents the ‘past, present and future of dance’. What elements of his choreography would support this view?**

**Focus of the question: the elements of the performing arts.**

In the world of Dance there is continuous growth and development including a growth of Physical performance that is characterised by very physical work and often goes under the umbrella of Physical Theatre as more companies move towards performance that blurs the lines between Music, Dance and Drama. eg companies such as Frantic Assembly and DV8. In the world of Dance there is still a place for classical work and Bourne has proved that he can attract vast audience; indeed Bourne’s company is one of the few companies who still tours successfully without funding.

**Indicative content:**

- How Bourne draws from the past to create new pieces by reworking familiar classics, often giving them a new contemporary twist eg ‘*The Carman*’, ‘*Swan Lake*’, ‘*Dorian Gray*’.
- Often Bourne stays connected with the traditional ballet idea of illusion and fantasy but in his work the fantasy is often distorted and disturbing eg Older swan in ‘*Swan Lake*’, the doll in ‘*Nutcracker*’.
- How Bourne’s work reflects on the present and places old favourites into more relevant, contemporary settings such as the nightclub in ‘*Swan Lake*’, the garage in ‘*The Carman*’ and the orphanage in ‘*Nutcracker*’.
- How Bourne is very aware of popular culture and the need for ballet to keep up with the demands and interests of that culture or risk losing an audience and remain as ‘High Art’ accessed by only the elite. He wants to reach a wide audience and does this but making the work relevant by using popular contemporary reference, so Dorian becomes a glamorous ‘It Boy’ in ‘*Dorian Gray*’, a glamorous narcissistic character who falls from grace.
- Bourne’s ability to keep pace with modern life and entertainment. He is not afraid to exploit popular culture to achieve recognition eg use of dance sequence from ‘*Swan Lake*’ in highly successful film, ‘*Billy Elliott*’ in 2000, and ‘*Edward Scissorhands*’ reworked from the popular film of the same name.
- Bourne’s work reflects a modern preoccupation with the individual and his search for a sense of self worth and purpose so Bourne’s work is often character driven eg Swan in ‘*Swan Lake*’, Edward in ‘*Edward Scissorhands*’.
- Bourne’s continuing interest in non-verbal communication and the idea of storytelling by any means other than the verbal eg ‘*Play without Words*’ influenced by Complicite which is very innovative and fits in with the current and future trend for Art that moves beyond the normal constraints and is not prepared to accept imposed limitations. Candidates may go logically through the studied work showing how Bourne uses different techniques and styles of dance to convey meaning at specific moments.

**2 Matthew Bourne**

**How has Bourne translated his observations of the contemporary world around him into grand-scale productions?**

**Focus of the question: cultural, social and historical contexts**

Many of Bourne's works comment on modern society and he is not afraid to exploit popular culture to achieve recognition eg use of dance sequence from *Swan Lake*; in the highly successful film, *Billy Elliott* in 2000, and *Edward Scissorhands* reworked from the popular film of the same name. Candidates should be able to show how Bourne has used these observations of the contemporary world around him and used elements of them in his reworkings of classical ballets in order to make them more engaging.

**Indicative content:**

- Bourne often uses parody and humour to convey his ideas eg the Royal family and the paparazzi in *Swan Lake*, the depravity beneath perfection explored in *Dorian Gray*. Candidates should show how Bourne explores these concerns in his work, the type of dance style used and why.
- Bourne's use of a strong narrative with known tales that the audience can follow and relate to.
- The relationship between the music and the movement. Often Bourne stays connected with the traditional ballet idea of fantasy but in his work the fantasy is often distorted and disturbing eg Older swan in *Swan Lake*, the doll in *Nutcracker*.
- The use of humour to engage the audience eg in *Nutcracker* and *Edward Scissorhands*.
- The use of amazing sets and designs, including costume to create fantastic entertainment and to convey the surreal world of the ballet. Often the set is very lavish and large, almost cinematic in design eg *Edward Scissorhands* or large to highlight a character's vulnerability eg the Prince dwarfed by the giant bed in *Swan Lake*, the large grotesque doll in *Nutcracker*.

***Shobana Jeyasingh*****Fingerprints**

- A style that reflects the diversity of contemporary London: use of contemporary dance and bhararat natyam; use of nritta as a basis for the piece; use of mudras and other forms such as kabbadi an chau.
- Non-narrative, multi-layered choreography, and compositional devices such as mirroring, unison, fragmentation, counterpoint, canon, repetition, floor work, deep knee bends, contact work, mixture of both straight back and fluid torso.
- Strong relationship between dance and music and close working relationship with composers such as Michael Nyman, Kevin Volans, Glyn Perrin, Alistair MacDonald and Scanner.
- There are recurring themes of migration, identity and crossing boundaries/journeying.

**3 Shobana Jeyasingh**

**What challenges does the work of Shobana Jeyasingh present to a contemporary audience?**

**Focus of the question: performance techniques**

Jeyasingh conveys her ideas to the audience through the use of gesture and footwork and the influence of the martial arts forms as well as western traditional contemporary dance. The focus of the question is how a performer of Jeyasingh's work must be open to the idea of her work being a hybrid form, embracing different styles and drawing from Jeyasingh's own training and experiences and how the challenges that a particular work poses for the performer are represented in a performance of that work.

**Indicative content:**

- How Jeyasingh has taken her inspiration from her classical training in South Asian dance forms, rooted in Bharata Natyam and the Indian martial art forms of Kalari and Chhau.
- Candidates should recognise that Jeyasingh has taken her inspiration from her roots and her experiences and cultural, technological, musical and artistic influence in London and has fused the different styles to create work that is inspired by the themes of belonging and migration in a world where individuals are constantly uprooting and moving on.
- In dances such as 'Faultline' gestures and footwork from Bharata Natyam eg the opening of Devan's solo) are juxtaposed with the circular leg swings of Kalari and Capoeira. Candidates should identify points in the work where particular movements are used, what demands that makes on the performer and to what effect they are used.
- Jeyasingh uses different dynamics to produce an emotional quality and in pieces such as '*Faultline*' there is a lot of very physical partner work that is both cooperative and non cooperative with dancers lifting each other, leaning and supporting each others weight.
- Jeyasingh uses speed to alter the pace of her pieces and therefore to build tension.
- Candidates should understand that dancers are expected to take an active part in the creative process through reading and observation. They are also expected to be dramatically strong as well as technically as they are telling a story.
- Jeyasingh's dancers come from a range of backgrounds – some through traditional contemporary dance routes or classical South Asian dance. Many have also studied complementary areas such as yoga and Capoeira. These skills are used to good effect by Jeyasingh and candidates should highlight those moments.

**4 Shobana Jeyasingh**

**Discuss the significance of Jeyasingh's collaboration with other artists in creating a distinctive form of dance.**

**Focus of the question: the elements of the performing arts.**

Jeyasingh is not afraid to be experimental; she has worked collaboratively with innovative modern composers such as Michael Nyman and Kevin Volans to produce formal pieces that absorb the human form into mathematical patterns. Candidates should be able to identify how these collaborations are reflected in the studied work(s) using key moments to exemplify ideas and how they support the work and how this creates a 'distinctive form of dance'.

**Indicative content:**

- Jeyasingh works collaboratively with an office team, composers and designers when creating new works. They meet and discuss ideas regularly so that all areas develop simultaneously and complement each other.
- Jeyasingh was raised on popular culture and her company exists to challenge people's preconceptions about dance, and in particular British Asian dance and identity. Candidates should highlight points in their studied work(s) that reflect this.
- Jeyasingh wanted to redirect the presence and perceptions of classical Indian dance in Britain and to increase appreciation and audience enjoyment through modern reinterpretations so that her work is relevant to an ever-changing and fluid population.
- Candidates should show how Jeyasingh engages her audience by exploring contemporary issues and themes that explore the East/West relationship eg *city:zen* exploring the extremes of urban life, *Flicker* using specially commissioned digital visuals and music by Michael Nyman that explores shapes and random patterning.
- She has collaborated with some of Britain's leading composers, including Michael Nyman, Glyn Perrin, and Graham Fitkin. A list of work for her own company includes *Configurations* (mus. Nyman, 1989), *Correspondences* (mus. Volans, 1990), *Making of Maps* (mus. Alistair McDonald, 1992), *Romance...with Footnotes* (mus. Glyn Perrin, Karaikudi Krishnamurthy, 1993), *Duets with Automobiles* (for video, mus. Orlando Gough, 1994), *Raid* (mus. Glyn Perrin, Haiyaraaja, 1995), *Palimpsest* (mus. Graham Fitkin, 1996), *Memory and Other Props* (mus. Alistair McDonald, 1998), and *Fine Frenzy* (mus. Django Bates, 1999).

**Lloyd Newson****Fingerprints**

- Physical theatre, consciously challenging the formal and established convention of traditional dance forms.
- Physically demanding movement, with performers often taking risks.
- Challenging for the audience and often shocking, deliberately targeting taboo subjects.
- Reflects human needs and desires and explores human relationships.
- Works put together through improvisation and experimentation.
- Unusual sets which performers work with from an early stage.
- Use of song, dialogue, soundscapes.

**5 Lloyd Newson**

**Newson's choreography is influenced by his own background and experiences. How is this evident in his work?**

**Focus of the question: stylistic influences**

Newson trained in Psychology at the University of Melbourne prior to his dance career. His work with children and families gave him a real interest in people that was not satisfied by what he saw as the aesthetic concerns of the dance he saw around him. Candidates should be able to show how Newson's life experiences have been reflected in his works.

**Indicative content:**

- How Newson wants to create work that explores human behaviour. He only creates when he has something to say and when there is a need that is 'artistically motivated rather than commercially or administratively driven'.
- Newson's work is rooted in an athletic physicality, contact and improvisational skills and body language.
- The relationship between the drama of a piece, the design and the movement. In Newson's work, such as *Enter Achilles* and *Strange Fish* the set and design elements are an integral part of the action.
- Candidates should show how the movement and drama work together to have a more powerful effect on the audience. The movement must have something to say and Newson is not afraid to use text and dialogue to convey that meaning eg Nigel in *Strange Fish*, the direct engagement and interaction with the audience in *Just for Show* and *To Be Straight With You*.

**6 Lloyd Newson**

**Newson aims to ‘confront real life to push the boundaries of contemporary dance’. To what extent does he achieve this?**

**Focus of the question: elements of the performing arts**

Candidates should explore how Newson seeks to face the audience with their own prejudices about life itself and about dance as an art form. He uses dancers outside the norm eg in *The Cost of Living* David is a dancer who has no legs (as he is in real life) and watching him forces the audience to reconsider accepted notions of grace and perfection, the use of older dancers in *Strange Fish* and *Bound to Please*.

**Indicative content:**

- The audience is allowed to be almost voyeuristic so although they are often onlookers they are often actively engaged with what is happening and it is so up close that it can be unsettling eg the sex toy scenes in *Enter Achilles*, the scenes showing Wendy’s quest for love in all the wrong places through spiritually unsatisfying one night stands in *Dead Dreams of Monochrome Men*.
- Candidates should identify key moments in the studied work(s) and offer different interpretative possibilities.
- New works such as *Just for Show* and *To Be Straight with You* show how Newson’s work evolves as his concerns change as the world around him changes and issues arise that some would find too controversial to explore. Newson is not afraid to face those challenges eg in *To be Straight with You* Newson uses verbatim theatre, based on 85 interviews with people who have experienced homophobia, who have strict religious beliefs or who are juggling their sexuality with their faith.
- Use of disturbing, graphic and often offensive images to challenge the audience often repeated in different works eg the silent scream used in *Dead Dreams of Monochrome Men* also used in *Enter Achilles* as an explosion of repressed emotion through screaming into a beer glass. In *To Be Straight With You* the images are often quite harrowing and performed in strange half lit, almost surreal environments.

**SECTION B*****Caryl Churchill*****Fingerprints**

- ☑ Uses structural devices, such as episodic action or non-linear time to shift the action in a play and change the audience's perspective.
- ☑ Language is important and attempts to get nearer 'real-life' communication, eg *Softcops* and *Top Girls*, or experimenting with the function of language itself, especially in later works, eg *Blue Heart*.
- ☑ Plotlines exploring the relative power, status, sexuality, gender battles and moral/political stance of characters. Problems thrown up by 'success' in historical/political periods of rapid change.
- ☑ Engages the audience to make their own judgements on the likely outcomes of situations through the moral and social questions raised by the characters themselves.
- ☑ Main characters struggling to convince themselves and others of their moral superiority.
- ☑ Reflects current issues by exploring the wide range of roles played by women in both historical and contemporary society.
- ☑ Uses stage images that have more of an impact than words, especially at some key moments in the development of the plot.
- ☑ Uses historical and allegorical characters to locate or dislocate the audience's perspective eg *Top Girls*.
- ☑ Uses representational staging and acting style to explore the extreme in some works, eg *Cloud Nine*.
- ☑ Overlapping dialogue to capture the nature of real conversation.
- ☑ Her training as a radio dramatist makes her dialogue precise, evocative and economical. Unspoken or partly voiced utterances may be as, or more, vital than what is spoken.

**7 Caryl Churchill**

**How does Churchill manipulate the mood and atmosphere of the action in her work?**

**Focus of the question: structure and form**

Candidates should identify key moments in the studied work and how they exemplify the candidate's ideas in terms of the manipulation of the audience. Using specific features such as dialogue forms, use of verse, song, overlapping dialogue, internal monologue and chorus as well as structural devices such as non-linear time and an episodic structure, Churchill seeks to constantly shift action and change mood and atmosphere.

**Indicative content:**

- Action is constantly shifted through use of structural devices such as non linear time and an episodic structure.
- Use of multirole and how that affects the mood and atmosphere. Characters are intended to be a voice or attitude.
- Juxtaposition of different scenes and characters to create a specific impact.
- Use of different characters and their significance within the action of the play.
- Use of monologues and where they are placed in the text.
- Churchill uses folk songs and poetry to inform and create atmosphere and mood within a social context.
- Churchill's unique use of language which is non sequential and although it is more realistic it presents performance problems in terms of timing and pace, characters often appear not to be listening to each other so there may be no direct contact, nonetheless the characters develop and unravel. The audience is held by conversations that are less theatrically formal and seem to represent the inner workings of the characters.
- The purpose to which the forms are put, eg the juxtaposition of contemporary song and 17-century dialogue within *Vinegar Tom* to deliberately harden the edge of the message and to 'make strange'.
- Class issues, divisions and issues of power and status are expressed through the characters and their dialogue.
- Speech patterning and timing in performance.

**8 Caryl Churchill**

**Select a role from a Churchill play and discuss the performance demands that its realisation might place on an actor.**

**Focus of the question: performance techniques**

Candidates should explore the characters within Churchill's plays and how they should be presented. They should understand the performance possibilities and explore the roles in terms of the behaviour displayed by the character and how their performance may be delivered by the actor. Each character has to show a truthful character to the audience eg in *Top Girls*, Marlene chooses career over child and her anguish must be evident otherwise it would be easy to dismiss her as cruel and unwomanly.

**Indicative content:**

- Many of Churchill's early plays do not have a central journey of a single protagonist but offer the audience an array of people who show sections of their life. Characters are often defined by what they do as much as what they say and these two aspects are often at odds with each other.
- The importance of gender roles including strong delineation of both genders, single genders casting and cross-dressing.
- The theatrical existence of non-naturalistic roles such as ghosts and cross-chronological characters.
- Candidates should identify the function of each character in the play and their significance in terms of the overall picture of the play and how this affects individual performances.
- Candidates should be aware of the structure of the chosen play and the dramatic devices used to create effect and how these affect potential performances. eg representational staging and acting style in *Cloud Nine*.

**Athol Fugard****Fingerprints**

- ☑ Focus of the action is often on personal struggles and about assert identity and self-worth; guilt and conscience are also frequent elements.
- ☑ Focus is achieved by using a few characters and setting plays in one location with little or no scene changes and minimal props.
- ☑ Physical intensity creates the theatrical and dramatic power of the action. Moments of sudden and unexpected brutality intended to shock the audience.
- ☑ A need to tell the story of real events. Debate and argument are used to communicate political viewpoints.
- ☑ Earlier plays were characterised by a sense of relentless movement towards tragedy but with humour and comic action in the face of adversity heightening the sense of marginalisation. Later plays are more about the necessity of considered choice and working towards a better future.
- ☑ Main characters are often based in reality with parts created for specific actors or based on Fugard himself. There is a radical mix of characters in most plays which is significant to the action; though some white roles are 'unseen' in the period of segregation.
- ☑ Fugard takes an atheist stance, but includes religion as supportive of political struggle.
- ☑ Highly collaborative approach up to and including *The Island*, but introspective, reflective and more conventional playwriting method after *The Island*.
- ☑ Used religious imagery and symbolic allusion to classical theatre to explore universal themes through the local action.
- ☑ The plays have to be performed with a specific audience in mind to convey the intended message. South African audiences participate and debate and interact with the stage action, which is all part of the performance, in a way that European or American audiences do not.

**9 Athol Fugard**

**How does Fugard use specific theatrical techniques to elicit a particular response from the audience?**

**Focus of the question: elements of the performing arts**

Candidates should be able to identify how Fugard uses a range of dramatic devices, often Brechtian to confront and challenge an audience. The response should not just be a list of these devices but should follow the journey of the play showing at one point Fugard uses a specific device and to what effect.

**Indicative content:**

- Fugard's plays tend to be naturalistic and he uses minimal staging with simple sets placed in simple spaces. Originally this device grew out of necessity but became a feature of Fugard's work.
- Plays are usually set in one location that represents the characters 'world' and are often symbolic representations of the larger world outside those walls eg the shanty house in *Blood Knot*, the prison in *The Island*.
- Plays were often inspired by events or characters that Fugard saw in real life eg *The Cell* inspired by a newspaper story, *Boesman and Lena* inspired by a man and woman Fugard encountered in the street, *Playland* inspired by a visit to Playland amusement park and the attendant who behaved oddly and with an 'abstracted intensity'. Candidates should show how Fugard utilises his naturalistic style to achieve the greatest effect on his audience.
- The use of limited, often symbolic costumes.
- Use of reference or symbolic allusion to classical theatre and religious imagery to juxtapose local action with universal themes.
- Use of humour, often in the face of great adversity and yet underlying the human a sense that the tragedy is unstoppable although in his later plays is less devised with performers and more reflective of his own life and experiences eg *Exits and Entrances*.

**10 Athol Fugard**

**Discuss the performance techniques needed in a Fugard play to create a distinctive interpretation of the character's situation.**

**Focus of the question: performance techniques**

Performers are required to be physically expressive and articulate as well as vocally expressive – there are often periods when no words are used but physical action and mimetic techniques are used to convey a particular mood or character eg the opening of *The Island* where the two prisoners perform a long ritualistic physical sequence designed to highlight the routine and mundanity of their lives in prison.

**Indicative content:**

- The social and political context of the studied work(s).
- The plays are character driven and the relationships drive the action. The audience is drawn in to the lives of the individual characters and share their pain and joy. Performers have to expose their characters and to use all of their performance skills to create totally convincing and truthful characters that are somehow trapped by the accident of their birth and the situation that they find themselves in. The plays are often based in reality.
- The audience travels with the characters through their life journey and has an appreciation of their struggles and what choices are made and why, without this insight the choices would seem very brutal and inhumane eg *Sizwe Banzi is Dead*, *The Island*, *The Cell*.
- Long monologues that are often addressed directly to the audience, giving an insight into the character eg the Antigone speech in *The Island*, the monologues in *Blood Knot*. The characters often represent a whole nation suffering and the individual performer has to convey this sense to the audience using beautiful and complex language.
- The timing of a performance, speech patterns used and delivery. Candidates should identify moments in the text that highlight these demands on a performer and how they can be realised in a way that successfully conveys the intended message.

**John Godber****Fingerprints**

- Godber's experiences as a drama teacher and in television writing have been hugely influential on his playwriting, from the subjects he chooses to write about to the structure of the plays and the sets he specifies.
- The theatricality of the plays is self-conscious and the audience is often directly addressed.
- Structure – usually made up from many short episodes that move at a fast pace.
- Characters are stereotypes, mainly working class and often from the north of England, and a small number of actors multi-role many parts.
- Humour and irony are used to convey serious social and political messages.
- Sets are minimal and there are few props.
- Music and dance feature prominently in Godber's plays, helping to create atmosphere as well as aiding the structure by dividing or linking scenes.

**11 John Godber**

**How does Godber structure his work to achieve maximum dramatic impact on the audience?**

**Focus of the question: structure and form**

Candidates are expected to be able to highlight key moments in the text when Godber uses specific devices to highlight the mechanism of the drama eg audience address, third party comment on action, announced scenes changes and verbal or visual gags. Candidates should not just list the devices but clearly show where they are used in the text and the nature of the 'dramatic impact' that Godber seeks to achieve through their use.

**Indicative content:**

- Use of a minimalistic physical theatre style, using dance, exaggerated, choreographed and mannered gestures, mime.
- Use of readily identifiable language that the audience recognises.
- Use of minimal props and costume, often changed on stage in full view of the audience.
- Godber's characters are often drawn from his own observations and the characters are often recognisable to the audiences.
- There is a focus on use of language and a political stance that deals with issues of class and imbalance in society that resonates with an audience. Universal issues remain as much a concern now as they ever were.
- Candidates should identify how Godber uses soliloquy or direct address of the audience to allow them to gain an insight into the inner workings of a character.
- Manipulation of time to create impact using flashbacks or jumping forward.
- Episodic structure of the work studied.

## 12 John Godber

**How has the work of Godber been influenced by his own background and training?**

**Focus of the question: social, cultural and historical contexts**

Candidates should not just indulge in a detailed biographical essay on John Godber – they should show how his background and experiences influenced his work and how those influences are reflected in a work at a particular moment. Candidates may show how his work has developed over time and how he seeks to remain rooted in the working class North of his birth. All opinions should be illustrated using specific evidence from the studied text.

**Indicative content:**

- Godber was born in West Yorkshire, the son and grandson of miners. He trained as a teacher at Bretton Hall and was Head of Drama at Minsthorpe High School. His experiences as a school drama teacher meant that he understood the improvisation process and also the need for the minimum of clutter with the focus being on the characters created and their impact on the audience.
- His knowledge of the classical conventions of Theatrical forms eg use of the Unities, of prologues and epilogues, play within a play and his ability to manipulate these to create interest. Candidates should show how Godber combines TV dialogue style and the physical practicality of a drama teacher where everything is stripped down to the bare minimum and how this translates into performance.
- Godber's experience in writing for TV sit-com drama such as *Crown Court*, *Grange Hill* and *Brookside* means that his drama is anti-elitist and draws from a range of dramatic styles.
- Candidates should highlight Godber's affinity with filmic structure: fast pace, short episodic scenes, stream of consciousness and self-conscious theatricality.
- Candidates thoughts in relation to the question, whether they agree or disagree, and why.
- Godber understands his characters and bears witness to them – they have a rawness and edginess and the audience examines life through the eyes of the stereotypes.
- Use of readily identifiable language that the audience recognises.
- The use of the popular culture with which Godber is familiar, making the ordinary and everyday important and special.

**SECTION C*****John Adams*****Fingerprints**

- ☑ Takes an eclectic approach to using different styles of music. He uses aspects of the music of the past but in a new way and so can be seen as post-modern in his approach (eg his orchestration is often reminiscent of nineteenth-century Romantic writing).
- ☑ Aspects of Minimalism are evident in many of his earlier works. This is less severe than the rigid systems used by Steve Reich and Philip Glass.
- ☑ Well crafted orchestration is a key feature that links Adams to the mainstream of orchestral composers.
- ☑ Engages with the culture of contemporary America, particularly America's place in the world, and its political role.
- ☑ The importance of popular music styles as well as classical ones (eg the use of Gospel music in *I was looking at the Ceiling and Then I Saw the Sky*).
- ☑ His collaborations with particular performers in writing pieces for them eg *Century Rolls* (1996) was written for Emanuel Ax. His collaboration with Peter Sellers underpins several stage works.

## 13 John Adams

**How does the music of John Adams reflect the diversity of musical styles in contemporary America?**

**Focus of the question: cultural, social and historical contexts**

Adams grew up in a household where he was exposed to a range of diverse music, including pop music, Jazz and classical music. All of these eclectic influences formed Adams' musical tastes and are reflected in his work. The candidates should show where these influences are placed in his work and how they give the work a more resonant context within a cultural and historical focus.

**Indicative content:**

- Candidates may offer an overview of Adams' work and its characteristic features, identifying where he sits in the timeline of music and the diverse musical influences that are reflected in his work.
- Adams' work draws from an eclectic range of styles that are distinctly American. He also draws on this music as a representation of American culture and particularly America's place in the world and its political role.
- Adams' early influences from his music training with his father, playing in bands and orchestra together, that he later paid tribute to in *Gnarly Buttons*; through the music that he heard throughout his youth such as The Beatles, Joni Mitchell, Pink Floyd to the symphonies of Sibelius and how they are reflected in his work.
- Works that have a cultural resonance, using influences from his American environment eg folk and vernacular roots in *Gnarly Buttons*, gospel music in *I Was Looking at the Ceiling and then I Saw the Sky*.
- How his work reflects the mood and atmosphere of a certain time in American history and how that is expressed through music eg *Nixon in China*.
- Adams' continuous experimentation and how that is reflected in his work eg *Harmonium*, *Shakers Loops* using the minimalist technique of splicing short pieces of tape into endlessly repeated sections inspired by the worship style of the Millennial Church in New England, known as Shakers. This marks a return to tonal music.

## 14 John Adams

**It has been suggested that Adams' work breaks the mould of Minimalism. To what extent is this true?**

**Focus of the question: structure and form**

Adams was first influenced by the work of the two most important Minimalist composers, Philip Glass and Steve Reich both of whom produced tonal and rhythmic music. The music changes only very gradually and Adams has said that his music is more 'emotionally committed' than that of Glass and Philips. Candidates may place Adams in the appropriate position in the timeline of music and they may disagree or agree with the statement as long as they can prove their argument using evidence from the studied work.

**Indicative content:**

- Adams' work has a repetitive quality that reflects the influence of Minimalism eg in *Short Ride in a Fast Machine* there is a constant beat played on a woodblock although this is not always regular. This repetitive language of Minimalism is combined with the more expressive style of the late Romantic period.
- Adams' work with fanfares separates him from earlier Minimalists such as Steve Reich and Philip Glass who would not write for orchestra in this manner. Adams' work has been written for full orchestra or chamber ensemble.
- In *I Was Looking at the Ceiling and Then I Saw the Sky* Adams moves away from the audience pleasing hooks, cloying harmonies and other familiar Broadway devices, using overlapping 3 rather than 4 bar phrases to produce interesting effects.
- In *Shakers Loops* Adams explores the uses of minimalist techniques, the title referring to the American religious sect but also to the musical notion of shaking notes through trills and tremolos that pervade the texture. The loops are small repeated melodic fragments much like the minimalist technique of splicing short pieces of tape into endlessly repeatable sections.

**The Beatles****Fingerprints**

- ☑ Simple yet memorable melodies that capture the mood of the lyrics (eg slow sustained melodies in *Michelle* and *Hey Jude* but a jaunty air in *Penny Lane*).
- ☑ Produced contrasting songs eg songs such as *When I'm Sixty-Four* with a comic theme, those such as *Hey Jude* as sentimental ballads and songs with a serious intention such as *For No-one*.
- ☑ Styles differ between early and later songs. Earlier songs, often love songs, inspired by beat music with later albums pursuing more complex emotional issues such as drugs, suicide and old age.
- ☑ The use of narrative in songs (eg *She's Leaving Home*) and the use of musical devices to reflect the story (eg syncopated (off-beat) rhythms to emphasise the instability of the character in *Eleanor Rigby*; changes in tonality during a song to reflect the changes in mood of the lyrics).
- ☑ Use of varied instrumentation – particularly the differences between songs: 'standard' instrumental line-ups such as guitar, bass and drums (eg *Help!*); orchestral instruments (eg in *Penny Lane* or the string quartet in *Eleanor Rigby* or the use of an orchestral glissando in *A Day in the Life*); Eastern influences (eg the use of sitar and the combination of swarmandela with cellos and brass in *Strawberry Fields*).
- ☑ The influence on later bands, such as The Verve, through their use of orchestral instruments.
- ☑ The influence of music technology, such as the experimentation with multi-track recording in *A Day in the Life* or the use of multi-track recording technology to create the effect of larger combinations of instruments; the placing of microphones in unconventional places to create effects; the use of vari-speed recording.

**15 The Beatles**

**What musical techniques did The Beatles use in order to emphasise the importance of the lyrics within their songs?**

**Focus of the question: elements of the performing arts**

Candidates should consider how The Beatles used musical techniques in order to emphasise the importance of the lyrics. The candidates should be able to highlight the use of specific musical elements, where they sit in the songs and their impact on the work, including harmony, melody, tonality, tempo, texture and timbre.

**Indicative content:**

- How the tune reflects the lyrics and enhances the mood of the song. A minor melody may enhance a melancholy mood, whereas a major melody may underpin more positive and optimistic themes. However, it is much more difficult to associate individual chords with moods, and beware of the candidate who tries to establish major claims on the basis individual chords.
- Many songs contain simple harmonies to emphasise the simple and memorable lyrics and may reflect the narrative lyric.
- Use of syllabic word settings to emphasise narrative content of the lyrics.
- Textural contrast to emphasise the meaning of the lyrics.
- Special musical techniques to enhance a particular moment eg orchestral glissando or sliding effect in *A Day in the Life*
- Speed or tempo of the songs to emphasise underlying mood of the lyrics.

## 16 The Beatles

**‘Sixties, sitars and the sexual revolution’. How are these influences reflected in the songs of The Beatles?**

**Focus of the question: cultural, historical and social contexts**

Candidates should highlight the range of contemporary themes that are contained in The Beatles songs that listeners can relate to and whether they are specific to that time or ever-present. Often highlighted in the lyrics, themes included political reference, death, drugs and rebellion. Candidates may identify what made the 60s such a significant period in terms of a movement away from what had gone before and a striving for a more hopeful and optimistic future. The Beatles embraced the influences around them and candidates should identify these and their significance.

**Indicative content:**

- Candidates should contextualise the work of The Beatles, particularly the focus work(s) they have studied, placing it in the appropriate social and historical context.
- The 1960s was a reaction against the austerity of the 40s and 50s, everything seemed possible and the future seemed extremely bright. It was a time of change and there was a sense that people were building for the future. Freedom and experimentation were of the utmost priority and people started to think globally rather than introspectively.
- Candidates should identify the experimental techniques used by The Beatles such as creating tape loops, multitrack overdubbing effects, use of synthesisers, fusion of Western pop music and Eastern influences, particularly Indian music at a time when western culture was looking to the East for spiritual and musical influence.
- How the tune reflects the lyrics of the song and thus the appropriate mood is created. Often The Beatles’ songs did not focus merely on the love in the romantic form but on universal and emerging concerns such as drugs, loneliness and old age eg *Strawberry Fields Forever*, *Eleanor Rigby*, *When I’m Sixty four*.
- The use of unusual instruments to create the mood and reflect the lyrics of a song, eg the orchestral glissando in *A Day in the Life* and the use of non-Western instruments such as the sitar eg on the *Revolver* album.
- The extended influence that The Beatles have had on contemporary groups such as Oasis and the Verve and whether this means that their work is of its time or whether it is timeless as despite Man’s great scientific and technological advances, he still struggles with the same Universal and emotional issues.

**Songs of George Gershwin****Fingerprints**

- ☑ Gershwin's song writing career began in Tin Pan Alley where he was a song plugger – able to both compose and perform.
- ☑ Tin Pan Alley songs were written to 32 bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA.
- ☑ Gershwin's music was composed before the lyrics therefore examples of word painting are the skill of the lyricist. The rhythm of the words always matches the rhythm of the music although a fair criticism is that the words sometimes make little sense.
- ☑ Lyrics are witty often with internal rhyme schemes and reflect the style of Gilbert and Sullivan: memorable melodies and witty lyrics.
- ☑ Early songs such as *Swanee* can be shown to derive from the style of Tin Pan Alley.
- ☑ Melodies make extensive use of pentatonic scales and are generally highly memorable, particularly the choruses. Verses were often omitted in performance.
- ☑ Blue notes are often used to capture the style of African-American singers.
- ☑ In performance many of the rhythms would be given a rubato treatment, especially slower songs.
- ☑ Strong harmonic progressions, in the early songs often based around standard progressions such as I – VI – II – V but later songs have greater harmonic complexity.
- ☑ Songs normally written for piano and voice but there are a variety of different piano styles in different songs.

**17 George Gershwin**

**What differences can you identify between Gershwin's early songs, those he wrote for Broadway and his later work for Hollywood?**

**Focus of the question: Structure and form**

Candidates should identify what they understand to be the difference between Gershwin's early songs influenced by Tin Pan Alley, his songs for Broadway where he felt less comfortable and those for Hollywood where not all of Gershwin's songs translated successfully into the cinematic form.

**Indicative content:**

- Gershwin studied conventional piano techniques and classical composition. Through his first job as a song plugger Gershwin was exposed to the music of Tin Pan Alley. He took this influence and created songs that were written to 32 bar melodies divided into four phrases of eight bars each.
- Tin Pan Alley was made big by Broadway musical comedies. The songs were individual and rather than adding to the action they stood on their own. Candidates should discuss the structure of these songs and how they differed from the earlier works in which the verse was considerably shorter than the refrain.
- The show "*Porgy and Bess*" had the most carefully crafted relationship between the songs and the dramatic content, but was not a commercial success.
- Gershwin's later songs moved into a more truthful yearning emotional honesty in contrast to the contrived emotions of the early works. Candidates should be able to identify musical changes in the songs and how they affect the mood of the piece.

## 18 George Gershwin

**'Nice work if you can get it'. What made Gershwin's songs so popular during the mass unemployment of the 1930s Depression?**

**Focus of the question: cultural, historical and social contexts**

Candidates should appreciate that the whole point of Gershwin's work is that he knew exactly what was needed to make a 'crowd-pleaser'. He was able to create music using the strict formula for writing songs that he had been exposed to as a song plugger for Jerome H. Remick and Co. Having been trained classically, he found the freedom to improvise and invent tunes inspirational. This experience gave him an understanding of the features of Tin Pan Alley.

**Indicative content:**

- Gershwin's work was influenced by earlier popular styles such as vaudeville, burlesque and revue. His shows often consisted of a loose collection of songs held together by a very basic plot so that the audience were fully engaged and could be refocused if necessary by the insertion of a memorable song.
- His first hit was *Swanee* - a short piano intro, a melancholy verse in a minor key and a longer tuneful and more memorable chorus in a major key with a repetition of the chorus. Short musical motifs and repetitive choruses made such songs easy to remember.
- The blending of musical styles that characterises the work of Gershwin. eg the use of a full classical orchestra to accompany a song in a jazz style, *Porgy and Bess* the ambitious 'folk opera' that combined popular music which was strongly influenced by black music with operatic techniques such as recitative.
- The rhythm of the words always matches the rhythm of the music even if this forced relationship often meant that the lyrics sometimes made no sense. Even so the tunes were punchy and catchy and somehow stirred the imagination of an American population in the throes of a Depression.
- Often at the worst times when a people are suffering the most degradation in terms of social and economic poverty they turn to the Arts for escapism rather than wishing to see their world as it is they want to escape into a world where dreams really do come true and happy endings are inevitable. Gershwin's songs tend to have a sense of hope and even the most melancholic moments are usually followed by a bright optimism.

## G403 Performance Contexts 2

### Generic Mark Scheme

Marks	AO1 Knowledge and Understanding
<b>31-36</b>	An excellent answer that shows a mature overview of the topic studied and clearly addresses the question set. The candidate is able to identify distinctive approaches in discussing contrasting aspects of performance material and to make sophisticated links between the art forms. Contrasting approaches are well defined and statements are supported by close reference to the works studied. The context of the genre is understood in depth and the answer demonstrates detailed understanding through a well-chosen range of examples.
<b>25-30</b>	An accomplished answer that demonstrates some overview of the topic studied, makes comparisons and answers the question set. Aspects of the topic are discussed in detail and a range of examples offered, drawing effective links across the art forms. Whilst these are very helpful in supporting the argument, at the bottom of this band their significance may sometimes require further comment or possibly further reference. The significance of distinctive approaches of practitioners is commented upon but candidates performing towards the bottom of the band do not distinguish them fully. Contextual links are commented upon in some detail but these are not always fully supported by examples, illustration or reference.
<b>19-24</b>	A competent piece of work that addresses the question set. The answer demonstrates an understanding of the essential features of the topic although detailed connections or contrasts between the work of practitioners are not fully developed. The depth of discussion is variable and not always supported by reference to works studied and the candidate needs to draw more out of them to establish stylistic and contextual links. Use the top mark of this band as a ceiling if there is scope for better use of the works studied. Use the lowest mark in this band as a ceiling for answers that evade the question set, but be open to rewarding evident knowledge and content on the topic.
<b>13-18</b>	An adequate approach to the discussion that makes a number of useful points about the topic. The discussion is heavily focused on only a few examples with few connections between examples or across art forms that are insufficiently developed by the candidate. The answer is slightly pedestrian in moving from point to point and is variable in depth. Use the highest mark in this band as a ceiling for formulaic or generic answers. The question may only be answered by implication, although there are some valid points.
<b>7-12</b>	A limited response that does not fully address the scope of the studied topic. Some aspects are explored but with a few basic, poorly-chosen illustrations or references to works. Contrasting approaches are dealt with, albeit superficially, but the answer may imply that there is little to compare or contrast between the work of practitioners.
<b>0-6</b>	An answer that makes a few points but which does not deal with any of them adequately or in depth. The answer does not address the question and there are hardly any references to works studied. There is some factual accuracy but generic claims are made on the basis of very little supportive evidence.

## Quality of Language

Marks	AO3 The ability to use clear and accurate English
8 - 9	Engaging writing with an assured sense of style. The prose is well structured and the movement between ideas is clear and fluent. Complex ideas are very well explained and expressed. There will be few, if any, errors of grammar, punctuation and spelling.
7	Fluent writing with a developing sense of style and an ability to move easily from one idea to another. Complex ideas are well expressed and errors of spelling, punctuation and grammar are rare.
6	Generally fluent writing with an emerging sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.
5	The writing is somewhat matter-of-fact in style and the argument may stray away from the point; ideas are expressed clearly. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.
4	Pedestrian writing, which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar do not obscure the points made but do require further refinement.
3	Disjointed writing, which may confuse or obscure the meaning. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weaknesses in these areas.
0-2	Poorly-expressed points with frequent errors of spelling, punctuation and grammar. The writing has little or no sense of direction and its style is likely to undermine its content.

### General Expectations

When considering the criteria for the marking bands, examiners should note the following expectations of this unit:

- There should be evidence that the candidate has studied three examples of the work of three different practitioners, one each of Dance, Drama and Music. Thus, nine works in all, but this is not necessarily a counting exercise, unless the candidate(s) are clearly in breach of the specification for this unit. Check the front sheet for the works the candidates have looked at in extract form.
- There is an expectation of comparison and/or contrast across the works studied so that points can be made with specific example rather than generalities. Further credit could be given for relevant illustration, which is drawn from works beyond the prescribed three examples from each art form, providing it does not become just a list of works.
- There should be evidence of the scope of the area studied, a sense of overview that shows a confident knowledge and understanding.
- There should be evidence in the answer of how the art forms work together. This may not be all at the same time, but a balance and awareness of all three must be evident.
- The studied extracts should be used as a means to an end, to answer the question and explain the generic area under discussion. Methodical plodding through the three extracts of each art form would indicate that the candidate had not progressed from the work-specific approach required in G402.
- Where appropriate, the candidate can offer traceable influences upon the genre under discussion, but should not indulge in unqualified historical background merely for the sake of it.
- Similarly, where appropriate, the candidate should be able to make wider reference to the social, cultural and historical context from which the genre arose, in which the genre was nurtured and to which it made its own contribution.
- Use of appropriate vocabulary, terminology and other relevant practitioners.

### Guidance to examiners on Post Modern Approaches to the Performing Arts since 1960

Given that this area is anti-form, defies definition, deliberately counters attempts to 'fix' itself, it is difficult to be specific about 'rules' or elements of which candidates should be aware and therefore evidence in their answers. However, there are some general characteristics, features in common practice, which we might claim are common and therefore identifiable, but it is unlikely that all of the works cited will have all of the following features:

- Anti-modern – no clear 'manifesto' or even identifying features except a reaction to Modernism thus giving rise to an ironic outlook blurring the boundaries between "high" and popular art, self-consciously ironic and eclectic eg Ballet with Street Dance, Berkoff's resetting of classical plays in the East End of London. There is no one knowledge, but a variety of "knowledges", overlapping relationships of discourses with the predominant the avant garde.
- The end of History – the use of previous art, social, political personalities and movements as a source for reflecting the present and commenting on the past. The fragmentation of time, social structures, human experience, artistic style presented in an eclectic way.
- Re-cycling, refiguration, pastiche, parody, whether in the re-working of classical ballets and plays within a new highly fragmented society or the exploitation of recorded and electronic means to sample, re-use and make music.
- The creation and re-creation of iconic figures and concepts from the everyday and popular cf. Warhol's "15 minutes of fame"; linked to the consumerism of art and existence.
- Gender – the questioning of gender assumptions in outlook, clothing, reversal including the rise of "camp", "so bad its good" concept of art cf. Sontag's Notes on Camp '64.
- Value-free, a sense of having no pedantry, no definitive line, no structural, formal imperatives to follow and reflects the disappearance of "grand narratives", like Marxism, commenting on the consumer society and its products rather than trying to achieve the essence of universal existence in inherent in modernism.
- Freedom from 'Meaning' – no more need for everything to mean something in a post-Freudian sense, hence Cunningham's rejection of Graham's emotionally charged gestural vocabulary for "Dance for Dance's sake".
- Sense of risk – obvious in the growth of physical theatre and dance, but equally present in experimental music and drama forms where the opportunities for a piece not to work by virtue of the disruption of the form are many eg Riley "In C" and Churchill's overlapping dialogue.
- Intertextuality – the witty, "intellectual joke" created by making quick unlaboured reference to other works within a piece, for the sake of it, for fun, for comparison, for emphasis e.g. Vardimon's brief reference to Thriller amongst many in Park, or Bourne's nod to Hitchcock's The Birds in Swan Lake; the idea of Quotation across and from other forms.
- Playful response to the problems posed by the 'the Modern'. A sense of the ludic trickster at work which can be seen in the work of for example, Berkoff, Nyman, Innes and Morris.
- Manipulation and fragmentation of language (eg Pinter, Mamet, Churchill – use of the poetic – Bond, Cartwright) and form-fractured and dislocated non-linear timelines eg Top Girls, juxtaposition of the historical and the present.

- A larger scale perspective, a world picture, yet often created in an apparent random D-I-Y fashion or 'bricolage'; giving rise to the projection of Consumerism in art and performance, the audience as consumer, the performance in the here and now and not purporting to be a contribution to a canon of work. Thus, Cage/Cunningham's Happenings or Events giving rise to site-specific performance. (Ironic, and characteristic of everything the Post Modern approach was working against, that we now want to seek out recordings of these as formative works on the picture today.)
- Collaboration – for example, Cage, Rauschenberg & Cunningham; Glass, Childs and Wilson; Nyman & Jeyasingh; Churchill, Gough & Spink, Pinter and Clarke, Adams & Morris, Tavener and Random Dance – deliberate working across forms. Also collaborative working within companies – eg Joint Stock, Wooster Group.
- An eclecticism in form and genre, often combining characteristics from different forms or sectionalised sharply juxtaposed works.
- The use of conventional forms within a new context: identification of formal structures and the purposes for which they have been used since 1960.
- The use of these earlier devices to establish security or to challenge audiences.

- 1 To what extent can performance in the post-modern era be separated from the developments in other art forms and the changing society of the second half of the twentieth century?**

**Focus of the question: cultural, historical and social contexts**

**Indicative content:**

- Relationship between the social and cultural context and the performing arts: fragmented society, gender issues, reflection of consumerism, lack of 'rules' to be followed, popular and everyday valued equally alongside formal and classical.
- Impact of technology, changing audience expectations and allowing new forms.
- Rise of bricolage in a range of fields with practical and aesthetic re-cycling.
- Impact of Post-nuclear age, wider dispersal and dissemination of ideas, global citizenship.
- Postmodernism in other art forms, especially architecture and the novel.

- 2 Suggest why post-modernism might be seen as having blurred the boundaries between the elitist and the populist in the performing arts.**

**Focus of the question: relationship between works in the genre**

Candidates should explore the relationship between post-modern works, and in this instance, accessibility and intent. Reference back to 'modernist' ideas and examples may well support the answer and can be credited within the context of a wider response.

**Indicative content:**

- High and low art alongside all other constructs deliberately examined and re-valued.
- Value-free reference across a wide spectrum of works.
- The use of 'classical' and 'modern' techniques used side-by-side, for deliberate and accidental effect.
- Collaboration between practitioners and integration of forms.
- Social, cultural and historical context that has seen increased flexibility in, eg class, access to knowledge, travel.
- Impact of new media: eg everyone can be a publisher, film-maker.

**Guidance to Examiners on Politics and Performance since 1914**

This broader area is intended to widen the horizon of political performance beyond the rather restricted view often perpetrated through the previous construct of this unit. Essentially, candidates need to indicate awareness of:

- The relationship between the art forms and the audience.
- The manner in which the 'politics' are expressed through the dance, music and drama. For some this will be obvious didacticism, for others the positioning is more subtle.
- The manipulation of an audience's expectations, opinions, values and world view.
- The use of influences from the past to give reference, weight and justification.
- The structural and presentational devices used to communicate ideas, eg ballad, epic form, documentary setting with film and information as the backdrop for action or dance.
- The use of humour and comedy, farce, satire and irony as a stylistic device to poke fun and to persuade.
- The use of allegory of and/or direct reference to political situations and figures.
- The use of exaggeration, repetition and scale.
- The type of 'norms' that the candidate believes are being challenged through the range of studied works.

- 3 **'In performances with political intent, there is usually a fine balance between entertainment and instruction'. To what extent do you agree with this statement?**

**Focus of the question: relationship between works in the genre**

Candidates should explore the relationship between works of political performance and the distinctions that can be made in relation to serious political intent and light-hearted amusement.

**Indicative content:**

- Performance as vicarious enjoyment: aspects of humour, evocation of sentiment, strong narrative line, and techniques used to achieve it.
- Performance as education on ways to think and behave, and techniques used to achieve it: aspects of propaganda, T-I-E and educational dance programmes.
- How and where practitioners draw the line to create the balance.
- When balance is lost and extremes become evident, all instruction makes for dull performance, and all entertainment with little 'social comment' makes for insipid entertainment.
- How we identify and recognise a performance 'with political intent', the commonality and the differences between works.

- 4 **Discuss the relationship between political performances and the culture and society in which they were created.**

**Focus of the question: cultural, historical and social contexts** (with a political dimension)

**Indicative content:**

- The issues raised in the works cited and their context.
- The impact of the pieces at the time they were first performed.
- The ways in which the issues are raised, eg direct reference, allegory, historical parallel, ironic lyric.
- The style used to communicate the point of view, eg, contemporary and folk dance in Ghost Dances, farce and satire in Accidental Death, folk ballad in Only a Pawn, documentary theatre as used in Lovely War.

**Guidance for Examiners on The Twentieth Century American Musical**

Again this is now a broader concept than previously considered and whilst it would be important to have a less prescriptive view of the first, and last, two decades, (Oscar Hammerstein II had already written several musicals prior to *Showboat* and there were some classic and highly influential songs written in the early part of the century), the main focus is likely to be on the most productive 50 year period in the middle of the century 1927-1977.

Key areas of response should obviously focus on:

- The Book and the new significance given to the plot, development of character, situation, and dialogue; the importance and exploitation of Romance and Comedy; the 'book' as the lead sheet for the whole musical, often determining the energetic pace, the structure, the all important sub-plot, mirroring and commenting on the central action; the mature balance between clever dialogue, rounded character, and engaging predicament for the audience so that none dominates, but all are necessary.
- The Lyrics of the songs and their dramatic purpose; the notion of progression within the lyric, or 'lyric ascension' where the song has a definite structured intention; different styles of songs, ballads, charm songs, 'list' and patter songs, 'torch' songs, entire 'music scenes', such as 'Tonight' in *West Side Story*, stand-alone songs or deliberate punctuation of the plot, as Sondheim in *A Funny Thing Happened on the Way to the Forum*; the techniques of the lyricist in building songs, such as the use of rhyme, metaphor and structure.
- The Score and the importance of music within the musical: reinforcing emotion and dramatic expression, complementing the dramatic action and movement; establishing tone; capturing essential quality of a character, moment or setting an emotion through the use of leitmotif; setting and manipulating mood and atmosphere; as a transitional device between action and scenes, bridging and retaining flow through the use of segue. The importance of rhythm and melody, use of harmony and dissonance. Structural elements, such as the use of overture, opening or establishing number, mixes of songs, the underscoring, the score as a complete entity, rather than a collection of songs and entries.
- The Choreography, and the integration of dance as a structural element, replacing dialogue, establishing atmosphere, creating spectacle, progressing the plot and understanding of the characters; the distinction between functional or show dance and the use of movement closely related to complex rhythmic structures: the increasing importance of dance in the form and the milestones eg *Oklahoma!*; the variety and eclecticism of style drawing on ballet, vaudeville and burlesque and traditional folk and contemporary street and modern.

- 5 Consider the contribution that dance has made to the development of the American Musical and how it integrates with other art forms.**

**Focus of the question: development of the style**

**Indicative content:**

- Antecedents in Vaudeville, Burlesque, Revue.
- Basic chronology of influence to include at least De Mille, Robbins, Fosse and the stylistic differences between choreographers.
- Movement from 'Follies-style' set pieces to use of integrated contemporary ballet and a synthesis of the two in "show dance".
- Combination of song and dance numbers, for solo, duets, trios and whole chorus numbers.
- Dance used to establish and/or further the narrative action and character development.

- 6 Evaluate the major differences of approach to writing musicals in America during the twentieth century.**

**Focus of the question: techniques used by practitioners**

**Indicative content:**

- Distinctiveness in terms of approach to the music, dance and drama with some comparative detail; treatment of thematic approaches; structures used.
- The shifts in importance of the art forms; the movement from the culmination of what had begun at the turn of the C19th, integral storytelling with all three art forms working together, creating moments of intimate drama, high spectacle or comic song, to 'music theatre' form, often devised by an individual, on darker themes as the C20th progresses.
- The particular style and interests of writers, choreographers and composers, practitioners are important but the relevance of any biography should be explained in terms of the question.
- The effect of collaboration and possibly how that develops a joint style.
- The tone of work and means of achieving it, by different teams or individuals.
- A sense of chronology, development and inter-relationship where relevant eg Hammerstein and Sondheim, Robbins and Fosse.

### Guidance to examiners on Performance in the Far East

The aim of this topic is to allow a broad study of non-Western approaches to performance. It could include elements of Kabuki, Noh Plays, Javanese Puppet Theatre, the drama of specific countries such as Japan, China, and Malaysia. Some of these genres are highly disciplined and text-based, others exist primarily through detailed performance conventions or oral tradition. Each style is culturally distinct, yet shares a common geographic provenance, often intermingled over hundreds of years. Like many western styles, there are distinctions between court and popular performance, but sophistication is not reserved solely for the former.

This topic covers performance styles originating in the following countries: Borneo, Brunei, Burma (Myanmar), Cambodia, China (embracing Hong Kong and Taiwan), Indonesia, Japan, Korea, Laos, Malaysia, Singapore, Thailand, The Philippines, Vietnam.

Many of these areas of performance have influenced the performing arts in the West, particularly in the last 100 years and candidates making effective reference to that influence should be rewarded, providing it is not extended.

The art forms manifest themselves in a different way than that to which many candidates will be accustomed:

- In drama, the 'story' is often known, but the emphasis is often placed on the manner of the telling, in terms of the performer's skill. This can be sometimes a solo performance or a using a range of role types, as distinct from the character types, with which we are more accustomed. Dialogue can be formal or improvised, with topical, local references, much like the Christian medieval mystery tradition or contemporary pantomime.
- In dance, the emphasis is on a stylized language of movement, a vocabulary of gesture, head turns, hand movements, body positions, often mirrored in the limited but no less expressive puppet forms. Dance can include ancient ritualistic weather and crop dances, the slow lift of a head, a walk in which the performer appears to glide rather than take steps, the coquettish flap of a handkerchief or wild choreographed non-contact martial arts.
- Musical forms vary, but instrumentation has often a mixture of strings, drums and natural wind elements. Rhythm and repetition are important, building tension, but as significant is the complementary role of central participation in the piece, much more than 'accompaniment'. Musicians are seen as well as heard in many forms, and the ensemble often creates the stylized sound effects.

The purpose of the topic is to allow candidates to explore three contrasting areas of investigation, which must include a thorough study of each art form for each area.

Questions will require candidates to demonstrate a thorough understanding of how the art forms work in each genre and points of similarity and contrast between the genres studied. Thus, examiners should be alert to and reward comparative discussion both within the style discussed and across the art forms. Most importantly, all of this should be discussed in the context of the arts in South-East Asia and the Far East.

Examples of works should be drawn from across the geographical area identified above and candidates must study a range of extracts drawn from work produced in **three** countries; the work of each country should embrace all of the performing arts.

- 7 'A creative mixture of the formal and informal' characterises the approach to performance in the Far East. Discuss this mixture, highlighting the contributions of dance, drama and music.**

**Focus of the question: techniques used by practitioners**

Candidates should identify those that contribute to the impression of formal or informal performances in the Far East.

**Indicative content:**

- Length of performances 1 hour/9 hour.
- Location of performances enclosed/open space.
- Function/Intention eg Funeral/wedding.
- Scripted/Improvised.
- Conventions of traditional style of movement, music, costume, mask, speech.
- Audience participation.
- The relationship between the formal and informal, when and if the two occur together in a studied form.

- 8 Discuss the importance of music and how it works with the other art forms in the performance styles of the Far East.**

**Focus of the question: significant stylistic features**

Candidates should consider in particular how significant stylistic features relate to the purpose, use and incidence of music.

**Indicative content:**

- Roles played by musicians, blocking/proxemics.
- Instrumentation and effects created.
- Different types of scales used.
- Accompaniment to song/dance.
- Underscoring of action/dialogue.
- Ways of driving the narrative.

# Grade Thresholds

Advanced GCE Performance Studies H148 H548  
January 2010 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
G401	Raw	70	58	50	43	36	29	0
	UMS	140	112	98	84	70	56	0
G402	Raw	60	48	41	35	29	23	0
	UMS	60	48	42	36	30	24	0
G403	Raw	45	33	29	25	21	18	0
	UMS	60	48	42	36	30	24	0

## Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H148	200	160	140	120	100	80	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H148	6.0	18.0	61.0	81.0	99.0	100.0	106

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.

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