

# Performance Studies

Advanced GCE A2 H548

Advanced Subsidiary GCE AS H148

## Examiners' Reports

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**January 2011**

**HX48/R/11J**

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Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

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## **Chief Examiner's Report**

As in previous sessions, there was a high proportion of candidates who re-took the AS units in January 2011, although this was lower than in previous sessions. Analysis of these resits showed that there was only a relatively modest improvement in the performance of these candidates, and some possible reasons for this are indicated below.

### **G401**

The majority of the entry consisted of resubmissions from earlier sessions. In most cases the practical work for the unit was the same as previously but with a rewriting of the commentary. This approach often produced extended narrative rather than analysis, since the performances that were being discussed had taken place much earlier. Inevitably, there was a tendency to bolt-on additional paragraphs to the written commentary, and in most cases this made little difference to the overall result. In a few cases, the Centre's marks had been within tolerance in the first submission but moved out of tolerance as a result of Centre over-marking of the revised commentaries.

There was also a tendency this session for some community pieces to be only loosely connected to the communities in which they were based. Centres are reminded that the pieces produced should have a direct link to the locality.

### **G402**

Just over half of the entry was accounted for by resits. Examiners reported that there was a strong focus on the work studied rather than the performance contexts that the paper is designed to test. As a result, many resit candidates did not demonstrate increased familiarity with context, preferring to talk at greater length about the single work they had studied. There was also a considerable amount of generic writing, apparently designed to answer any question that came up.

### **G403**

There were hardly any resit candidates this session. Too high a proportion of answers were led by discussion of practitioners and or works rather than discussing the topic studied. The works are intended to exemplify the topic but many candidates wrote as if they had studied nine 'set works', treating each extract as a discrete item.

## G401 Creating Performance

Most entries this session were resubmissions from candidates. Centres clearly indicated where this was the case and noted on the commentaries where the candidates had reworked earlier material. Centres are reminded of the requirement to annotate the commentaries so it is clear where marks have been awarded. There should then be supporting comments on the CCS.

### Written Submission

The first section of the commentary focuses on the three pieces in the separate art forms. Not all candidates used the written style needed to produce a concise, objective discussion of the work undertaken. Too often the written style was undermined by narrative discussion and this inevitably limited the marks that were available for Evaluation of Process. Marks awarded for Knowledge and Understanding were similarly affected by candidates unable to make perceptive links between the art forms. Often candidates attempted to improve their marks by a 'bolt on' tactic of adding an additional paragraph, either outlining a few links or else evaluating the performance. Invariably this was not effective as it meant that the written style was uneven and opportunities to cross-reference were lost. It is of concern that few candidates appeared to care about proof reading and presentation. Since this commentary is being submitted for coursework it is expected that candidates will take care in the way that they present the written document with clear understanding of how technical terms and practitioners' names are spelled.

The second section of the commentary is the discussion of the Community Performance piece. As in the first section moderators expect to read how the piece has been conceived, devised and performed. There should be clear performance theory underpinning the discussion and the performance process. Candidates need to be clearly advised that it is easier to discuss a rigorous and disciplined piece of work than it is where the process has not been followed correctly. Centres that were able to award high marks were those that had carefully guided candidates and did not leave the choice of performing project open. High marks were rightly achieved where clear theory underpinned a well-chosen theme where the needs of the audience and choice of venue were carefully considered and targeted. If these are secure then candidates have a clear framework in which to discuss and evaluate the performing process and the final process itself.

Candidates engaged enthusiastically with the devising process and many projects enabled some interesting and exciting performance opportunities. Whereas most candidates were able to engage the reader in a discussion about the devising process, the more able candidates had the command of language and insight necessary to discuss the genre and stylistic influences with which they were working.

- Write clearly and concisely in an objective style showing how technical skills have enabled the three performances to be devised.
- Show clear links between the art forms and how they support each other.
- Check that at no point the commentary is becoming a list and diary-like. Avoid over using 'we'; make a performing technique or a devising choice the subject of the sentence instead.
- In the Community Performance ensure that there is a single project that can be researched within an appropriate theoretical framework.

### The Practical Submission – DVD

Since a high proportion of the entries were resubmissions this meant that the moderator was looking for the performances of specific candidates within a larger group. Therefore it is important to give clear identification of candidates. Centres are reminded that performances

should be continuous and clearly chaptered within the DVD itself. If the camera is running longer and records audience comments before and after the performance it is important for the moderator to see clearly the start and end of the performance so that it is clear what the centre is awarding marks for. The moderator should be watching the performance that the centre has awarded its marks for and there needs to be clear indication and communication with OCR if this is not the case. However, overall the standard of the DVDs is getting much better with more consideration given to the filming and the audibility of the speech. Centres should always bear in mind that the DVD is the primary evidence of the performance that they are submitting to the moderator.

In terms of devising, moderators are looking for evidence that candidates have been able to produce a piece and a performance image that has an intent for that audience and within that venue. Devising that significantly departs from the original brief or is limited in its conception to affect the specific audience should not be awarded high marks.

Candidates displayed a range of skills and the highest marks were justly awarded to those that were able to combine all three art forms in original devised work. Performances were devised that related to local figures, both contemporary and historical. Where historical projects were explored this often led to candidates researching performing skills that were relevant at the time and often produced some very thought-provoking and illuminating performances. There were some outstanding instances where high marks were awarded for candidates displaying a wide range of skills, across the art forms. However, there were examples of inappropriately highly marked candidates who had clear performance skills in two of the three art forms but where one was less in evidence. A pattern is occurring where devised music is being pre-recorded and used by the candidates as underscoring or to provide music for dance sections. Whereas this can rightly be credited highly under devising it cannot be used also to award marks in the top band for performing skills. Here moderators are expecting to see clear evidence of live performance skills using some elements of music if top band marks are awarded. Some centres have successfully used a soundtrack devised by the candidates themselves and then performed an existing piece live within the performance demonstrating performance skills.

Although there was often clear evidence of skills and of thorough rehearsal, candidates were not always able to judge the required performance dynamic. In particular there were moments when comedy was mistimed and reaction to horror was overdone. Continual screaming or unnecessary displays of anger or shouting are poorly judged and rarely produce a sympathetic reaction from the audience. Candidates need to be reminded that rehearsal is more than getting lines and moves correct but judging the tone, volume, delivery and dynamic of a performance so that the audience is affected in the correct way.

- Ensure that there are clear devising skills showing an awareness of the intended audience and venue.
- Avoid narrative drama as this often leads to music and dance being 'added extras' and difficult to integrate into the performance.
- Rehearse all aspects of the performance carefully taking care over performance energy and the necessary dynamic needed to cause an impact.

# G402 Performance Contexts 1

## General Comments

As in the past most centres entered a very small number of candidates, often just one or two which would suggest that these many were retakes from 2010. Generally the examiners felt that the standard of work was rather weak with candidates sometimes reflecting a thorough theoretical and contextual knowledge of the chosen practitioners but appearing to be unable to apply that knowledge to the set question so responses often seemed generic and again many candidates did not seem to appreciate the need to give practical examples (particularly in Music and Drama) and this inevitably resulted in superficial responses.

Surprisingly a large number of candidates had not planned their answers and there was no doubt that those candidates that did plan were able to offer more structured answers. A few candidates planned their responses in detail which meant that they were able to work logically through their arguments but the plans that were just a list of words often led to the candidate deciding on what they must say regardless of the question being asked. Again many candidates used a spider-diagram idea which was very useful in terms of information but does not always help candidates when ordering their thoughts, so weaker responses were less coherent and strayed from the point, losing focus and failing to meet the demands of the chosen question.

Most candidates began their responses with the background of the practitioner. Stronger candidates were then able to set the question into the appropriate context and then present examples from the studied work(s) that exemplified any argument. Weaker candidates often started with “*I am going to show that ...*” and finished by stating “*So I have shown that ...*” when in reality they really had not shown anything as their responses were simplistic and often consisted of bald statements without exemplification.

It was disappointing to note that many candidates still chose to ignore the questions completely and gave formulaic answers instead. These answers were often matter of fact particularly with regard to audience reaction. Saying that the audience ‘*will always*’ respond in a certain way can only ever be conjecture. A few candidates mixed up the questions they were answering across practitioners referring to techniques that did not apply to that particular practitioner so for example candidates would discuss Bourne’s use of dialogue or write about Godber’s focus on homoerotic issues.

Occasionally Newson was referred to as ‘*Newsom*’ and Bourne as ‘*Boune*’. As in the June session there were a significant number of candidates who deemed it acceptable to use in house shortened versions of the title: DDOMM, EA, TBSWY. There was also an influx of Americanized/computer spelling such as ‘*theater*’, ‘*center*’, ‘*humor*’ Candidates used ‘*etc*’ when they would have gained further credit if they had explained what else it was that could be said. There were also a few candidates who used ‘*like*’ throughout their responses. There were a variety of misspellings of Bertolt Brecht from ‘*Breict*’ to ‘*Bhreht*’ and Busby Berkeley to ‘*Bugsby*’. Playwright and multirole were rarely correctly spelt. ‘*Over the top*’ was often used as a technical term in the context of acting techniques appropriate for Godber’s work. Godber’s use of the paradoxical term ‘*serious comedy*’ was rarely explained.

As in the past, it is anticipated that candidates should have a working knowledge of the words learnt and used during unit G401. Key terms were sometimes poorly interpreted and certain terms in the questions left some candidates struggling. For instance, many found ‘*traditional art forms*’ difficult to cope with. The musical responses based on Gershwin and The Beatles elicited responses that used appropriate art-form related technical vocabulary, more so than in Dance or Drama. The musical responses were generally less formulaic and strongest responses reflected a secure understanding of musical composition, structure and form.

Again there were a significant number of candidates who wrote imbalanced papers, with good essays written for one area but not for the other art form. A few candidates seemed to struggle with timing: either only writing one essay or writing one long and one short response. The tendency seems to be for candidates to write about the art form they feel most secure in first but this means they often leave little time to truly focus on the second art form which is their less favourite or secure of the two art forms.

Candidates who had only seen videoed performances, particularly if these were adapted versions and not full stage productions struggled as they did not fully appreciate the performer/audience relationship. Some failed to exemplify their ideas using details of movement material, musical notation and performance, quotation, practical explanation and text references and in these cases the responses often consisted of a retelling of the action of the work. Examples based on live performances often misinterpreted directorial interpretation as the original creator's intention so for example, props and devices used in a production of *Bouncers* that represented the director's interpretation were held up as examples of Godber's original intention.

The best responses were able to draw from a range of references choosing the most appropriate to their needs. Weaker candidate analysed the work or moment only in terms of the question and used the structure of the work as the structure of their response, working their way through the piece, describing content without attempting any in-depth analysis. Very few candidates used musical notation to support their ideas. Answers were often narrative or vague and candidates would sometimes make simplistic statements and then were unable show any supportive understanding of this style.

Rarely were candidates' answers illegible. However a sizeable number had large amounts of crossing outs scattered throughout their responses. A number of candidates only referred to the practitioners and the works studied by their initials. Even able candidates often separated sentences with commas rather than full stops. Nearly all candidates had problems with the use of the apostrophe, particularly in relation to the correct use in cases of the possessive and plural. Most candidates were able to use paragraphs competently to structure their answers.

Strongest candidates made powerful statements and were emphatic in their assertions, whether they disagreed with the question or not and they were able to support their ideas with detailed and well analysed examples from the studied work/s. These responses reflected a strong foundation of theoretical knowledge underpinning practical engagement with the chosen practitioners' work. The reader was not left to fill in the gaps nor to supply some of the implicit links. Such candidates were able to show a detailed understanding of the structure and of how the practitioner organized their material and to what extent it was typical of the practitioner's output as a whole.

## SECTION A

### **Matthew Bourne**

**Q1** The focus of this question was on stylistic influences and the idea that Bourne's work is able to meld together the best elements of the traditional art forms to create a unique form of ballet, which is relevant to a modern audience. It is both populist and also true to the spirit of more traditional Ballet. Bourne stays connected with the traditional ballet idea of illusion and fantasy; his works celebrate what is best in traditional ballet, which is the perfect marriage of all of the art forms. It was expected that candidates would be able to identify what the '*traditional art forms*' are and then analyse how and when they appear in Bourne's work(s) and what effect he is hoping to achieve through their use. Candidates should show an understanding of the design elements, including costume and set and able

to identify key moments when these elements are evident within the work(s) and what effect is intended.

With much of Bourne's work being accessible to the general public many candidates were able to refer to viewed productions of *Swan Lake*, *Dorian Gray* and *Cinderella* and some candidates were able to chart how his work has developed through to *Dorian Gray* whilst retaining the characteristic features of his work. Candidates were often able to identify the influence of Opera, Hollywood musicals and films, ballet, social dance and contemporary dance but they were less clear on identifying the traditional art forms such as design. Some good answers focused on how Bourne was influenced by Mime, Commedia dell'arte and collaborative working practices and were able to highlight specific moments and to show how the movement material reflected those relationships.

- Q2** The question focuses on Bourne's manipulation of the elements of performing arts. Bourne trained in Dance Theatre and Choreography at the Laban Centre, and he danced professionally for 14 years. Candidates were expected to show an appreciation of the fact that Bourne's dance specialism means that he has no preconceptions about the other art forms and that he is able to work in all areas. They should recognise that he is not afraid to experiment with different styles and ideas in order to keep his work fresh. This means that Bourne is not bound by any constrictions because he has no fixed traditional notions about what makes good ballet. Bourne is not afraid to play with dramatic narrative, redefining the classic stories so that they resonate with a modern audience but still are powerful in terms of the exploration of issues and ideas.

Strongest candidates were able to identify how Bourne uses elements of Opera and Musical Theatre, Commedia dell'arte and dance and how Bourne takes influences from Martha Graham, Isadora Duncan and Frederick Ashton and fuses them to create new contemporary works that allows ballet to be seen as non elitist and accessible.

Some candidates wrote detailed narrative responses chronicling Bourne's life story and were unable to appreciate how all of Bourne's training and experiences have pushed him to be more open hearted and open minded and not be afraid to be populist and to amalgamate different influences to create innovative work.

*Works studied included : "Swan Lake" " The Nutcracker!" "The Car Man" "Dorian Gray" "Cinderella".*

### **Shobana Jeyasingh**

- Q3** No candidates answered this question.

- Q4** No candidates answered this question.

### **Lloyd Newson**

- Q5** The question focuses on performance techniques used in Newson's work, in particular the term 'risk taking'. This is taken to mean work that takes physical risks and uses acrobatics and feats of physical dexterity to represent meaning. Candidates should identify what their understanding of "risk taking" is, and should explore points in the studied work where the technique is used to create a particular effect. This was the most popular of the two Newson questions with *Enter Achilles* being the most popular studied work.

Most candidates were able to identify the performance skills required to perform the physical risky moments in the studied work/s. They were able to pick out specific examples such as the rope section in *Enter Achilles* and dancing with glasses with an emphasis on athletic physicality. There was less clarity at times when discussing emotional risks although some candidates mentioned how strong performers have to be to do lifts and contact work. There was less recognition of the fact that Newson makes not just physical but also emotional demands on his performers.

Candidates seemed to have a wide range of knowledge of Newson's works and generally connected with the question but a lot of implicit links were made without discussion and although candidates were often able to discuss the intentions of the work in general terms they were often less able to relate the movement content to that intention, other than in terms of shock. Few candidates suggested that rather than shock an audience Newson's work might provoke feelings of empathy or sympathy.

As in previous sessions there was a great enthusiasm for Newson's work, particularly from candidates who were able to see beyond the shock elements of Newson's work.

- Q6** This question focused on how the influences that Newson has been exposed to in his life are reflected in his work and to what extent they impact on the effectiveness of the work. Candidates were expected to show how Newson forces the audience to reconsider their own preconceptions and to question their own assumptions. Candidates should be able to identify the specific influences that affected Newson at various points in his life and how these were subsequently reflected in his work.

Many candidates mentioned Cunningham and Bausch, as well as Isadora Duncan and Martha Graham but did not really show how they influenced Newson's work and how that influence is reflected in his pieces. Most candidates started the response with a short summary of Bourne's early experiences, including London Contemporary Dance but did not show how these experiences were incorporated into his style.

Many opening paragraphs were clearly formulaic or were mainly biographical and most candidates did not really connect with this question in terms of showing how Newson's work has evolved over time, so *To Be Straight With You* is a very different piece from *Enter Achilles*. In *To Be Straight With You* Newson uses verbatim theatre, based on 85 interviews with people who have experienced homophobia, who have strict religious beliefs or who are juggling their sexuality with their faith. The message is strong and hard-hitting with powerful movement vocabulary, physical imagery and technology being used to communicate with the audience. The images are often quite harrowing and are performed in strange half lit, almost surreal environments.

Many candidates wrote narrative responses that showed that they understood the basic features and the narrative content of Newson's work as well as being able to identify possible influences but often the same candidates could not identify key moments in the works that actually reflect those influences nor were they able to analyse those moments in any real evaluative depth.

As in previous sessions many candidates referred to a wide range of works but concentrated on one as the main focus work.

*Works studied included : "Strangefish" "Enter Achilles" "To Be Straight With You" "Dead Dreams of Monochrome Men" and "The Cost of Living".*

### **Caryl Churchill**

- Q7** The focus of this question is on stylistic influences and how, like Brecht, Churchill communicates to the audience and also manipulates the audience and their reactions. It was expected that candidates would be able to show an understanding of how Churchill uses specific techniques to connect with the audience and to allow the audience to watch the characters' development and show the choices they make and the implications and consequences of those choices. Like Brecht, Churchill sees theatre as a powerful instrument for social change and endeavours to use her work to explore the constantly changing world around her and the changing concerns of that world eg *Serious Money* and *Seven Jewish Children*.

Brecht was mentioned in this question as a possible influence but several candidates responded with indignation as though comparing Churchill to Brecht somehow lessened her own importance. Few candidates identified other potential influences and this question was not very well handled in most cases as candidates' knowledge of Brecht was often clearly not totally secure although it is difficult to see how candidates could study Churchill without studying Brecht. Most candidates could discuss direct audience of the audience and one or two discussed the use of music but only the strongest candidates were able to discuss 'alienation' in terms of the use of song and the episodic structure and the Communist didactic, feminism and emotional engagement with the characters as the elements that make her different from Brecht.

Strongest candidates discussed the statement that Churchill is a female Brecht for our time, presenting the case for and against the statement, using specific examples from the text(s) studied and analysing in detail the use of devices such as rhythm, overlapping dialogue, pace, episodes, imagery, non linear time and voice, character, tone, subtext and the use of silence.

- Q8** The focus of the question is on the elements of the performing arts. It was expected that candidates would be able to show an understanding of the techniques and devices that Churchill utilises with particular reference to setting and location. Churchill's use of Brechtian techniques and representational style is designed to challenge the audience to think and not just to be passively entertained. Candidates should show how Churchill's work is placed in a particular time and social context, although she does manipulate time.

Few candidates responded to this question. Most candidates could comment on the time shifts in *Top Girls* but did not always discuss location or settings. Weaker candidates did not seem to understand the term 'dramatic setting' and were not able to discuss location with any conviction. There was little awareness of Churchill in a cultural context other than references to the fact that she did not like to be called a 'feminist' playwright. A few candidates mentioned the sixties and saw Churchill as being part of the movement towards freedom for women in that period.

No candidates highlighted the many and diverse examples of use of setting in Churchill's output. For example, In *Cloud Nine* Churchill explores colonisation, with the play being set partly in a British colony, *Hotel* is set in a hotel room and is a choral opera or sung ballet, *Seven Jewish Children* was written in 2009 in response to the situation in Gaza and was filmed to reach a wider audience. Characters struggle with the issues raised because of the social context of their existence but every character's struggle is different in relation to the context of their own environment.

*Works studied included : "Top Girls" "Cloud Nine" "Vinegar Tom".*

## **Athol Fugard**

**Q9** The focus of this question is on cultural, historical and social context.

Candidates were expected to recognise that Fugard's work reflects the world that Fugard inhabits and comments upon the political situation within that society. However his work is not frozen in time and a Fugard work seeks to reveal injustice wherever it exists. His plays fall into distinct periods: the *Port Elizabeth Plays*, *Township Plays*, *Statement Plays*, *Exiles and other Worlds*, *My Africa* and *Sorrows and Rejoicing*. Each has a distinct character and Fugard addresses different specific issues. Candidates should understand where their studied play sits within each period and the issues being addressed and why they are still relevant today.

Fugard wants the theatre to make people think and candidates should recognise that his purpose was to shine a spotlight on injustice and to highlight the individual's experience of that injustice and by so doing also draw attention to the cruelty and unfairness of a system that sought to dehumanise and subjugate some people whilst exalting others. Fugard has described himself as a 'regional writer' so his work is very specific to the place in which it is located, yet the issues raised are universal and are significant to all.

Most candidates seemed to answer this question in a very formulaic way, even using the exact same quotes and examples to illustrate ideas. Some centres tried to include a quote common to all of the candidates, yet often the candidates failed to then go on to explain the significance of that quote. Strongest candidates recognised that the issues raised are still important today and that the problem of injustice is ongoing and have not yet been resolved so a Fugard play is still relevant today. Weakest candidates wrote narrative responses that retold the narrative of the studied work without making any real attempt to explore the question.

**Q10** The focus of the question is on performance techniques and how performers of Fugard's work are required to be physically expressive and articulate as well as vocally expressive – there are often periods when no words are used but physical action and mimetic techniques are used to convey a particular mood or character eg the opening of *Blood Knot* and the opening of *The Island*. Candidates should recognise how the relationships within the plays drive the action: the audience is drawn into the lives of individual characters, and share their pain and joy.

Performers have to expose their characters and to use all of their performance skills to create totally believable characters whose life paths are predetermined by the accident of their birth and the situation that they find themselves in. There were only a few responses to this question and they were all very limited. The candidates had written narrative accounts of the play and mentioned the characters involved but failed either to differentiate between the characters or to explore the performance challenges that a particular character presents to a performer. Strongest responses were able to identify key moments in the play and show what demands those moments placed on the performers and how they used their skills to create believable characters that the audiences were interested in.

*Works studied included : "Boesman and Lena" "Master Harold...And the Boys" "Blood Knot" "The Island".*

### **John Godber**

**Q11** The question focuses on elements of the performing arts in relation to how Godber uses different forms of language and what impact he seeks to create in his audience. Candidates were expected to not merely list the characteristic features of Godber's work but also to highlight specific examples from the studied work and analyse the use of different language forms and also the impact on the audience. As always, candidates responded with enthusiasm to Godber. This question allowed candidates on all levels to discuss language forms. Strongest candidates showed a clear understanding of a range of diverse language forms and were able to analyse Godber's use of prose and verse, Northern vernacular, rhythm, choral speech, witty dialogue, monologues and prologues, direct address, slang and stock phrases as well as exploring the impact on the audience.

Weakest candidates wrote very generalised responses that were not fully explored or illustrated. Most candidates were able to show how the audience is being manipulated by Godber productions and the particular dramatic impact that is being created. One centre had seen a performance of *Teechers* directed by Godber and the candidates could talk with enthusiasm and knowledge about the production because they had spoken to Godber and the cast prior to the production and were able to ask pertinent questions that informed their examination responses.

**Q12** This question focuses on cultural, historical and social context and does not ask candidates for a detailed biography of John Godber. Candidates should have been able to show how the influences around Godber in terms of Northern culture have affected his work. Using examples from the studied work candidates should highlight moments that reflect his Northern background. The main influences mentioned were Berkoff, Shakespeare and Godber's teaching and script writing experiences as well as his upbringing in the North. Some candidates also discussed Brecht's influence on him and one centre identified Pinter as an influence, particularly in terms of elliptical language.

Most candidates could not really discuss the influence of Hull except in the most general of terms. Those who did try to see why Hull was an influence portrayed the city in extreme terms as very rough, very poor, very working class with the suggestion that this extreme poverty provoked Godber to create rough characters because poor people use coarse language!

The use of language was often discussed purely in terms of swearing and restricted linguistic registers. Some candidates mentioned geographical surroundings but again this was usually only discussed in terms of dire poverty with no real appreciation of how people in these mining areas often rose above what was happening, fought back and often triumphed. Godber's working class characters often have great hopes and dreams but no opportunity to achieve them. Candidates often portrayed Hull people as victims and few candidates used specific examples from the studied work(s) to illustrate their ideas.

*Works studied included : "Shakers" "Bouncers" "Teechers" "Salt of the Earth".*

### **John Adams**

**Q13** No candidates answered this question.

**Q14** No candidates answered this question.

## **The Beatles**

**Q15** This question focuses on structure and form. Candidates should have been able to identify what they believe the 'pop song' term actually means and how The Beatles redefined that notion and whether the candidate believes that they were successful. The accepted definition of pop song is a work that consisted of a common lyrical formation of 'boy meets girl'. Candidates should be able to highlight the use of specific musical elements within the studied songs and how they were different from other popular songs of the 1960s.

Most responses showed an awareness of the musical structure of the pop songs and were able to discuss the features of these songs and their simplicity but few were able to give specific musical quotes and reference to works studied. Weakest candidates used poor expression and lacked the appropriate musical vocabulary that would allow them to address the question fully. Few of the weaker candidates gave examples, limiting their response to a fairly simple account of the rise of The Beatles and the evolution of their music. Stronger candidates were able to discuss the developing complexity of later music and the use of orchestra and non western sounds. They were able to offer a detailed explanation of how the music came about and what influences affected the changing styles of The Beatles over the years.

Such candidates were also able to discuss the musical elements such as harmony, melody, tonality, tempo, texture and timbre in detail and with appropriate language and were able to identify how these elements were used and to what effect as well as the use of special musical techniques to enhance a particular moment eg orchestral glissando or sliding effect in *A Day in the Life*. These candidates could answer with confidence and with an evident enjoyment in the study of the works.

**Q16** This question focuses on performance techniques. There is a generally accepted view that there are two distinct periods of The Beatles' work: the early works pre *Rubber Soul* (1965) or *Revolver* (1966) and the later works which are more thoughtful and mature. In the first half of their career as a band, The Beatles produced work that created a product in order to sell as many hits as possible, in the second half there was a greater creativity, experimentation and exploration of ideas. It was anticipated that candidates might explore the idea of there being these two discrete periods of The Beatles' work and the particular characteristic features of both, but candidates were expected to focus on the later work, since this is what the question is about.

They should have been able to identify whether they believed the statement to be true and use evidence from their studied songs to illustrate ideas as well as reflecting an appreciation of the context of those songs. Candidates were free to express their personal opinions as long as they back them up with evidence. There should be a clear discussion of which technical features might be seen as making the songs difficult to perform live (eg multi-track effects).

There was occasionally some confusion about the chronology of their work, but on the whole, candidates could identify particular advances in The Beatles' work and were able to relate these advances to the particular social context of the time. Weaker candidates tended to adopt a narrative approach, writing in detail about the sixties whilst stronger candidates were able to discuss the movements within society such as the reaction to the 40s and 50s and the influence of Martin and Epstein and show how these influenced The Beatles' work and were also reflected in that work.

Best responses included a discussion of The Beatles' experimentation with recording techniques and with a range of instrumental choices, including the Indian influence and the composing for orchestra. Most candidates were able to highlight the difficulties in performing the post 1966 music live and to explain what techniques The Beatles were

using in those years. Nearly all candidates referred to the much later work, with *Get Back* heralding a return to the early works.

*Works studied included : "Get Back" "Please Please me" "She's Leaving Home" "When I'm 64" "Norwegian Wood" "Help" "She Loves You".*

### **George Gershwin**

**Q17** This question focuses on cultural, historical and social context. The candidates were expected to be able to recognise how the 'glitz and glamour' of these songs contrasted with their time and to be able to show how they were constructed to have the maximum impact on the audience. Often at the worst times of social and economic poverty, people turn to the Musicals for escapism rather than wishing to see their world as it is. They want to escape into a world where dreams really do come true and happy endings are inevitable. Gershwin's songs tend to have a sense of hope and even the most melancholic moments are usually followed by a bright optimism.

Candidates should have identified the social context of the songs. At this time live performance was more common than recorded music and with his memorable tunes and pulsating rhythms Gershwin was able to tap into an audience hungry for glamour and fun. His songs directly connect with the audience and candidates were expected to be able to highlight the musical devices used to elicit a particular audience response.

Most candidates showed an awareness of the key features of Gershwin's songs such as word painting, witty lyrics, and the use of blue notes but many candidates focused on the themes of the songs and then decided that the sometimes melancholic content meant that these lullabies and sad songs could not possibly be glitzy.

Hardly any candidates were able to identify what they understood by 'the superficial glitz and glamour of the 1920s and 1930s' and thus were not able to show the significance of Gershwin's work within American society. Some candidates were able to go beyond presenting formulaic answers and showed a knowledge of the Tin Pan Alley years and to talk about the lyrics and how these 'spoke' to the audience but very few candidates talked about the revues and Broadway and Gershwin's 'flamboyant and gaudy style' of that period. Instead many candidates chose to ignore the question completely and to just write about their four songs, regardless of the question.

**Q18** This question focuses on structure and form. Candidates should have been able to show a real understanding of what is meant by 'harmonic language' and how this is evident in all of his work but particularly in Gershwin's later works. They were free to agree or disagree with the view expressed in the question but whichever standpoint they chose to take they should have used examples from their studied works to prove their argument.

Harmony is the chord construction that underpins the melody of the songs, and is usually provided by the piano accompaniment. It is also closely related to the tonality of the song. Chord changes underneath the melody can often change the mood and atmosphere at any given point in the song. Few candidates showed a real understanding of the phrase 'distinctive harmonic language' so they resorted to discussing their four songs and almost completely ignored the question.

There was some awareness of the standard progression but most candidates were unable to differentiate between works or to remember the dates of certain works so responding to the question became very difficult as there was an expectation that candidates would be able to highlight the differences between the early works such as *Lady Be Good* and *Tell Me More* and the later works such as *Funny Face* and *Porgy and Bess* and use that

knowledge to discuss the view presented in the question that Gershwin's distinctive harmonic language only emerges in his later works.

*Works studied included: "The Man I Love" "Fascinating Rhythm" "I Got Rhythm" "Summertime" "Foggy Day" "Someone to watch over me" "They can't take that away from me" "Nice Work".*

## G403 Performance Contexts 2

### General Comments

Examiners reported that most centres had taken advantage of the opportunity to use a breadth of works and a range of practitioners to represent, exemplify and evidence the topic area being studied. The wider the range of exemplar works the more depth and also breadth some answers had, with more scope to draw stronger links and highlight contrast. It is becoming increasingly obvious that the minority of centres still using the three works from three practitioners approach from previous versions of the specification are potentially putting their candidates at a disadvantage as the breadth of knowledge and understanding is restricted to a narrower range of example.

The standard of responses this session was very similar to that seen in previous sessions, but examiners were instructed to be less tolerant of the generic answer that only gave tacit consideration to the question or topic area of study or an indicative understanding of the three art forms central to the specification.

In some cases there was evidence of some excellent breadth and knowledge, with candidates having a very convincing understanding of the genre, but without any performance art form-specific detail. It is important to strike the balance between breadth of Knowledge and Understanding and depth. The depth is in the detail of 'how' and 'where' of techniques, ideas and themes, discussed in art form terminology and using appropriate 'technical' vocabulary. Occasionally, rhythm or characterisation are mentioned but with no example or explanation. In only the exceptional cases, is art-form detail offered. At this level it is not sufficient just to know *about* works, the extracts considered should offer candidates an opportunity to understand the way music, dance or drama is working in the piece. Analysis is at the heart of this Unit. There is an assumption that candidates have practised analysis of works in G402, this should now be applied in the analysis of a topic area, with the discussion of art forms, an understood necessity in response to the questions. This is A2 standard and intended to offer opportunities to stretch candidates.

It has become obvious from candidate responses over the last few sessions that some centres are relying on a quite general skim over works and how they may or may not represent the topics of study. Thus, candidates are still presenting practitioner/work-led answers that are only tangentially related to the question they are answering. It cannot be emphasised enough that this unit involves the study of a generic area in which the performing arts are manifest. Practitioners and works should exemplify the understanding of that generic area and offer detail in terms of how the music, dance and drama provide evidence for the idea, notion or point being made. Discussion of example 'extracts' was often limited to a small fragment or passing comment, and in a few cases only the title of a work features in a candidate's discussion. Lyrics are often all that are known about music, and usually of only two or three songs. This is not enough to explain adequately the ways in which an art form shows its contribution to the topic area.

Centres are advised to ensure that candidates recognise the need to be able to discuss the examples used to represent the topic areas in terms of three art forms at the root of this specification. For example, when discussing intertextuality in Bourne's 'Car Man' there is a direct dance reference to the suggested rape of Anita at Doc's from 'West Side Story' that could be more usefully used because it refers to movement, than the over-used hands-at-the-steamy-window which Bourne is claimed to have taken from the film 'Titanic'. Candidates were rewarded for their ability to discuss the examples they used in art form terms and particularly where they could look across and discuss the art forms comparatively.

There are still clear examples of whole centres rote-learning a 'stock' answer and regurgitating this with identical format and references in order to capture "some marks". Quotations are often so brief that they are meaningless. Previous reports have consistently discouraged this approach and credit will not be given for 'formula' answers, which ignore the question. Rather than merely learning a set of one-line references with an associated point that often indicate a lack of understanding, Centres should encourage candidates to find their own examples in works to illustrate points about the topic area. Similarly, recent reports have also commented on stylistic approaches that refer to "the works I have studied" or variations of this. Some candidates even make a virtue of this as though they have met the challenge of considering nine different extracts. Delivery of the unit must be concerned with study of a topic area of Performance. The more candidates understand this and express it, the more likelihood there is of success. Phrases in candidate answers such as "the works I have studied" or the "practitioners I have studied" only tend to betray the fact that the Centre has probably approached the Unit in an unhelpful way.

There were some potentially very strong answers with over-lengthy and over-detailed planning that ran out of time, but more evident was poor, or non-existent, planning leading to weak time-management and/or rambling answers that started with an eye to the question but degenerated into a listing and formulaic response.

There was little evidence of independent learning or original thought across some centres. Many of the criticisms about lack of depth, and 'formula' answers would be answered by candidates doing more of their own background research and reading around the topic area, in order to make sense of it for themselves.

Finally, one centre did not include their completed question papers with the answer booklets. Consequently, there were question marks against the inclusion of often extensive references to G402 practitioners and works.

### **Quality of Language**

Quality of Language showed some improvement in this session. All examiners reported that they were seeing more effort to create discursive and argumentative answers, and whilst there are still problems, it is a significant and welcome shift. Marks for Quality of Language reflected this overall improvement. However, there are still a number of areas, where further improvement would gain higher marks.

Lengthy narrative recounting of extracts from works is still a feature of too many answers. This type of description of works is only valid where explanation would show understanding of the point being made, rather than the work itself. Similarly, a conversational tone does not engender an intellectual engagement with the material.

Technical vocabulary related to the performing arts, for example, that explored in unit G401, is only occasionally used. The development of a broader vocabulary in the discussion of dance, drama and music would assist candidates in discussing the questions. Basic punctuation errors, particularly misuse of apostrophes, absence of any punctuation, overlong sentences, bullet-pointed notes and paragraphs that never end, were all commented upon by examiners.

Finally, a word about legibility, both handwritten and word-processed. As often reported handwriting can become problematic with some answers being illegible in part. With the increase of access to word processing of answers either by the candidate or by an amanuensis centres should ensure that scripts are comfortably legible. 12 point font size and a normal space between lines together with paragraphs, which separate points being made in the answer, would all help.

## Comments on Specific Questions

### ***Post Modern Approaches to the Performing Arts since 1960.***

Whilst this is the most popular topic area of study and is often approached as a topic area with works used as examples. There is a danger of using a 'formula structure' in answers that merely lists a handful of the so-called 'fingerprints' and references to them. Terms such as decentered, intertextual, fragmented, pastiche (sic) are used to link works together and therefore they are post-modern. Often the terms are not fully understood. For example, intertextuality is still being confused and over-used as a term for any use of other work eg Bourne's use of Tchaikovsky's score in Swan Lake. Centres that are unsure about this should consult the mark scheme.

One of these is "gender issues", which need contextualising and cross-referencing. There is no doubt that post modern work has engaged, challenged, underlined, provoked the ongoing shift in gender roles since 1960, but this needs some contextualisation, in a social, cultural and even historical sense, but predominantly in performance. Otherwise superficial simplification occurs rather than real understanding: Bourne becomes an unwilling flagship for homosexuality, and yet Mum in East is merely written off as a "panto dame" and Churchill's 'Cloud Nine' just too difficult to contemplate. And if in 'Swan Lake', Bourne has replaced the traditional female corps de ballet with males, the fact that some critics dubbed it "a gay swan lake" is far less important than the difference in the dance, itself.

As mentioned in previous reports, there tends to be a somewhat naïve prudery that focuses on "profanity" and "crude language", whilst relishing writing down the words. This is put into a "fingerprint" context of 'taboo' language and subject matter. As with 'gender' above, candidates need to take a wider view and consider the ways in which the language is used. For example, Mike's scene in 'East', which repeats the 'c' word so frequently that it loses any 'shock' value (if it had any to begin with) and becomes banal. It has become everyday, but also less powerful and meaningful, saying more about the character and situation rather than a terrible jolt to the audience. It would be better that candidates could compare the approach to repetition, in dialogue, but also dance and music. For example, playing with words, Cartwright's 'Road' has "generous, generous, generosity", in dance, there are the seemingly endless repetitive struggles in Bausch's 'Café Müller', 'Bluebeard' and many others, and in music, of course, the exploitation of repetitive rhythms in the works of Glass, Nyman, Adams, Reich et al.

**Q1** Although this could not have been anticipated when the question was set, the stir caused by 'Cage against the Machine' before Christmas 2010, with the campaign to use John Cage's 4'33" to challenge the X-Factor winner for the Christmas No.1 must surely have been a popular and useful contemporary reference by those centres teaching post modern approaches. An abstract and iconic piece by one of the grandfather's of post modernism deliberately used to manipulate the audience as consumer; to question the values that have led to the post-post modernist manipulation of culture decreed by rampant commercialism and spurious 'popular' taste. There were only a small number of candidates that made the connection and mentioned this.

A number of responses argued that postmodernists felt that everything had already been said and that practitioners merely re-worked the past. Others argued against the question and proved through using many examples that practitioners still had new things to say and went on to discuss post modern features in relation to the illustrations.

Candidates from centres where the topic had been approached in an eclectic way with exposure to a varied range of exemplar works, had the greater success, but some had difficulty with the question. None of those appeared very aware that central to the question was the possibility that post modern work can be meaning-free, value-free, exploratory and playful. One centre's candidates all asserted that post modern practitioners all load their work with meaning in contrast to the Modernists like Cage who all made their work

meaningless for the sake of art. This narrow understanding rendered the responses similarly narrow. The Cage reference, whether candidates knew who he was or not, should at least, have been a trigger for the argument that claims that post modern work actually says nothing at all. In weaker answers the question was often avoided in favour of discussing the extracts in terms of the fingerprints of the practitioners. The answers could be largely generic and were only loosely based on the question, and in an attempt to gain marks, plodded through “their extracts” and the techniques that they knew and had been taught. This was often dealt with in a list-like way with each paragraph focusing on a different fingerprint.

- Q2** The most popular question on the paper with a third of the entry answering it and thus there was a wide range of responses. One of the most common approaches was to open with a general paragraph, often pointing out the reaction to modernism, but without any explanation as to how it reacted or what it was reacting against. There follows a list of ‘fingerprints’ discussed briefly each with its own paragraph and a centre’s stock reference, at most two, described without any reference to dance, drama or music or any comparison with each other. Each paragraph might end with a bland repeated phrase to the effect that it thus “created wider meaning” or more frequently no reference to the question until the very end when the conclusion would reference the question briefly to round off.

Better answers engage with the question and discuss the topic of post modern approaches to performance. They included some useful quotes of the definitions of post-modernism and showed informed contrasts between modernism and post-modernism.

Some better answers included good knowledge and understanding of theories of post-modernism, ie Fukuyama, Lyotard, Foucault, Derrida and Baudrillard. One centre had spent some considerable time in encouraging candidates towards an understanding of these theorists. It is important to achieve a balance. At one end there were some candidates who struggled to apply the ideas and thus betrayed their lack of understanding. They were using some or all of the above theorists as if they were practitioners, at the expense of discussing creators of dance, drama and music. At the other, candidates got too deep into explaining the relative merits of the philosophy that they forgot they were supposed to be writing about post modern approaches *to Performance*. The expectation is an informed, but not over-bearing, understanding of theorists’ positions as they might be evidenced in the performing arts.

Many answers claimed that the work allowed the audience to create their own meaning, but were reluctant to suggest what that might be. Some answers argued that the wider interpretation by the audience pre-supposed a wide reading and knowledge in order to understand the intertextual references and the parodies and pastiche employed by practitioners. This created elitism by the fact that there would be those who didn’t understand. Better answers recognised that wider audiences generated by increased accessibility meant that there might be different meanings, rather than a fixed one, and that freedom to interpret, denies the assumed status of prior knowledge.

### ***Politics and Performance since 1914***

- Q3** The question asserted that war and social unrest were a defining feature of works of political performance and sought discussion of that as an idea together with evidence from works as to the assertion’s veracity.

Many chose to write about practitioners and their works and whether they were ‘influenced’ by war and social unrest, rather than address the actual question. Where the question was answered, there was often an assumption made that by merely referring to a line in a song or moments in a dance and even the title of a piece of music, then everything else would be explained. This topic area needs to strike a keen balance between social, historical and

cultural background and investigation of the manifestation of politics within performance works. Whilst examiners are likely to know the context of the work, the onus is on the candidate to demonstrate that they know it, as well. Thus, without getting completely lost in history, candidates should ensure that they know to what the practitioner is referring and be willing to offer that explanation concisely in their answers.

It was good to see some different examples appearing. For example, Jimi Hendrix's rendition of 'Star Spangled Banner' at Woodstock, best used when the passion of the statement was explained in terms of what he was doing to the tune both musically and technologically.

Edwin Starr's *War* also got a mention as the foremost protest song amongst several on the Motown label, made even more resonant in the context explored here, with Springsteen's later version and then the song was included on the Clear Channel Memorandum of 2001. Tom Robinson's work was also referenced. A vociferous advocate of many causes, both *Glad to be Gay* and *War Baby* offered useful material related to this question. *War Baby* was particularly well discussed in musical terms, contrasting the sensuous dance rhythm and 'obligatory' '80s sax solo break with the ambiguous lyrics referring to World War 3, Armageddon and the East-West Division in Berlin and human relationships.

There was also evidence of centres thinking in terms of themes in which to consider political works of the last century. For example, the roles played by female characters; Mrs Johnstone in *Blood Brothers*, Margherita and Antonia in Fo's *Can't Pay, Won't Pay*, the 'Woman' and 'Young Girl' in Joos' *Green Table*, the sacrificial victim in Bausch's *Sacre du Printemps* and works by Patti Smith, k.d.lang, Lady Gaga and M.I.A.

In one centre, 'macro' and 'micro' were used to define the scale of war. This got confused and mis-used and for many, eventually, unhelpful. Similarly, in another centre, references to 'pornography of pain' and 'faschist (sic) bullshit' about Pina Bausch, were overused and simply regurgitated for effect. Some candidates created their own interpretation of 'social unrest' 'we see the social unrest of the prisoner in section 5 when he repeats his moves from section 3'. But by far the biggest problem in answers to this question was a formulaic 'one-answer-fits-all' formula approach with biography, lists of features without contextual evidence and formula phrases, 'the use of humour, lampoon and satire', 'political performance uses the critique of the current social order' and 'challenge the status quo and incite the audience'.

Stronger answers sought to analyse the position that the extract was taking, although this is still the wrong way round. This applies generally across all areas, but an example here will suffice. Rather than starting with the work and telling the examiner about how it comments on war or social unrest, try:

Discussion about treatment of war in performance

> point made about business interests, capitalist exploitation

> make reference to example Dylan *Masters of War* "You that build the big guns, the death planes, all the bombs. You that hide behind walls, behind desks

I just want you to know, I can see through your masks". Comment on strophic style, musical texture, vocal delivery

> Compare with Shooting Party in *Oh, What a Lovely War*, "America-..there have been two peace scares in the last year. Our shares dropped forty per cent."

Comment on use of characters as personification of countries, in short episodic satirical scene and the irony of the cordial 'business' relationships in the parallel world of the weapons industry. Britain using German Krupps fuses in their grenades, and Germany and Britain bragging about the relative merits of phosgene and chlorine gas. Black humour, juxtaposed immediately with projected images of line of 'walking wounded' blinded by gas.

Comment self interest of armaments manufacturers, also reflected in self interest of

generals in OWALW similar to...

> Compare Kurt Joos' *Green Table* Diplomats'-exaggerated thumping of the table for their own way, distanced by masks c.f. Dylan "I can see through your masks"

> Compare Dylan "I saw a room full of men with their hammers a'bleedin" from *A Hard Rain's a-Gonna Fall*, dialogue song between father and son from old Scottish ballad, similarly bleak view challenging range of issues, insistent repetition to emphasise the artist's protest,

> similar to Dylan's "Blowin' in the Wind" same repetition, question and answer, strophic style, narrow range of chords but varied for effect. Quote "Yes, 'n' how many times must the cannonballs fly, Before they're forever banned?" Protest song about war.

This set of examples around one theme related to war, allows for a breadth of understanding as well as depth in the manner the art form is used. It would need some flesh on the bones in terms of explanation, but offers a direction so that candidates can make connections across the topic area for themselves and be in a position to flexibly respond to the questions.

**Q4** The best answers to this question were the ones that argued against the assertion that satire was the dominant approach. One answer stated that it was "more difficult to demonstrate satire within dance as there are no words to embody it" but then went on to detail the pompous extensions of the masked figures at Joos' *Green Table*.

Another answer that took the contrary position argued that the exposure of corruption and oppression were the dominant approaches in this topic area. This was a well-informed response which showed the value of background reading around the subject. Vladimir Propp, the Russian fairytale formalist and Betty Friedan, American feminist, were both referenced as influential on politics in performance.

Some answers addressed the "satire" element of the question but neglected to discuss the concept of it being the weapon of the powerless against the powerful. Both Fo and Littlewood were used to good effect to illustrate deliberate satirical intent, but could have complemented the notion of the powerless against the powerful easily.

### ***The Twentieth Century American Musical***

Answers tended to be a blow-by-blow account of a list of "the works studied" rather than looking at the topic as a style. A large proportion of answers were formulaic with candidates using the same stock phrases throughout. There was a lack of specific references to exemplar material when discussing practitioner techniques – candidates would make a comment about a stylistic trait of a practitioner and then fail to follow this through with examples.

Many answers spent a great deal of time outlining the antecedents of the American Musical, before moving on to analyse the works studied. It was only rarely that these points were built into the main body of the argument being presented. In most cases, candidates listed these and then moved on to answer the question, which limited their responses.

**Q5** This was the most popular question of the two but there was confusion about the term 'partnerships' with many reading it as an "integrating-the-art-forms" question. The mark scheme was adjusted to accommodate this interpretation and no-one was penalised for reading the question thus, but the best answers came from those who saw both aspects; that is, that the partnerships between practitioners offered complementary skills in the different art forms. There was even an answer which explored partnerships between characters in the works studied ie Roxy and Vanessa, Laurie and Curly, Sharks and Jets, Sweeney and Mrs Lovett and Anthony and Joanna.

A number of those who saw the question's real intention discussed the impact of partnerships between the key practitioners of the style, but also the impact of the individual composer/lyricist— eg Sondheim/Loesser. Where they saw the partnership as between pairs of practitioners, this should have led to better linking of art forms (lyrics and plot, music and characters, songs and book) than was evident in most responses. One musical which was nearly always discussed well was *West Side Story* as this has been widely recognised as a fully successful collaborative work. There is still too little discussion of the ways in which the art forms work together in the musical. A quoted lyric or a reference to a moment in a work when dance takes place can command few if any marks in a question interpreted as being on the integration of art forms.

In one centre candidates had a good choice of shows and practitioners upon which to demonstrate their knowledge of the genre but still seemed to produce very limited answers, indicating that they were perhaps not prepared for their exam. Good comparative discussion of performance content was uncommon. Larson's *Rent* featured in one answer but mostly in terms of its issues, some stage images and lighting and reference to one musical number but not its music. Another centre introduced *Little Shop Of Horrors* as an example of the failure of the American Dream of the 1960s, by the title of one number ('Somewhere that's green') and discussed the possible meaning of that title without usually any reference to music/other performance content or even any other aspect of the lyrics, and with no sense of the 1950s/60s sci-fi B-movie genre it parodied.

- Q6** This question was answered on the whole more effectively than Q5 and a higher proportion of candidates identified some key conventions and traced their development across the style.

There was evidence of some answers beginning to draw away from the chronological development approach, with comparisons of themes between, for example, *Showboat* and *West Side Story*, *Chicago* and *The King and I*. In addition, there was evidence that centres have taken on board the criticism of answers that begin with lengthy background that is never mentioned again. There were some good answers to this question that used the previous popular styles that came before the 'book musical' as part of the 'winning formula' and evidenced this through cross-referencing of their re-occurrence in later musicals, for example, 'Steam Heat' as a traditional Vaudeville act in *The Pajama Game* or Burlesque as the primary context in *Gypsy*.

Weaker answers ignored the requirement to discuss successful conventional approaches for a general show-by-show 'information' offering. The 'winning formula' was only occasionally picked up or even acknowledged. This was the question, most often seen as an invitation to put down 'all-I-know'.

The better responses acknowledged and illustrated the response to external factors such as the Depression, war, the American Dream and audience demands. Berlin's *This is the Army* was well used in one centre in this respect. From the work of the candidates it was clear to see that the approach taken was to identify what might be called 'focus shows' and work backwards and forwards in the development of knowledge and understanding about the genre. There were probably six key 'focus shows', but each one had been selected as a gateway through which candidates discovered a range of other musicals. Thus, candidates were able to identify and discuss a number of conventions used, ensemble chorus numbers, duets, Act 2 opening numbers, 'ballet' interludes, characterisation, plots and sub-plots, as well as pointing out the ways *This is the Army* differed from the general formula. For example, candidates could trace the conventional theme of 'patriotism' and the popularity of uniforms on stage back to Cohan's *Little Johnny Jones* and forward to *Hair* with *On The Town*, *Bloomer Girl*, *South Pacific* and *The Sound of Music* in between. Besides directly addressing the question, this approach raised useful opportunities to point out the ways in which music, dance and drama were used to develop the themes and also

how the Musical reflected shifting audience appetite and social opinion and thus continue the “winning formula” of the question.

Centres may like to consider tracking commonality, links and points of departure from the ‘norm’ as a useful way to introduce candidates to this topic. This would help to break down the naïve perceptions that the musicals to which they are introduced are the only ones and they also were the ‘first to do’ things. The Dream Ballet in *Oklahoma!* is a good example. Not in any way to decry the deserved accolades for this seminal piece, but it was not the first musical to feature dance significantly. Balanchine had done it in the Rodgers and Hart Show *On Your Toes* seven years before with the iconic ‘Slaughter on 10th Avenue’. This was partly in response to the increasing popularity of musical comedy films with significant ‘dance’ elements featuring ex-Broadway hooper Fred Astaire.

***Performance in the Far East***

**Q7** No candidates answered this question.

**Q8** No candidates answered this question.

**Postmodern Approaches to the Performing Arts since 1960**

Anderson-Car, F&B, E.Schiele, Double Take, Perfect Moment, Cross Channel  
Churchill-Fen, Top Girls, Serious Money, Cloud 9, Ice Cream, vinegar Tom  
Bonzo Dog DD Band – Cornology<sup>1,2,3</sup>  
Anderson: Car, Double Take, Yippee, Flesh & Blood, Cross Channel  
Stoppard: Real Inspector Hound, R&G  
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  
Beatles: Sgt Pepper, Revolver, Magical Mystery Tour  
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, DDMM, Enter Achilles, To be straight with you  
Frantic Assembly: Stockholm  
Beatles: Sgt Pep, Hard Days Night, Revolver  
Elton: Popcorn  
Grupo Corpo – Bach, Lecuna, O Corpo  
Bourne – SwanLake, Nutcracker, Car Man  
Alston-Soda Lake, Strong Language, Pulcinella, Overdrive  
Beatles – Sgt.Peper, Please, Please Me, Yellow Submarine, Letit Be  
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- MMSINS,  
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, CPay-WPay, Trumpets  
Brecht-Mother Courage, Ui, CCC, Good Person, Fear & Misery, 3d Opera, Exception & Rule  
Hare-Permanent Way, Stuff Happens  
Slovo- Guantanamo  
Shostakovitch- 7<sup>th</sup> 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- DDMM, Cost of Living, E.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  
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  
Littlewood – OWALW  
Churchill – TG  
Soans – A State Affair  
Marley – Burnin', Redemption Song  
Ms Dynamite – Judgment Day  
Pink – I'm Not Dead  
U2 – Sunday Bloody Sunday, Mothers of the disappeared, Crumbs under your table, Where the  
streets have no name  
Baldwin – Comedy of Change  
Burke – Black Watch  
Russell – Educating Rita,  
Bragg – Brewing Up  
Jones – Last Supper/Uncle Tom's Cabin

**Twentieth Century American Musical**

Rodgers & Hammerstein – Ok, K&I, SoM, SP, Carousel  
Rodgers & Hart – Babes in Arms, Pal Joey, Boys from Syracuse, On Your Toes (w. Balanchine)  
Bernstein – OTTtown, Candide, WSS  
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 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 – 42<sup>nd</sup> Street  
Fosse- SwCh, Cab, Chicago, Liza with a Z, Paj.Game  
Robbins- Fiddler, WSS, Gypsy, K&I  
Bennett-Chorus Line  
De Mille- Ok, Carousel, Brigadoon  
Holm-KMK, MFL, Camelot  
Blitzstein – The Cradle will Rock  
Berlin – This is the Army  
Krieger and Eynon – Dreamgirls

**Performance in the Far East**

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

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

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**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

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