

Performance Studies

Advanced GCE

Unit **G403**: Performance Contexts 2

Mark Scheme for January 2012

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Knowledge and understanding – 36 marks per question.

Marks	AO1
31-36	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.
25-30	An accomplished answer that demonstrates an 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.
19-24	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. The question may only be answered by implication, although there are some valid points.
13-18	An adequate approach to the discussion that makes a number of useful points about the topic. The discussion may be 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 may attempt to address the question but does so at a superficial level, with limited discussion or exemplification of points made. 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. 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.
7-12	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.
0-6	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.

Descriptor	Award mark
Consistently meets the criteria for this level	At top of level
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
On the borderline of this level and the one below	At bottom of level

AO3 The ability to use clear and accurate English – 9 marks per question.

Marks	
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.

Subject-specific marking instructions

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

- There should be evidence of the scope of the area studied, a sense of overview that shows a confident knowledge and understanding together with other relevant practitioners, where appropriate.
- 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.
- Candidates should be using vocabulary and terminology relevant to the focus area and reflecting their study of Performance.
- There should be evidence that the candidate has studied three examples of work from three different art forms, Dance, Drama and Music. Thus, nine works in all, but this is not necessarily a counting exercise, unless the candidate is clearly in breach of the specification for this unit. These works need not be by the same practitioner, in fact, a range of practitioners is encouraged. 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.

Question	Anticipated Content of Answer	Marks	Guidance
1	<p>The focus of this question is development of the style. Candidates may agree or disagree with the suggestion that there has been any progression in the development of the style, but must support their opinion with illustration. A sense of overview of the period and approaches is central together with a comparison of progress. Merely listing and evidencing the approaches is not sufficient.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Perceptions that approaches that were once ‘experimental’ or innovatory have become mainstream, e.g. Physical Theatre, the use of interactive projection. • That in some senses the individual art forms have not ‘progressed’ as they might, but collaboration between practitioners is more common than it was, producing a wider range of performance that cannot be easily labelled. • What started as a move to make “high’ art more accessible, to reduce the iconic figure to the everyday, to treat the audience as consumer to create their own meaning, has merely fed the beast of instant celebrity to the point that it is no longer “So bad, it is good”, it is just “bad”. • Parallel developments in society, in relation to say gender or sexuality, have rendered the “discussion” through performance rather lame, now. • High level answers may suggest that even notions of ‘progression’ or ‘development’ are in fact anathema to the post-modern outlook. 	45	<p>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 or features in common practice, which we might claim are common and therefore identifiable. However, it is unlikely that all of the works cited will have all of the following features:</p> <ul style="list-style-type: none"> • 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 e.g. 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 being 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.
2	<p>The focus of this question is significant stylistic features. Candidates should focus on the singular feature, but may make reference to others, providing there is not just a ‘list’ of features.</p>	45	<ul style="list-style-type: none"> • 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

Question	Anticipated Content of Answer	Marks	Guidance
	<p>Some of the impact of the feature should be evident in the discussion of examples and there should also be some sense of value judgement with regard to the 'cynicism'.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Use of large and small-scale replication in pastiche, parody and intertextuality • Use of the re-viewing of previous work through the lens of re-figuration and adaptation, recycling past work in a new context. • Technical use of repetition in language, in music, in movement and the purpose to which it is put in terms of audience perception and understanding. • Other significant features of the style, indicating there is more to post-modern approaches than just re-using old works. 		<p>and existence.</p> <ul style="list-style-type: none"> • Gender – the questioning of gender assumptions in outlook, clothing and reversal including the rise of “camp”, kitsch, “so bad it’s 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 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”. The audience is given greater license to create their own meaning from what they watch/listen to. The emphasis of who creates meaning has shifted from practitioner to receiver – Barthes idea of “Death of the author is the birth of the reader”. • 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 e.g. Riley “In C” and Churchill’s overlapping dialogue. • Intertextuality – the witty, “intellectual joke” created by making quick un-laboured reference to other works

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			<p>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; in other words, the idea of quotation across and from other forms.</p> <ul style="list-style-type: none"> • Playful response to the problems posed by 'the Modern'. A sense of the ludic trickster at work which can be seen, for example, in the work of Berkoff, Nyman, Innes and Morris. • Manipulation and fragmentation of language and form – e.g. Pinter, Mamet, Churchill; use of the poetic – e.g. Bond and Cartwright; and the use of fractured and dislocated non-linear timelines - e.g. Top Girls and the 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 'Happenings' 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

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			<p>Dance – deliberate working across forms. Also collaborative working within companies – e.g. Joint Stock, Wooster Group.</p> <ul style="list-style-type: none"> • 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.

Question	Answer	Marks	Guidance
3	<p>The focus of this question is the significant stylistic features. Candidates should embrace as wide a range of features as possible and that can be evidenced. Listing is insufficient as the question asks how they “work together”.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • A range of possible material detailed in the ‘Guidance’ opposite. • The use of two or three art forms worked together. • Emphasis on the style rather than the “messages” or the context. • High level answers, may well employ Porter’s quote to reference works that use the same metaphor-journeying, blues, folk, ‘roads that must be travelled’ etc. 	45	<p>This broad time-span should be reflected in a range of political performance that allows candidates to demonstrate their understanding of the variety of work in this area.</p> <ul style="list-style-type: none"> • The relationship between the art forms and the audience, the range of conventions used to elucidate the topic, e.g. narration and direct address or deliberate evocation of emotion through manipulation of dynamics in music and dance. • The manner in which the ‘politics’ are expressed through the dance, music and drama. For some this will be obvious didacticism, propaganda and posturing, 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. This may include representation of actions or words spoken as in Verbatim Theatre. • The structural and presentational devices used to communicate ideas, e.g. ballad, epic form, semi-autobiographical form, documentary setting with film and information as the backdrop for action or dance. • The purpose of the suggestion of balance, the dialectic, indicating two or more opposing views, but eventually suggesting empathy for one of them c.f. Bruce’s <i>Swansong</i>, Brecht’s <i>Caucasian Chalk Circle</i> and Dylan’s <i>With God on our Side</i>.
4	<p>The focus of this question is the cultural, historical and social context. Candidates should offer an overview of the period in question with significant key events, attitudes, causes identified and evidenced through the works used to represent the area.</p>	45	<ul style="list-style-type: none"> • The use of humour and comedy, farce, satire and irony as stylistic devices to poke fun and to persuade through

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	<p>Indicative Content:</p> <ul style="list-style-type: none"> • International events, such as, war and conflicts, multi-national business. • National causes, for example, the power of the miners in the UK, Civil Rights in the U.S. or South Africa, personal freedom in the Eastern Bloc. • Localised events that have wider repercussions, such as abuse of officialdom or class 'war'. • Significant points in the 20th Century when the performing arts and politics have come together, for example, 1968 and European Student protest, the reaction to the Holocaust, pre- and post-war agit prop. 		<p>vicarious enjoyment.</p> <ul style="list-style-type: none"> • The use of allegory or historical parallel of and/or direct reference to political situations and figures. • The way verbal and gestural language is used to illustrate a point of view in movement, lyric, or dialogue in, for example, rhetorical questions, colloquialisms, aphorisms and the use of exaggeration, repetition and scale. Using the license of the performance to dare to say, that which is often unsaid. • The type of 'norms' that the candidate believes are being challenged through the range of studied works.

Question	Answer	Marks	Guidance
5	<p>The focus of this question is the development of the style. Candidates should address the full reach of the area using evidence from all the art forms involved to consider the customary conventions of, and innovative variances from the formula that have helped to create the popularity longevity of the American Musical.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Strong narratives with integrated dance and music. • Contemporaneous issues and believable characters. • Comic roles and situations. • Popular conventions used in different ways, for example, the ‘ballet’ interlude, the types of songs, large ensemble song and dance scenes against solo/duets alone on stage. • Changes in style, for example, classical and tin pan alley composers or the rise of the choreographer directors. 	45	<p>Whilst the 50 year period in the middle of the century 1927-1977 was very productive, it is important that candidates indicate real breadth of knowledge of the genre across the century. For example, Kern and Bolton had been very productive from 1915 at the Princess Theatre and Oscar Hammerstein II had already written several musicals prior to Showboat. Later, Sondheim and others develop the idea of Concept musicals that aren’t necessarily a formula fusion of song, dance and plot.</p> <p>Key areas of response should focus on:</p> <ul style="list-style-type: none"> • The emergence of ‘the Book’ and the new significance given to the plot, development of character, situation, and dialogue. • ‘The book’ as the lead sheet for the whole musical, often determining the energetic pace, the structure and 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 range of ‘book’ writers, playwrights and lyricists, including Hart.M, Hart.L, Burrows, Kaufman, Comden & Green, Fields, Dietz, Harbach, Harburg, Gelbart, Laurents, Lerner. • The lyrics of the songs and their dramatic purpose, musical ‘soliloquies’ developing character, expressions of intent progressing the action, dialogue songs involving two-or more-characters, reflective songs that prompt a change of mind.
6	<p>The focus of this question is the relationship between works in the genre. Candidates should indicate knowledge and understanding of both the chronological gestation, and the thematic and conventional interplay.</p>	45	<ul style="list-style-type: none"> • The lyrics of the songs and their dramatic purpose, musical ‘soliloquies’ developing character, expressions of intent progressing the action, dialogue songs involving two-or more-characters, reflective songs that prompt a change of mind.

Question	Answer	Marks	Guidance
	<p>Indicative Content:</p> <ul style="list-style-type: none"> • Development of the book musical from early musical shows at Princess Theatre. • Development of power of ensemble singing and dancing from Ziegfeld's 'spectacle'. • American-ness both critical and complimentary from Cohan's patriotism. • Risqué dance styles from Burlesque. • Self-conscious theatricality of harking back to the days of Vaudeville and European Operetta. • Development of the 'art musical' with advent of new technologies that don't depend on sheet music sales. 		<ul style="list-style-type: none"> • The notion of progression within the lyric, or 'lyric ascension' where the song has a definite structured intention • The 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, innovation and wit; using formula structures that allow wider commercial use or songs that are constructed specific to the show, with recitative, for example. • The score and the importance of music within the musical: manipulating mood, atmosphere, emotion and dramatic expression, complementing the dramatic action and movement and establishing tone. • The capture of the essential quality of a character, moment or setting an emotion through the use of leitmotif. • Use of an overture, pre-figuring the changes of pace and intensity, setting mood and atmosphere. • Music as a transitional device between action and scenes, bridging and retaining flow through the use of segue.

Question	Answer	Marks	Guidance
			<ul style="list-style-type: none"> • The importance of rhythm and melody and the use of harmony and dissonance. • Structural elements of music, such as the use of overture, opening or establishing number, the mix of solos, duets, and ensemble songs, the underscoring, the score as a complete entity, rather than a collection of songs and entries. • The range of composers and composer/lyricists, e.g. Cohan, Kern, Blake, Youmans, Friml, Gershwin, Porter, Berlin, Rodgers, Schwartz.A, Loewe, Weill, Styne, Bock, Coleman, Herman, Schwartz.S, Hamlisch, Menken. • The 'all-in-one' composer, librettist and lyricist eg Willson and Sondheim, Larson. • 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 variety and eclecticism of style drawing on ballet, vaudeville and burlesque, jazz, latin, traditional folk and contemporary street and modern. • The increasing importance of dance in the form from Mitchell, Wayburn, Short and Rasch through to De Mille, Loring, Holm, Cole, Kidd and the milestones e.g. On Your Toes, Oklahoma! and Chorus Line.

Question	Answer	Marks	Guidance
			<p>The rise of the Director-Choreographers, Robbins, Fosse, Champion, Bennett and Tune.</p> <ul style="list-style-type: none"> • The importance and exploitation of Romance as a narrative form, establishing conventions e.g. a location away from the ordinary, young lovers that need to find their way to each other through barriers, a dark presence that threatens, a wise, rational elder that advises and chastises, the companions along the way that help and hinder the progress. • The importance of Comedy in Musical Comedy, the use of comic characters and sub-plots to balance the tension. • Patriotism and 'All-American' themes perpetuating and sometimes questioning the 'American Way' or the 'American Dream', contrasting the folksy pioneer spirit with the racy life of the City; work hard, play hard and you will succeed; be good, do good and stay happy; be a good neighbour, love your family, tolerate others and all evils will be overcome. • The Concept Musical – the rise of theme over narrative, started in the late '50s and continued in music, and dance terms throughout rest of century. • The impact of partnerships and who brought what to the collaborations e.g. Bolton, Wodehouse & Kern, Rodgers & Hart, Rodgers & Hammerstein, Lerner & Loewe, Dietz & Schwartz, Bernstein, Robbins, Laurents & Sondheim, Berlin & Fields, Kander & Ebb, Sondheim & Lapine.

Question	Answer	Marks	Guidance
7	<p>The focus of this question is the cultural, historical and social context.</p> <p>Candidates should indicate a knowledge and understanding of, specifically, the historical and cultural context of the 'national' art forms considered. The manner in which the traditions often reflect the social context and thus their mutual sustainability.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The development of story-telling through integrated art forms, which have established conventional approaches that do not see the art forms as separate. • The impact of the patronage of rulers developing a formal 'Court' style in contrast to the more informal 'country'. • The semi-religious connotations of some forms that perpetuates cultural identity. • The classless nature of forms, which are used to satirise the local political scene within a traditional story. • Cultural importance of the activity; how it fits within a wider cultural (and social) sphere, its relevance to contemporaneous and contemporary life. • Comparisons and contrasts across countries, forms, and possibly treatment of similar material. 	45	<p>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.</p> <p>Each style is culturally distinct, yet shares a common geographic provenance, often inter-mingled 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.</p> <p>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. Similarly, the classical and traditional forms are likely to be the most popular, but all styles are acceptable providing they relate to the context under study.</p> <p>The art forms manifest themselves in a different way than that to which many candidates will be accustomed:</p> <ul style="list-style-type: none"> • In drama, the 'story' is often known, but the emphasis is usually placed on the manner of the telling, in terms of the performer's skill. This can
8	<p>The focus of this question is the techniques used by practitioners.</p> <p>Candidates should be analytical of the ways in which audiences are drawn into the performance and attempt to put a value and compare the relative effectiveness of the different approaches.</p>	45	

Question	Answer	Marks	Guidance
	<p>Indicative Content:</p> <ul style="list-style-type: none"> • Comparison of techniques used in the variety of performance forms. • The locations and timings of performances that encourage audience attention. • The performance intention, for example, social, spiritual, aesthetic, that attracts a collective engagement. • The performance activity; integration and/or isolation of music dance and drama, the narratives, the importance of spectacle, sound, light and colour, use or not of costumes, masks, anthropomorphic objects. 		<p>be sometimes a solo performance or 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.</p> <ul style="list-style-type: none"> • In dance, the emphasis is on a stylised 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 stylised sound effects. <p>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.</p>

Question	Answer	Marks	Guidance
			<p>Questions 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.</p>

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