

Performance Studies

Advanced GCE A2 H548

Advanced Subsidiary GCE AS H148

OCR Report to Centres

January 2012

HX48/R/12J

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This report on the examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the specification content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the examination.

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Overview

As with previous January examination series, there was a significant percentage of entries from candidates retaking units from AS with the aim of improving their overall specification outcome. Broad trends reported by assessors are discussed in detail in the body of this report; this brief introduction serving to highlight higher-level issues from those comments.

G401/01

There were 143 entries, of which over 60% consisted of candidates retaking the unit. Analysis showed that these candidates improved their performance marginally, especially in the case of the mid-band candidates. This was in contrast to previous examination sessions where the weakest candidates had tended to re-enter the unit.

There was an improvement in centres 'policing' overlong submissions from candidates and reflecting in their marks those entries where candidates had resisted advice to keep within the word limit indicated in the specification.

There was also evidence of more realistic marking by centres of the quality of the devising of the Community Piece, especially the quality of thought forms and the artistic structures supporting it.

G402/01

Entries for this unit amounted to 836, and also consisted significantly of candidates resitting the examination paper to improve their results. By contrast with those resitting unit G401/01, candidates attempting this unit for a second time were often those who had achieved low or modest results at their first sitting. Examiners reported that some – although by no means the majority – might have benefited from studying unit G403/01 alongside their revision for unit G402/01 as it had opened their eyes as to how to cite examples in order to exemplify context.

Responses to the examination paper were heavily dominated by answers on Matthew Bourne and John Godber, which suggested that centres uniformly believed these practitioners to be the only ones worth studying. It is strongly recommended that centres consider a greater diversity of practitioners when preparing their candidates for this unit.

G403/01

As in previous years, the entry for the January examination series was similar to that received in June, indicating a number of creative approaches to the timing of this unit vis-à-vis the practical assessment in unit G404/01.

There was a noticeable increase in the number of candidates who elected to word-process their answers. Whilst this is no doubt a great relief for those who struggle with the physical act of extended writing in examinations, it is by no means a guarantee of success in quality of language. Examiners made several detailed comments that indicate that this aspect was no easier simply because of the change in the means of transmission.

There appeared to be confusion about the completion of the grid indicating which practitioners had been studied (printed on the inside of the examination paper). For the purpose of clarification for future sessions, the following feedback should be noted.

- The grid should be completed under examination conditions but this does **not** have to eat into the two hours allowed for the examination itself. Five minutes should be allowed before the examination begins for grids to be completed.

- Candidates are responsible for learning the names of the extracts and the practitioners who created the works from which they are taken. The extracts should not be listed anywhere in the examination room (board, screen, chart, etc) and neither should candidates take in lists to remind themselves. Ability to recall the extracts that have been studied – and spell the relevant names correctly – is a helpful differentiator at A2 level and candidates should receive no assistance in doing this.
- If a candidate cannot remember the name of a work or practitioner he or she has studied, it will have to be omitted from the grid. Invigilators are **not** allowed to answer questions to clarify what has been studied.

G401/01 Creating Performance

Administration

In the majority of cases the correct paperwork was supplied supporting the candidates' work. Centres are reminded that in the case of a resubmission, their work is considered as a whole even though the practical work might have been completed for an earlier session. DVDs of performance work therefore need to be submitted as well as the Commentaries or the work cannot be moderated.

The commentaries themselves were well annotated showing where credit had been awarded and it was encouraging to see so many full and illuminating comments on the Coursework Cover Sheet (CCS) outlining centres' thinking in support of their marks. The DVDs were also well presented making identification of the performers straightforward.

Commentaries

The majority of the work seen was correctly structured around the Improvise, Rehearse, Perform process of the three pieces in discrete art forms. It was noticeable that less successful candidates tended to divide their discussion up into sections headed Drama, Dance and Music, subsequently attaching a section dealing with links between the art forms. This approach rarely achieved high marks and the writing was often further undermined when the candidate adopted a diary-like review of their work.

There were a number of resitting candidates and in many of these submissions candidates had clearly put in considerable work to their commentary to improve their marks. High marks were justly awarded to candidates where understanding of technical terms was evidenced directly through the practical work.

Moderators reported that on some occasions, where commentaries were excessive on length, centres had reflected this in the marks awarded for Quality of Language. It is expected that candidates will write concisely and if this is not the case it is important that this is noted on the CCS and is marked appropriately.

There was a good range of projects for the Community Performance Piece. One centre had gone to considerable trouble to organise a series of performances in different styles and different local venues to enable all candidates to have opportunities to research, devise and show a range of performance skills. There were a few instances where the choice of stimulus was not one totally relevant to that particular community or where candidates choose to work in a drama based, narrative style which meant that the other art forms became 'add ons' and appeared tokenistic.

The choice of subject-matter was sometimes questionable. Topics based around Bible stories, or national figures could not be said to have arisen out of the immediate community of centres, although it is feasible that a piece set in a local church might have been acceptable for the former. Conversely a project based in a local Community Centre took as its starting point several of the different activities that were organised there. This enabled a large centre to produce several different performances based around the same project.

Centres are reminded that high marks should not be awarded to candidates who do not perform original work. Some candidates performed existing songs, merely changing the lyrics to inject a dose of supposed originality. This does not constitute original devising. Examples of good performances came from candidates where the three art forms had been considered as equal partners throughout the devising process. Occasionally candidates struggled with the concept of narrative in either Dance or Music and only felt able to 'tell a story' through the medium of Drama. Candidates need to think beyond this in order to produce work of greater worth.

It was encouraging to see more candidates underpinning their discussion with reference to the work of relevant practitioners. The highest marks had been correctly awarded where candidates were able to discuss the performing style or genre in which they were working. Unfortunately the choice of post-modernism did not draw out the best from candidates since understanding of what this means was so often limited or confused. It is important that candidates have a clear theoretical understanding of their work and they can discuss this within the Commentary.

DVDs

The majority of the DVD evidence was well produced and it was easy to identify the performing group and the candidates. In rare instances where there was a problem, centres provided clear supportive documentation.

G402/01 Performance Contexts 1

General Comments

Many excellent responses showed detailed knowledge and understanding of practitioners expressed in well written accurate English.

Questions were focused specifically on elements of performance, stylistic influences, structure and form or cultural, social and historical contexts. This was not always well understood by candidates.

Where a detailed plan was provided, candidates offered a well-structured response, beginning with the practitioner's general philosophy and biography. Planning was most effective where it went beyond a reminder of points but showed a logical progression addressing the question. The use of some or all of the language of performing arts terms for each of dance, drama and music from unit G401/01 should have been helpful, but often led to generic answers.

Too much biographical information without reference to the question was counter-productive. Weaker candidates often produced less clear plans, if any at all, and answers lacked contextual detail. A few candidates identified neither the question they were answering, nor the text studied. A handful started with one question and switched to another mid essay. Examiners felt these particular failings indicated poor exam preparation.

The specification clearly states that the choice of works studied must 'demonstrate broad trends in the output of the practitioner' and candidates should comment generally on 'the relationship between the work studied and the practitioner's output as a whole'. Those candidates who recognised that practitioners produce more than one text drew on a greater knowledge and understanding, provided they did not confuse works, eg *Strange Fish* and *Enter Achilles* mixed up.

The requirement to produce two responses in two hours was beyond some candidates, who often appeared to have rushed – or did not finish – the second answer. Occasionally it appeared that exam nerves had led to confusion between the two, such as 'Bourne was a drama teacher' and 'Godber was excited by lavish sets and costumes'.

Candidates with a reasonable command of knowledge and understanding of stylistic influences and/or techniques sometimes struggled to exemplify this theme using movement, dramatic and musical elements of performance. All studied works are created to be performed and this aspect of 'performance' was sometimes lacking with the examiner left to make connections of their own.

Strong responses constructed sophisticated answers in a logical and progressive train of thought; middling candidates used the structure of the studied work to inform the outline of the answer which relied on narrative and with less illustration and example from the works. Weaker candidates often repeated points simply to make a little go a long way.

Repeatedly restating the question was an ineffective way to respond. Good answers regularly referred back to the question and offered insightful opinions and interpretation. Better answers drew from a wide range of references appropriate to both the genre and practitioner.

Introductions and conclusions were not universally employed, and where a conclusion simply repeated the essay, nothing was added. Many candidates inserted fragments of often-inappropriate previous examination questions to give more weight to their answers.

Better responses kept focus on the key terms, while poorer ones glossed over real understanding of, for instance, physical theatre, blues scale or Tin Pan Alley influences. Unsupported sweeping generalisations featured in some responses, such as ‘all The Beatles and everybody else took drugs’ and ‘Bourne uses salsa and ballet’. Where illustrations were relevant, the essay was enriched by well reasoned discussion and exemplification.

Responses to each art form sometimes lacked illustrations of techniques (notation, actual dance moves/terms, dramatic language). Referring to fewer than four Beatles’ or Gershwin songs was a clear disadvantage. Some drama responses read like an English Literature response more than an account of staged performance.

The quality of language was variable. Spelling errors of practitioners’ names, works studied or words given in the question were frequent. Names like ‘Jean’ Kelly, ‘Fred Estair’ or ‘Paul Mackartnie’ were unexpected at AS level. Brecht remained a frequently misspelled name. Playwright and multirole were frequently incorrect. There was some correlation between poor basic spelling and the quality of the knowledge and understanding.

A small number of candidates presented handwriting so difficult to read, it interrupted the flow of the response. In some cases spelling, punctuation and grammatical errors were intrusive. Paragraphing, understanding lower/upper case letters and the use of the apostrophe were often weak. Where/were, their/there and piece/peace were incorrectly used frequently, while terms like ‘alot’, ‘aswell’ and ‘infact’ are becoming widespread.

Many responses fell into the ‘clear but matter of fact’ style. ‘Etc’ was used as a cover for inability to think of anything further to say, and some relied on bullet points or phrases rather than sentences. Many candidates referred to practitioners by their first names, John, Matthew, Athol and Caryl/Carol for instance.

In one centre no candidate wrote down the question being answered, leaving it to the examiner to make judgment on his behalf. One candidate at least answered four questions and one did three, one from each Section, despite instructions to the contrary.

It was apparent in the work of some candidates that they had started to study the G403/01 unit, and made broader and deeper substantiated contextual assertions about both practitioners and works, such as Churchill (postmodernism or political) or Bourne (postmodern) and even The Beatles (postmodernism or political).

Finally, a habit is creeping in which should be resisted of candidates writing notes to examiners on their answers, including, ‘please be kind’ and ‘I give up, see you in the summer!’.

SECTION A

Matthew Bourne

Q1

The focus of the question was on structure and form and given the influence of musical theatre, opera and film on Bourne, it is unsurprising that these genres’ narrative qualities should be central to his choreography. The idea that a story is brought to life through choreographic devices and motifs is fundamental.

Several candidates interpreted the question as an invitation to narrate the plot of the studied piece without considering how the movement content is structured to enhance the story. Others thought it was a ‘distinctive features’ question rather than how far he is a teller of stories through dance.

Use of costume, lighting, facial expression and props as part and parcel of the story telling enhanced higher level responses. Identifying character development through the progress of the *Swan Lake* and *Nutcracker* stories was an additional demonstration of good knowledge and understanding.

Some responses lacked movement detail, many referred to none of the dance words from unit G401/01 and lacked the language to describe what a dancer does. Terms like ballet, social and contemporary were often used but without definition, exemplification or context. Practical illustrations from within the works were sometimes subsumed into generalisation, such as ‘when Clara is dancing....’

Better responses showed how Bourne endeavours to make his work accessible through a range of different styles and approaches, and referred to both dance/movement material and design elements in the piece. They also appreciated that narrative has an effect on the audience, such as the end of Act II in *Swan Lake* when the swans have made their first appearance leaving the audience wanting more.

There was reference to filmic techniques as a structuring device, modernising classical ballets, exemplifying motifs (rather than simply saying, for instance, ‘the Spanish motif in *The Car Man*’), social dance, opera, pedestrian movement, Hollywood musicals and films, contemporary dance and eclecticism. Homoeroticism featured in some accounts, along with mime, Commedia dell’Arte and the influence of Brotherston.

Q2

This question focused on stylistic influences. Musical theatre may be the most obvious influence on Bourne, with glamour, razzmatazz and spectacle together with a darker undertone in many pieces, but also classical ballet and its disciplines add the features that make his style unique.

Stronger candidates addressed in a balanced way both classical ballet and musical theatre, interpreting the latter to include all aspects of staged musicals. It was rarer for a candidate to explore the contrasts and links to any depth. Those who focused on influences rather than a formulaic or ‘all they know’ answers about Bourne, fared better. Weaker candidates struggled to define either term.

There was generally better use of dance terms, particularly from classical ballet, in this question, together with mainly good understanding of use of spectacle, costume and Busby Berkley’s influence in use of symmetrical choreography. References were also made to Graham/Duncan/Ashton, original music, familiar stories and humour and to Bourne’s love of *Grease* and *West Side Story*.

Shobana Jeyasingh

Q3

The focus of this question was cultural, social and historical. Candidates should have recognised how Jeyasingh’s work sums up the plurality and diversity of contemporary Britain (though some confined themselves to London) in the way it draws on a wide range of styles and influences and mixes them into something that is greater than the sum of its parts.

The identity of the question was in terms of characters, stories or settings, or in the higher-level responses, a mix of all three. Cultural strands were unpicked and commented upon as either choreographic style or movement content.

The relationship between dance and music in her work is equally relevant and the effects that they produce on an audience is valid in a response that should have come from the starting point that the work is aimed at public performance above all else.

Q4

This question focused on stylistic influences. Two separate strands are mentioned in the question, and their juxtaposition was what was required. However, the way they interact with other dance elements in her work (compositional devices, multi-layered choreography, and non-narratives) were equally relevant.

Specific evidence from a work was to be analysed, the use of music and the overall effect on an audience were all germane to the discussion.

Lloyd Newson

Q5

The focus of the question was on the elements of the performing arts. Candidates needed to show that whilst Newson (and DV8's) work is highly technical, the message of a piece is the impetus.

Some responses failed to realise that movement is at the heart of Newson's works, because of more text-based recent pieces. There was lack of discussion about his research, contact improvisation, physical theatre, aesthetic risk, rehearsal approach. Self-limiting answers adopted a 'what does he mean?' point of view, unconnected with the specific moments or movement material.

Characters are made from performers' real experiences from both Newson and the ensemble, and close references to the works was needed to extend this angle. Practical detail was often at the expense of analysis and there was insufficient connection of ideas, backgrounds and experiences.

There was much narrative and subjective reaction to the material, but many candidates treated the idea of reinvesting/reinventing dance with meaning well. Some centres had prepared candidates with good use of the unit G401/01 dance vocabulary to assist their structure; most didn't.

Social aspects, such as in *Enter Achilles* and *The Cost of Living* were well handled by many; Bausch influence was referenced mainly accurately; violent, religious, offensive imagery, the sets and audience responses all formed part of the better answers. The combination of movement and dialogue informed top discussions, too.

It was the case that better answers referred to links and contrasts in different works, like *Enter Achilles* and *Dead Dreams of Monochrome Men*, and to how other factors influenced the movements he uses. Site specific places, male bravado/risk taking, homoerotic and other issues plus the Islamic message of recent work, may have had some relevance.

All candidates who had good knowledge of works did not necessarily translate that through understanding of dance elements, and a few candidates expressed dislike of the work and the man.

Q6

The focus of this question was on structure and form. Newson's narrative lines and his blurring the boundaries of dance and drama within his physical theatre, are what give his work its unique qualities. How he structures pieces using this distinctive approach is the essence of the response.

The two parts of the question confused some candidates, and often structure was better treated than form. This response produced more generic/formulaic work, partly because it asked for 'distinctive features'. However, the detail from the pieces to qualify what analysis was given was what evaded many candidates. Sometimes context was absent in terms of the extract highlighted.

Stronger candidates were able to highlight the subject matter of the works and the way in which the music and lighting structure the dances eg *Dead Dreams of Monochrome Men* where the lighting and music changes to signify a change in impact. Some focused more on stylistic influences in terms of how Bausch, Claid and Paxton influenced techniques used in *Strange Fish*, for instance.

The quote – ‘he only makes works when he has something to say’ or variants of it, were used by several centres. Many missed the point about the ‘effects’ Newson created, and there was limited reference to the evolution of his work over time.

Section B

Caryl Churchill

Q7

The focus of the question was cultural, social and historical. Churchill's drama has been instrumental in creating political statements, some personal, sexual, societal or theatrical, and it contains many caricatures of what she was seeking to undermine and/or portray.

Some candidates didn't respond to the separate parts of the question, particularly the ‘worst excesses’. Many could identify excesses and strands of belief within her work, but made little or no comment on how they are treated in a dramatic way on stage. Better responses identified often allegorical stories she tells or the use of juxtaposition for meaning and established the context of the characters with reference to her Brechtian influences.

Stronger responses included the change in society's thinking and re-contextualised accordingly. These covered areas like ‘Do you need to lose your femininity to be successful in work?’ to ‘How does society treat women?’ and ‘Is it possible to be a mother and have a career’ to ‘Are men and women treated equally?’ dependent on the text/s studied.

At the lower end, responses were narrative heavy (especially in *Top Girls*, *Fen* and *Cloud 9*) with few contextual references, especially historical ones and even fewer techniques discussed. Feminism was often mentioned, but lacked discussion/explanation. Collaboration, alienation with songs and episodic structuring, Brecht differences and overlapping dialogue received various mentions in most answers, but for many by then, focus had moved off ‘society’.

Q8

The focus of the question was on performance techniques. Churchill's dialogue is reflective of real conversation, historical dimensions through dramatic styles and the relationships between situations, settings, times and characters, all offer challenges to actors.

Many candidates confined discussion to simplistic statements about overlapping speech, sometimes with examples. Higher answers used more than one work to exemplify the challenges of performance techniques (*Blue Kettle*, *Top Girls* and *Seven Jewish Children* in one centre that made for good contrasts). Better answers also realised that showing the historical and the contemporary clashing culturally as a postmodern device is another real challenge to performer and audience alike. Gender swapping, sometimes from the Brechtian influence, was one focus explored successfully as a challenge to actors, and others mentioned how an audience reacts to these techniques overall.

Athol Fugard

Q9

The focus of the question was on stylistic influences. Examiners looked for an understanding of how Fugard's influences are diverse, many growing from his practice with The Circle Players and later with The Serpent Players, his work being informed by the minimalistic props and small number of actors.

Clearly the effects of apartheid influenced Fugard personally, as evidenced by his language and his writing, which was the main feature that candidates focused on. This meant that most responses were generic, prepared answers assuming that apartheid would feature in any question.

Fugard used all means at his disposal to create drama that embraced a variety of influences, of which the political situation was the main one, and this fact together with the acknowledged fingerprints of his style informed the better answers.

Illustrations from the works did not always support some sweeping statements and the characters were not always successfully explored. However, in the top responses, the ideas of personal struggle, self-worth, identity (both personally and racially), restless movement towards tragedy and the humour were discussed.

Q10

The focus of this question was performance techniques. Political context informed Fugard's drama style, but his style actually transcends it. Small sets, setting, small cast and minimalistic are central and candidates were expected to consider how they shape the vision for a performance.

Most responses did not address the director's approach as the question asked; some few focused on the actor's viewpoint. Very often, those candidates then resorted to narrative description rather than meaningful analysis.

Political significances were well described, particularly apartheid, but not so much the staging, characterisation and movement that a director would be responsible for in a production.

Because of this lack of focus, many answers strayed from the point and some tried to make a little go a long way with either lengthy comments on politics or narrative from the studied work. The better answers were able to draw links and contrasts from within the Fugard catalogue, for instance *The Island* and *Boesmann and Lena*.

John Godber

Q11

The focus of the question was structure and form, and candidates needed to identify Godber making maximum impact from short scenes, physicality and pace. Higher level candidates appreciated that his fragmented style is not just televisual, but appeals to the TV 'slice of life' generation.

Some weaker candidates recalled only vulgar or occasional words, 'luv' being enough to signify 'northernness', although top responses recognised vernacular. There were some confusions between characters and actors, and between directorial/production issues and what was in the text. There was lack of getting to grips with updating work, of the political contexts when the pieces were written and much simplistic statement on classes. Stronger responses related his work to contemporary issues.

The use of television style writing to increase audience accessibility evaded many; the best successfully realised the main ingredients of TV scripts, soaps and sketches and how they relate to Godber. The main discussions centred on *Teechers*, *Bouncers* and *Shakers*, with much of the rest of his canon untouched.

Some fell into the trap of lengthy biographical details, particularly about his time as a teacher (as well as fewer on his time in TV writing) as a substitute for analysis of his texts and characters. Many had mastered his fingerprints and were able to use them intelligently to inform their discussions. His fast pace/episodic approach and juxtaposition of lewd humour with harsh unfunny reality were explored in many responses.

Some candidates persisted in supplying meaningless information, like 'Godber is the most performed British playwright behind Shakespeare and Ayckbourn'. A few offered all they could recall about influences on Godber, from Brecht to Greek chorus, taboo language to slang and the north to narration, but without referencing it to the question.

Q12

The focus of the question was elements of the performing arts and candidates should have acknowledged that while his style is typified as populist, it is because of content, immediacy of language, style, characterisation and scenarios equally.

Even though some didn't know what a docker or a barrister was, most picked up on stylistic elements to frame a response. Often it was filled with generalisations, sometimes based on class, north-south divide and politics and focused on stereotypes. A surprising number of candidates missed basic traits like multi-roling and direct address and missed the point that it is text leading to a performance watched by a varied audience.

Some candidates went round in a circle: 'he is popular because he is famous; he is famous because he is popular'. Others didn't appreciate the range of audience social types mentioned in the question, and the generic answers came from those only seeing stereotypes and humour and some mentioning accessible/vernacular/dialect.

Most candidates avoided the need for extensive background information. More had memorised passages from his play(s) to quote, possible as they were easy to learn and recall. The use of extensive narrative from a play was adopted by most of the poorer responses, and some candidates were unprepared sufficiently about a practitioner so well known.

The top answers showed how recognition, comedy/humour, identifiable situations, engaging with realistic people widened theatrical participation in general and explained Godber's success in particular, and illustrated it well.

Section C

John Adams

Q13

The focus of the question was on elements of the performing arts. Candidates needed to show that Adams' music aspires to the Romantic aesthetic of large orchestras, large gestures and large expression, balanced against some of his musical language which can be angular, abrasive or repetitive.

Musical notation was uncommon in most responses, and yet there was often a good focus on illustrations written about, especially those that supported the assertion of the question.

Other issues, such as his concern for life's underdog and a generally humanitarian outlook were touched on, while a narrative account of the gist of a piece rather than its musical significance, was given effective treatment. The minimalist approach was picked up and had an impact on effective linking to the question. Only the best were able to contrast and link a number of Adams' works, and some made useful comparisons with Philip Glass and Steve Reich.

The postmodernist labelling of Adams was also commented on by perceptive candidates, and the expansion of what 'stands out' was really a prerequisite to make the most of this question. Development of his style and differences in his work over the years was also worthy of discussion.

Q14

The focus of the question was stylistic influences. Adams music brings together a number of starkly different stylistic features, from popular, gospel, jazz, minimalist to more traditional 19th century approaches to orchestration. The answers to this question were more diverse, depending on the work studied for discussion.

Knowledge and understanding of his style and techniques was quite broad, if precise details were not always specified. *Shaker Loops* was popular, with extracts to support debate, but detail lacking and discussion not explored fully. Musical notation was rarely used to exemplify.

The question invited comparison between his works to identify what is distinct, even unique, about different pieces, and the best identified an eclectic mix in *Shaker Loops*, *I Was Looking at the Ceiling and Then I Saw the Sky* and *Nixon in China*. *On the Transmigration of Souls* opened discussion of gospel/religious themes.

Development of his style over years, his defining as a postmodernist practitioner, his place in the USA's consciousness and some political dimensions were explored with varying degrees of detail.

The Beatles

Q15

The focus of the question was cultural, historical and social context. The sound and style of The Beatles' songs are distinctive, in large measure clearly linked to the Mersey scene of the 1960s. However, their songs are performed today and candidates needed to address whether sound and/or subject matter still have resonance.

A surprising number of candidates failed to show evidence of having studied four songs, at least. This immediately limited the breadth and depth of responses. Many also failed to appreciate that in looking at cultural, historical and social, they also needed to consider musical content.

Many responses did consider how the 60s in general and The Beatles in particular have a resonance today, with cover versions and stylistically influential sounds. Contextual elements were sometimes variable, with depth insufficient to do justice to the question.

Many candidates made drugs then and now a focus. When a song was cited, such as *Lucy in the Sky With Diamonds*, the strongest answers analysed timbre, melody, rhythm, harmony, texture and timbre, while weaker responses focused almost entirely on lyrics. Connections and contrasts were rare.

Teenage love was another recurring theme, and many candidates appeared to have been taught simplistic responses to their music of the early period up to 1966 (repeated lyrics, simple beats and chord structures), and recognised that love was the motivation for most songs. The details of later period complex orchestrations, technical and recording experimentation and psychedelic lyrics were left to higher performing candidates.

Influences of Buddy Holly and Elvis Presley were often referred to, and some mention of Bob Dylan was made by some. The carrying forward of these aspects to considering today's artists was infrequent.

Q16

The focus of the question was elements of performing arts. Candidates needed to identify the dramatic progression of Beatles' vocal and instrumental forces and the balances between over their years, how experimentation influenced them (together with other factors) and how the approaches to the songs differed. The clear connection between vocals and instrumentations was equally important.

Many candidates struggled with musicality in their responses and sometimes simply listed musical aspects without exemplification, or relied entirely on quoting (or misquoting) lyrics. Several didn't grasp that vocal and instrumental elements were demanded and left the examiner to make links between songs and their elements.

Some centres had prepared candidates to explore four songs from three separate periods of The Beatles' work and treat each one as a stand-alone creation, rather than part of an on-going evolution adapting to the world they found themselves in and audience reactions.

The language of music was generally avoided by lower-end candidates, while higher responses recognised that a song often had an important instrumental break within, which formed part of the elements they needed to analyse.

A number of sweeping generalisations characterised their view of the 1960s, that 'all were taking drugs' and were hippies. There was some discussion of the historical, social and cultural influences within the answers too. Some were not sure which songs were on which album, eg *Twist and Shout* on *Sgt Pepper's*. *A Day in the Life* was the main illustration of experimentation, but not always done well.

One or two responses contained biographical information unconnected to the question. Better responses used a little biography to support discussion about lyrical inspiration (*Eleanor Rigby*, *When I'm 64*, *Penny Lane*), musical tastes and instrumental experiments.

Some focused only on Lennon and McCartney, forgetting Harrison's experiments with the sitar that affected them all and the darker side to many of the lyrics apparent after 1967.

George Gershwin

Q17

The focus of the question was on elements of the performing arts. Candidates needed to see that the question asked how Gershwin's songs worked in their construction and how performing had a part to play. Credit was given if versions of songs by other performers were referenced.

An essential feature of the discussion was how the feel of melody and harmony captured the mood of the words, however, for many, it was a platform for 'all they know' about Gershwin with reliance on biography and narrative, rather than addressing the issue through songs. These answers were often generic.

Some candidates did not show that they had studied at least four songs and that limited their responses. How many of the songs transcend their own period and work today was also worth examining.

The main point was that without performance the songs are mere words and notes. Musical notation was rare besides a few bars remembered from one song, with no explanation of relevance to the question.

Some didn't understand the development of his style other than his move away from Tin Pan Alley and his writing for musicals. Candidates often struggled to use details/performances/performers to exemplify responses. If they did refer to a specific piece then there wasn't always specific musical detail identified.

Some candidates missed the theatricality of Gershwin's work; the best highlighted it. Using key words occasionally was not enough to show understanding; explaining key techniques with evidence and reasons for use, was.

Most candidates framed responses around mood, music or moment, and addressed the question that way. Others merely listed songs with a minimum of comment, while one had learned a standard line, applied to both Gershwin and John Godber: 'Gershwin is a very different and unique writer'. There was variable understanding of lyrics contributing to the mood and moment.

The most common responses discussed word painting, the songs providing drama musically and lyrically, identifying with universal themes and emotions, singers required to inhabit the character and emotions of the song, providing light relief in dark times, changes in the mood or atmosphere to achieve an impact, the blues, chromatic notes, ascending and descending (pentatonic) scales, but few candidates discussed performances of the songs by any artists, current or past; even their own.

Q18

The focus of the question was performance techniques. The enduring power of Gershwin's songs lies in how they speak to different generations as they are performed by a range of practitioners. Candidates needed to describe something of the palette of available techniques in realising the songs.

Some candidates found difficulty providing enough musical detail and the concept of a performance to answer the question or to justify statements. Examples were frequently lyrical rather than musical, and most missed the point that they were asked about performance elements.

Better responses worked through elements that make the songs challenging to perform, including range, dramatic story telling and syncopated rhythms, influence of internal rhyme schemes (ref. Gilbert and Sullivan), pentatonic scales and blue notes. From the middle to the lower end, answers tended to the generic, to use the fingerprints rather than directly answering the question and to appreciate little contextual discussion.

Comparisons and contrasts between works were not under-utilised, but there was discussion of earlier versus later works. Structure of the songs and their harmonic language was identified by some candidates.

Jazz, blues and chords were discussed a little and some had learned about '32 bar melodies, divided into four phrases of eight bars each', AABA pattern, music before lyrics, matching rhythm of words/music, moments where significant changes in emotion take place, manipulation of pause, rubato, verse use, blues notes, chromatic notes, pentatonic scales with some candidates pinpointing precise moments in various songs.

G403/01 Performance Contexts 2

General Comments

Responses continue to improve given the two-hour opportunity, in terms of depth of knowledge and understanding and in use of context. There is greater evidence of consideration of the topic area rather than just works or practitioners. Responding to the question is still a problem for some, although more candidates this examination series made efforts to focus on the question from the start, rather than making reference to it in the conclusion. None of the questions seemed to create any particular confusion or concern, but there was a definite preference for Question 5 as part of the American Musical.

Examiners made the following overarching comments about candidates' performance this series.

- The strongest responses took note of performing arts elements, indicated and discussed connections and contrasts, made useful comparisons between approaches, themes, ideas and conventions. Weaker candidates were stuck on a pre-ordained journey through a set of extracts which did not constitute the study topic but merely exemplified it.
- Some centres – perhaps where the previous reports had been read carefully – encouraged candidates to use the unit G401/01 vocabulary although this was a straitjacket for some as those 15 words are not absolute or prescriptive. For example, it was surprising to see candidates struggle to explain performances in specific settings, when there is a very useful term – site-specific – that does it economically.
- Art form detail was often thin, or variable. For many, music was little more than the lyrics of songs, and drama was too often a collection of 'issues'. Of the three art forms, dance was the only area where movement detail was given to explain points being made.
- Analysis, in terms of the three central art forms, was a problem. It is the quality of analysis, the synthesis of what is known together with a response to a question focussed on the areas of study, which is at the heart of this unit assessment.
- Many candidates appeared to simply regurgitate what had been taught and discussed in preparation for the examination without any thought given to making connections of their own. Where candidates had been given information but did not take the time to explore around it for themselves (an expectation at A2 level), the lack of real knowledge and understanding was more obvious. For example, Anderson's *Car* is a popular reference exemplar work for Post-modern approaches. Many candidates knew the titles of the sections; *Fifteen Minutes of Fame* being the first section with the multiple Jackie Kennedys all dressed in the same iconic pink Chanel suit. Some even mentioned the multiple images of Jackie that Andy Warhol screen-printed, *Nine Jackies*, which no doubt their teachers had used to indicate the iconic nature of this figure. Unfortunately, none connected the artist with the ironic title of the piece. Because of the potential scale of this unit whichever of the topics are chosen, centres are advised to encourage their candidates to be inquisitive, research around what is taught and begin to make connections for themselves.
- There was a tendency for many candidates to want to express things in 'black and white' terms, without allowing for any shades of grey. Phrases such as 'never seen before in Modernism', 'audience were shocked at the first book musical, this had never happened before' and 'pre-1914 theatre was romantic and fairy-tale' were just a few examples of this excess in explanation of quite simple notions.

As in previous series, a number of points were made concerning essay structure and planning.

- Essay plans varied from the over-long-and-too-detailed to none at all. In many of the latter answers a plan of approach in response to the question would have helped significantly. Many candidates clearly benefited from a few thoughts set down to respond to the

question before actual writing began. Some use spidergrams or even alphabetical lists of names and words to fit in, which often give the impression of going through the motions of planning. Centres are reminded again that this unit is about the study of a topic area, not practitioners or works, which are there to clarify, illustrate, exemplify knowledge and understanding about the topic area.

- The formula-trained answer did candidates no favours. Centres who encouraged candidates to answer with the same opening quotation, deal with the same practitioners and same works in the same order with an almost identical conclusion worked in a counter-productive manner. This was especially the case as many of these template answers neither fitted nor were made to fit the question.

A few candidates did not indicate the question they were answering and the examiner had to select the one they considered to be the most appropriate. One candidate perhaps thought they were responding to a different specification and wrote an essay on Brecht.

These points about essay planning should be read in conjunction with the following points concerning Quality of Language.

- Incorrect spelling, of practitioner names, works, technical terms and key words from unit G401/01 and 'practitioner' itself, made a travesty of some responses. Examples include: their/there/they're; wear/where/ware, multiple variations of Puerto Rica, Bernstein, Sondheim, Hammerstein, Klu Clucks Klang, Bally High, Burt Bercht, Jean Kelly and Ginger Robbers and Freddie Stair. Candidates were perhaps unaware of the impact of careless spelling and grammar on the final marks. One candidate had exceptionally high marks for Knowledge and Understanding but only 3/9 for Quality of Language given the number of grammatical, typographical and spelling errors in the word-processed script.
- Grammar also suffered from basic errors that had no place in an A2 level answer, such as noun-verb agreement and 'of' for 'have'. Punctuation was often missing altogether with lengthy sentences and endless clauses. Paragraphs, for some, are non-existent, a continuous collection of thoughts, forever changing but in a completely uncontrolled manner.
- Slang, colloquialisms and conjoined words are offered far too frequently: 'Like' for 'such as', 'Takes the mick', alot, aswell, infact, 'Ado Annie is a bit of a slapper'. Vague phrases such as 'move the story on' or 'has an edge to it', and references to practitioners by their first name also garner little by way of marks.
- Legibility was less of a problem this session with fewer examiners reporting that a script was unintelligible through illegibility. However, there were still some examples of candidates losing valuable marks because examiners were unable to decipher the handwriting.
- In order to address handwriting concerns, or greater familiarity with word-processing, several candidates offered word-processed scripts as is now allowed. However, there is a 'health warning' attached to this method, too. Whilst it may make it easier to read, without access to automatic spell checking, errors still go un-checked and are further compounded by what are probably typographical errors as well. There needs to be a discipline developed around proof-reading for errors. Paragraphs, too, tend to be longer in word-processed scripts, if there was any break at all. Some candidates submitted solid blocks of text with no break in the whole of the answer. With single-line spacing and 12 point justified text, these make for an uninviting read from the start.

There were two recurrent instances of sloppy English, which should be noted for future sessions. Firstly, American musicals usually 'open' for their first night, often on Broadway. There are exceptions to this, *Rent* opened Off-Broadway for instance, but musicals are only 'released' for wider professional and amateur performance long after they have 'opened'. Secondly, there is a tendency for candidates to use 'quote' when they actually mean says or said or stated.

Question Specific Comments

Post-modern Approaches to the Performing Arts since 1960.

42% of candidates answered questions in this topic area, which proved to be the most popular this session. There was a discernible improvement in breadth of understanding of its context. This may be accounted for by the recent exhibition on post-modernism at the V&A in London, although some candidates were distracted into describing their favourite works from the exhibition, which sadly were not drawn from the performing arts.

Q1

This was a very popular question but the majority of candidates did not address the idea of 'progressive development' and chose instead to discuss a range of post-modern features. At best, the discussion compared 'progression' within themes and techniques, particularly identifying technology as an area that had shown development over the period of the last fifty years. In a centre full of candidates rushing in to pontificate on Lea Anderson's work with all they knew, irrespective of the question, only one candidate 'stood back' and saw the progression of first the Cholmondeleys, then the Featherstonehaughs, then work which combined the gender companies together, moving to transposing the works and genders in *Double Take*. Very simply, using their knowledge of the basic biography across the latter part of the period, to answer the question but also to introduce a wider discussion on the interrogation of gender in post-modern performance, into which they brought a range of other examples drawn from Bourne, Berkoff, Churchill, Bowie and Madonna. What was more, it was not a spur of the moment idea, it was mapped out in the plan. This candidate had considered the question and given time to think through the ways they could adapt what they knew to the question. Another progressive development highlighted was the increasing use of production in music leading to the recent back to basics fashion for artists to play 'unplugged'. Many candidates had little sense of a timeline and could not relate the examples they used to each other in a comparative way across the period.

Some candidates had used a range of examples that fitted into a narrow time period and were hampered by their limited view of the development of the style. Many could compare examples using features but could not discuss 'progression'. Only a very few candidates, admittedly high level answers, convincingly challenged the notion of progressive development as anathema to the ideas of post-modernism in the first place, and thus addressed the 'how far is it possible to identify' aspect of the question, which most ignored.

For some the idea of 'taboo' has become an *idée fixe* of post-modern performance, but many went straight to examples rather than explaining its relevance to Postmodernist ideas. Similarly, the idea of identity was raised through the creation of alter-egos by some artists, Bowie, Lady Gaga and Eminem, for example. This would have been an interesting avenue to explore the eclectic nature of much performance work of this period, but it was not discussed in that wider context, just as something to have learnt that connects those three artists.

Too many of the answers merely discussed the works and practitioners as if they were writing an extended unit G402/01 answer, but without the level of detail that would be expected at AS level. This is not what is expected of this unit. Centres are asked to impress on candidates the importance of studying the context of the topic through the exemplar extracts, rather than seeing them as 'set works'.

Q2

Some candidates did not understand the words 'cynical' and 'merely'. This led to some confusing and contradictory answers. Many discussed 're-working' and 're-using' but no other features so they tended to agree with the quotation. Better answers discussed a range of features in order to prove that although practitioners did re-work and re-use previous texts/approaches/ideas, they also added a new dimension and these candidates were enthusiastic in their defence of the work, having been influenced warmly by their studies. There were some good answers where Berkoff's use of Shakespeare in *East* was compared with that of Stoppard's in *Rosencrantz and Guildenstern*.

There were some examples here of a point mentioned earlier in this report. Namely, unthinking regurgitation of half-remembered class discussions. The example of Berkoff mixing cockney rhyming slang with Shakespearean quotation is used frequently, and it is a very good illustration, providing the example used is relevant. 'His face doth resemble the asshole of an elephant' is not a good example of this technique. This is not a re-worked or bastardised quotation from Shakespeare and 'doth' is merely archaic language found as often in the King James Bible as it is in Shakespeare's work. But neither is there any cockney rhyming slang in this example.

Then there were a few candidates that interpreted the question as a literal comparison between Shakespeare and post-modern works, drawing parallels between Bourne's gender switching of the swan corps de ballet and Shakespeare's use of boys playing women's parts. This did at least lead to gender issues in Lea Anderson's work but then got lost again with Shakespeare's plays being site-specific to the Globe Theatre: something of a confused approach. One or two candidates quibbled about the fact that the quotation didn't refer to Dance and Music, because you couldn't photocopy them, like you could a Shakespearean script. The lesson from this is to remind candidates to read the entire question, not just the opening quotation, which in this case was using post-modern irony.

Matthew Bourne fared well in discussion due to the way he re-uses the Tchaikovsky score in his works but makes it new by choreographing different styles to this music eg jive. In one centre, a few candidates talked about Beyoncé, and her replication of De Keersmaeker and Fosse's work together with contextual references to the scriptwriters of *Dr Who* and this resulted in an intelligent discussion in terms of the question.

The wider the range of works the more depth and also breadth some answers had, with more scope to draw stronger links and contrasts.

Some answers incorporated the historical context and relevant cultural background very well. But some answers mentioned that Post-modernism was a reaction to modernism with no exemplification of other relevant points that might link to this, in terms of preparing the reader for the context of the discussion.

Intertextuality was frequently referred to as a technique of 're-working and re-using of works from the past' but loosely and sometimes quite ignorantly. Centres would be advised to refresh their understanding of this term as some candidates were referring to Berkoff's *Metamorphosis* as intertextuality. The idea does not incorporate the whole of an adaptation. There may be some quirky inter-textual references in that adaptation, but the whole thing is not intertextuality. In the same way, Bourne's adaptations of the nineteenth century ballets are not intertextuality, but they may well contain some. It is far more subtle, quick and light in its use of reference. In one candidate's terminology, 'Intertextuality flatters the audience' it encourages audience engagement, but if you don't get the reference, it doesn't actually matter. Better examples are Bourne's fleeting use of Hitchcock images in his choreography.

Politics and Performance since 1914.

21% of candidates answered questions in this topic area, which made it the smallest entry of the topics, although the range of works considered reflected the whole of the period more than previously. This meant that candidates' answers were often more rounded and discursive.

Q3

The useful and poetic analogy in the question offered a way in to some interesting answers. Few connected some of their examples to the metaphorical 'road' travelled by artists and people engaged in the struggle; the 'roads a man must walk down, Before they call him a man.' Most candidates could discuss the features of the topic and use their extracts to illustrate points. The question asked for the 'significant features' of Politics and Performance so allowed for some listing of what they were. The best hop-scotched about across practitioners and works. The word 'combine' should have helped candidates realise that links across art forms were important in the answer.

There were some interesting debates distinguishing between didacticism and dialecticism in politics and performance and thus concentrated on the impact of the performance, but this was not the situation in most cases. The impact aspect was the one that many candidates never touched upon. When they did it was not explored fully. To describe *Masters of War* as successful because of 'his rasping voice and one chord' does not describe impact.

However, the sense of overview of the topic was more consistent in this topic area than the others. Whilst this led to generally thorough answers, the discussions would sometimes go off on a tangent and just talk through the relevant techniques and conventions at work. Most candidates focused on the practitioners themselves rather than the genre as a whole but answers were organised with an overview at the beginning followed by depth in discussion later. Drama practitioners were generally focused on more than dance or music and one centre had taught three different practitioners for drama but only one for dance and music.

Q4

Of the two, this was the more popular question and consistently examiners reported success in this question. It was rather wide and gave candidates every opportunity to discuss the context with examples. Most met the challenge with, for example, some full discussion of civil rights and the final emancipation of people of colour in the U.S. exemplified through the work of Ailey, Hansberry, Marley and Public Enemy.

There was some very well informed discussion around Shostakovich and the Stalinist context and Panufnik's situation in Poland. In some cases, the music was very well analysed within the context of the question, for example, the shift between the original *Symphony of Peace* and the *Sinfonia Elegiaca*, but all too often music is ignored whilst lyrical analysis replaces discussion of how the music works. Lyrics are, of course, important within this topic area, but not necessarily at the expense of musical understanding.

Weaker candidates got over concerned with biographical information that the connection to the work was lost, answers were often vague and struggled to make comparisons but generally the question was well answered.

Good answers were well versed in the contextual information and able to give precise art form details, knowledge and understanding of attitudes, cultural and historical events were discussed appropriately to the question. If anything it was the cultural aspects that gave the biggest problem for many, whilst the social and historical aspects were covered more than adequately.

The Twentieth-Century American Musical.

37% of candidates answered questions in this topic area, which made it a popular choice although it generated some of the weakest answers. There was too much dependence on a chronological approach when none was called for. Question 5, by far the most popular on the paper, sought a consideration of various styles of musical and their appeal, but most candidates responded with a chronological list of one or two paragraphs on each of the works they had used as examples. This was usually concluded with a brief nod to the question about the appeal of the work. Sadly, the appeal was usually either the 'issues' occurring, or the novelty of culture on show, foreign to Americans of the time. Few spoke about songs, stories, characters, dances, music, action, or even spectacle.

Q5

This was a very popular question and the strongest responses were able to deal with the entire question – Sondheim was deemed by many to be peculiar! They dealt with the nuances of the quotation and spoke about the 'familiar' elements in musicals such as comedy, romance and happy endings; 'peculiar' elements in musicals such as a focus on racism, sad endings and dance having a more significant place and 'something for everyone' elements in the mixture of high art and low, as one example. Strong comparisons were made and candidates could discuss

the use of the three art forms to appeal to the audience. There was a good sense of the topic and its development over time, in most cases together with a positive range of exemplar works to which the candidates could refer.

Work from weaker candidates tended to be a list of works studied in chronological order and dealt with 'appeal' as a theme or style. They spoke more of the general appeal to the musical but these were still helpful in addressing the question. Discussions generally started with an overview of the background elements eg vaudeville, burlesque and Follies but weaker candidates put too much focus on these elements leaving little time to discuss the extracts fully. There were a lot of narrative approaches particularly in one centre where some of the candidates re-wrote the story line of *Show Boat* several times which was mostly irrelevant to the question.

There were some responses with excellent essay plans but poorly written essays. All too often the extended plans referred to in the General Comments above were in evidence here and in some cases the answers were a poor reflection of the several pages of planning. Similarly, there were often some conclusions, referring to songs, characters, plot-lines that would have served as better models for an answer than the chronological response given.

Centres should discourage candidates from thinking that issues in the musical is the single overriding aspect. 'Issues' replaced dramatic discussion; they became the structure of the musical for some, and were often suggested as the main reason for the appeal of a particular musical. One quotation may help to crystallise this matter. 'Hammerstein decided to use the issue of miscegenation' in *Showboat*. This came from the novel by Edna Ferber, which Hammerstein adapted.

Q6

Many answers referred to 'the antecedents' (not a recognised term, but increasingly used with familiarity as if everyone should know what it means), then gave a potted history of the early pioneer forms and went on to discuss each extract separately, usually in chronological order.

Unless there is something being said about vaudeville, burlesque, minstrelsy, revue and operetta, then a page of "and then there was...." is pointless and wasting valuable examination writing time. Many of the references did not even mention 'the appeal' of these forms, apart from at a very simplistic level; vaudeville was for families and burlesque "for sleazy men". These forms should have been at the heart of answers to this question but few knew any early examples to which they could refer. Burlesque, for example, contrary to what appears to be popular belief that Fosse "brought it back", can be seen in *Oklahoma!*, and *Gypsy*, which celebrates the form, whilst Fosse was only just beginning with *Pajama Game's Steam Heat* and *Hernando's Hideaway*, and *Whatever Lola Wants, Lola Gets* in *Damn Yankees*.

Better answers made useful comparisons between the later and earlier periods, interrogating aspects relevant to the three art forms, for example, the patter song tracked through from Gilbert and Sullivan Savoy operas, through Porter's 'list' songs, to *Officer Krupke*, *My Favourite Things* and *Sweeney Todd*. Characterisation was another useful theme used to track the 'debt owed' of the question: romantic leads both old and young, comic characters and the development of women's roles from *The Merry Widow* through to *Chicago*, where one candidate was able to compare 'iconic dances' that represented the shift in projection of women in the American Musical: comparing *The Merry Widow Waltz* with *Cell Block Tango*.

Candidates who had no idea when the works were created had little to say. Weaker candidates often recognised the relationship between the works in the topic, but they couldn't elaborate sufficiently to ensure good answers with enough breadth and depth. They spoke about the practitioners separately and failed to connect these with others simply giving a history lesson from 1900–1979 on the development of the musical.

There was strong evidence of knowledge of this topic but few actually commented upon relationship between works in the genre.

There were, however, some strong responses from those candidates who had in-depth knowledge and understanding of the period in its entirety and the musicals they had studied. Candidates at the higher levels were able to speak of elements coming through the musical genre such as vaudeville, burlesque and Follies and also focused on key players in the development eg Ziegfeld, Kern, Hammerstein and Fosse. Links were made between practitioners and collaborative elements were focused on such as the mentoring of Sondheim by Hammerstein.

Approaches to Performance in the Far East.

Q7

There were no answers to this question.

Q8

There were no answers to this question.

Works Studied

Post-modern Approaches to the Performing Arts since 1960.

Anderson – Car, Flesh and Blood, E.Schiele, Double Take, Perfect Moment, Cross Channel
Churchill – Fen, Top Girls, Serious Money, Cloud 9, Ice Cream, vinegar Tom
Bonzo Dog Doo Dah Band – Cornology^{1,2,3}
Anderson – Car, Double Take, Yippee, Flesh & Blood, Cross Channel
Stoppard – Real Inspector Hound, Rosencrantz & Guildenstern Are Dead
Ravenhill – Pool No Water, Shopping & F....
Berkoff – East, The Trial, Salome, Massage, Actor, Metamorphoses, Greek, Harry's Xmas,
Decadence, Brighton Beach, Scumbag, West
Mark Morris – The Hard Nut
Reich – Different Trains, Phases, City Life
The Beatles – Sgt Pepper, Revolver, Magical Mystery Tour, Hard Days Night, Please Please
Me, Yellow Submarine, Let it Be
Adams – Nixon, Ceiling, Transmigration,
Riley – In C
Khan – Zero Degrees, Rush
Bowie – Ashes to Ashes, Diamond Dogs, Ziggy Stardust
Glass – Candyman Suite, Satyagraha, Facades, Heroes, Strung Out, Einstein on the Beach,
Koyaanisqatsi
Bruce – Rooster,
Forced Entertainment – Emmanuelle Enchanted, First Night
Ailey – Revelations
Newson/DV8 – Cost of Living, Dead Dream of Monochrome Men, Enter Achilles, To be straight
with you
Frantic Assembly – Stockholm
Elton – Popcorn
Grupo Corpo – Bach, Lecuna, O Corpo
Bourne – SwanLake, Nutcracker, Car Man
Alston – Soda Lake, Strong Language, Pulcinella, Overdrive
Cunningham – Changing Steps, Beach Birds
Bond – Saved
Crimp – Attempts on her Life
Frantic Assembly – Stockholm
Norman Cook – Let Them Eat Bingo, You've come a long way Baby
Bintley – Still Life
Complicite – Mnemonic
Kneehigh – Red Shoes
Eno – Discreet Music
Bailey – Bewilderness
Shickele – PDQ Bach/1712 & Musical Assaults
Kaos – Alice/Dream
Forkbeard Fantasy – Colour of Nonsense
Kiss – God of Thunder
Gorillaz – Punk
Brenton – Epsom Downs,
Muse – The Resistance
Ravenhill – Pool
Keatley – My Mother Said I Never Should,
Ballet Boyz – Rite of Spring
Bausch – Rite of Spring, 1980, Café Müller, Nelken

Politics and Performance since 1914

Bruce – Ghost dances, Swansong, Silence is the End, Rooster
Ailey – Revelations, Cry
Ludus Dance – Zygote, Sold
Fo – Anarchist, Can't Pay Won't Pay, Trumpets
Brecht – Mother Courage, Ui, Caucasian Chalk Circle, Good Person, Fear & Misery, 3d Opera, Exception & Rule
Hare – Permanent Way, Stuff Happens
Slovo – Guantanamo
Shostakovitch – 7th Symphony Leningrad
Sex Pistols – Anarchy in the UK
Dylan – Times they are..., Lonesome Death of..., Gates of Eden, Hard rain, Blowin' in the Wind, Masters of war, Rainy day Women, Who Killed Davey Moore, No more Auction Block, Hurricane
Blitzstein – The Cradle will Rock
Odets – Waiting for Lefty
Kramer – Normal Heart
Jooss – The Green Table
Bausch – Bluebeard, 1980
Ballet Boyz – Rite of Spring
DV8 – Dead Dreams of Monochrome Men, Cost of Living, Enter Achilles,
Treadwell – Machinal
Fugard – Sizwe Bansi, Bloodknot, The Island
Graham – Steps in the Street
Edgar – Testing the Echo, Destiny
Brenton – Epsom Downs
Littlewood – Oh! What a Lovely War
U2 – Where the Streets have No Names, Mothers of the Disappeared, Sunday Bloody Sunday, Crumbs under your table
Rage Against the Machine – Killing in the Name
O'Casey – Shadow of a Gunman
Anderson – Car
Pinter – One for the Road
Berkoff – Decadence, Sink the Belgrano, Metamorphosis
Cartwright – Road, Too, Little Voice
Arden – Live Like Pigs
Bintley – Penguin Cafe
Union Dance – permanent revolution, fractured atlas, Quintessential Vibes, Silence Disrupted
Hansbury – A Raisin' in the Sun
Churchill – Top Girls
Soans – A State Affair
Marley – Burnin', Redemption Song
Ms Dynamite – Judgment Day
Pink – I'm Not Dead
Baldwin – Comedy of Change
Burke – Black Watch
Russell – Educating Rita
Bragg – Brewing Up
Jones – Last Supper at Uncle Tom's Cabin

The Twentieth–Century American Musical.

Rodgers & Hammerstein – Oklahoma!, The King & I, Sound of Music, South Pacific, Carousel
Rodgers & Hart – Babes in Arms, Pal Joey, Boys from Syracuse, On Your Toes (w. Balanchine)
Bernstein – On The Town, Candide, West Side Story
Hammerstein & Kern – Showboat
Kern, Bolton & Wodehouse – Oh Lady, Lady
Cohan – Little Johnny Jones
Youmans, Caesar, Harbach, Mandel – No No Nanette
Sondheim – Sweeney Todd, Sunday in the Park, Into the Woods, Assassins, Passion, Gypsy,
Company, A Little Night Music, Follies
Lerner & Loewe – My Fair Lady, Camelot, Brigadoon
Porter – Kiss Me Kate, Anything Goes
Jacobs & Casey – Grease
Dubin & Warren, Bramble & Stewart & Champion – 42nd Street
Fosse – Sweet Charity, Cab, Chicago, Liza with a Z, Pajama Game
Robbins – Fiddler, West Side Story, Gypsy, The King & I
Bennett – Chorus Line
De Mille – Ok, Carousel, Brigadoon
Holm – Kiss Me Kate, My Fair Lady, Camelot
Blitzstein – The Cradle will Rock
Berlin – This is the Army
Krieger and Egan – Dreamgirls

Approaches to Performance in the Far East.

China – Peking Opera examples
Japan – Noh & Kabuki examples
Indonesia – Wayang Golek and examples from Hindu epics.

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