

Performance Studies

Advanced GCE

Unit **G403**: Performance Contexts 2

Mark Scheme for June 2011

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

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Generic Mark Scheme

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

Quality of Language

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

General Expectations

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

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

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

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

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

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

- 1 The focus of this question is the development of the style of post-modern performances.

Indicative Content:

- The nature of the artistic statement is often bleaker, less idealistic, less experimental, more pragmatic and commercial.
- The world-view having changed, with subsequent reflection within the arts:
 - Loss of the wit and sense of fun.
 - Irony has become unfashionable and replaced with mass cynicism.
 - Celebration of the iconic has become obsession with the ‘celebrity’.
 - Global terrorism has re-introduced a new “grand narrative”.
- The attitude may have changed, but the techniques haven’t. For example:
 - Technology has advanced but says little more than the first attempts at sampling or simultaneous live and recorded performance.
 - The influence of the audience as consumer has continued to shape the ‘commercialism’ of performance and the challenge to ‘values’.

Be prepared to credit answers that indicate K&U of both change and stasis.

- 2 The focus of this question is on the relationship between post-modern works, and in particular the values attached to ‘originality’ in the arts and the re-use of other works.

Indicative Content:

- Re-working of past works, refigure, re-configured, adapted.
- Use of pastiche, parody and intertextuality, making the references clear.
- The idea of the ‘end of history’ and a ‘value-free’ approach to work, which negates the idea of originality as something to be valued.
- Novelty comes in the way the art forms are often combined and how practitioners work collaboratively.
- The fact that some works achieve ‘originality’ by virtue of the exploration e.g. Glass/Wilson/Childs *Einstein on the Beach*.
- Some practitioners achieve ‘originality’ through use of the very techniques and content others have used before, especially in re-configured or adapted works, leading to a potential discussion of what ‘originality’ means in this context.

Be prepared to reward discussions of ‘originality’ as well as its manifestation across the different art forms.

Guidance to Examiners on Politics and Performance since 1914

This broad time-span should be reflected in a range of political performance that allows candidates to demonstrate their understanding of the variety of work in this area.

- The relationship between the art forms and the audience, the range of conventions used to elucidate the topic, e.g. narration and direct address or deliberate evocation of emotion through manipulation of dynamics in music and dance.
- The manner in which the 'politics' are expressed through the dance, music and drama. For some this will be obvious didacticism, propaganda and posturing, for others the positioning is more subtle.
- The manipulation of an audience's expectations, opinions, values and world view.
- The use of influences from the past to give reference, weight and justification. This may include representation of actions or words spoken as in Verbatim Theatre.
- The structural and presentational devices used to communicate ideas, e.g. ballad, epic form, semi-autobiographical form, documentary setting with film and information as the backdrop for action or dance.
- The suggestion of balance, indicating two or more opposing views, but eventually suggesting empathy for one of them c.f. Bruce's *Swansong*, Brecht's *Caucasian Chalk Circle* and Dylan's *With God on our Side*.
- The use of humour and comedy, farce, satire and irony as a stylistic device to poke fun and to persuade through vicarious enjoyment.
- The use of allegory or historical parallel of and/or direct reference to political situations and figures.
- The way verbal and gestural language is used to illustrate a point of view in movement, lyric, or dialogue in, for example, rhetorical questions, colloquialisms, aphorisms and the use of exaggeration, repetition and scale. Using the license of the performance to dare to say that which is unsaid.
- The type of 'norms' that the candidate believes are being challenged through the range of studied works.

- 3 The focus of this question is on the development of the style of political performance and the variety of forms that it took across the century.

Indicative Content:

- An understanding of the range of “political intention” e.g. anti-capitalist, anti-fascist, anti-war, anti-racist, social protest, mass protest, agitation-propaganda, issues of equality, civil rights, human rights, global consciousness and how they are made manifest in performance work.
- The continuing popular tradition of ‘protest’ song from folk ballads on the travails of the working, or non-working class, through Guthrie and Seeger to the protest songs of the ‘60s to mass music demonstration such as Rock Against Racism, and Live Aid events.
- The manipulation by composers and others of ‘classical’ composition for national identity purposes, such as, Walton’s WW2 commissions, Shostakovich’s 5th Symphony.
- Development of documentary theatre from FTP work in the USA leading to late C20th ‘verbatim’ theatre in UK, using edited court, tribunal, investigation transcripts to highlight a particular political perspective.
- Boal and Theatre of the Oppressed leading to Forum Theatre, where possible alternative solutions are offered from the audience on local, national and international issues.
- Dance approaches to making statements such as Joos’ Green Table, Bruce’s Ghost Dances, Bintley’s Penguin Café, or Bill T Jones Chapel/Chapter.

Credit should be given for candidates who may take a ‘theme’ in response to this question, such as ‘War’ or ‘Capitalism & Communism’, which may span the whole of the century.

- 4 The focus of this question is the techniques used by practitioners of performances with a political dimension.

Indicative Content:

- ‘Propaganda’ and why Dylan might suggest that it is all ‘phony’. What is true? And the questioning of the source of that truth? This could relate as easily to Shostakovich and Schwartz as Bragg and Bond.
- Individual practitioners techniques used to raise issues and convince of a point of view, ‘soft’ and ‘hard’; subtle and uncompromising approaches.
- The view taken of what is good/bad, right/wrong and potential shades of grey in between. Can performance ever be impartial?
- An analysis of the audience’s perspective – why they may ‘believe’ and why they may question what is presented. The question of whether the audience in political performance is already aware/convicted/converted and is merely looking for affirmation, and therefore isn’t concerned whether it is propaganda or not.

Guidance for Examiners on The Twentieth Century American Musical

The main focus is likely to be on the most productive 50 year period in the middle of the century 1927-1977. However, it is important that candidates indicate real breadth across the century. For example, Kern and Bolton had been very productive from 1915 at the Princess Theatre and Oscar Hammerstein II had already written several musicals prior to *Showboat*.

Key areas of response should obviously focus on:

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

- 5 The focus of this question is on social, cultural and historical aspects of the American Musical as it is reflected in the content of music, dance and drama.

Indicative Content:

- The development from Cohan's nationalistic celebrations to the all-out espousal of the American Dream, family values.
- Literal "dreams" brought to life through dance, Romances with triumph of love over adversity.
- The 'golden age' of R&H, characterisation, lyric, action, situation but often exposing bigotry and social injustice. Small town morals and values advising on ways to behave.
- As tone of society changes in the '60s then musicals played through less rosy-tinted spectacles e.g. West Side Story is on the American doorstep and therefore cannot be avoided, unlike South Pacific and King and I, same issues but in a far off place.
- Influence of Fosse's darker and seedier subject matter, Sondheim's 'ordinary' people often living sad and broken lives, but the art forms are less balanced.
- A return to addressing a darker world re-distanced e.g. Chicago or Sweeney Todd.
- Return of the spectacle on the back of British Musical success on Broadway; less plot and more music shifts the imbalance in another direction.

- 6 The focus of this question is on techniques used by practitioners of the American Musical.

Indicative Content:

- The four areas as outlined in the key areas of response above and how these are put together, often with seamless transitions.
- The introduction of the 'book' musical, with plot and dramatic action at the heart, a group of central characters and 'chorus', songs and dances integrated and complementing the narrative.
- Song types, matching and enhancing largely one-dimensional naturalistic characters and episodic action.
- Use of underscore to manipulate tension, enhance dialogue and action and drive the dance.
- The rise of the choreographer/director, which shifted the emphasis on narrative, gave dance a higher profile but also re-introduced specific song and dance numbers that established or commented on the character(s) and action rather than progressing it e.g. Cabaret.
- The dramatic elements in the dance and songs.

Guidance to examiners on Performance in the Far East

The aim of this topic is to allow a broad study of non-Western approaches to performance. It could include elements of Kabuki, Noh Plays, Javanese Puppet Theatre, the drama of specific countries such as Japan, China, and Malaysia. Some of these genres are highly disciplined and text-based, others exist primarily through detailed performance conventions or oral tradition.

Each style is culturally distinct, yet shares a common geographic provenance, often intermingled over hundreds of years. Like many western styles, there are distinctions between court and popular performance, but sophistication is not reserved solely for the former.

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

Many of these areas of performance have influenced the performing arts in the West, particularly in the last 100 years and candidates making effective reference to that influence should be rewarded, providing it is not extended. Similarly, the classical and traditional forms are likely to be the most popular, but all styles are acceptable providing they relate to the context under study.

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

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

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

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

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

- 7 The focus of this question is the techniques used by practitioners in performance in the Far East, with a focus on the use of masks.

Indicative Content:

- The range of formal masks used to represent character.
- The playing out of the well-known types reflect the quality of the performance.
- Central concept of the actor's complete submersion in the role.
- Make-up also used extensively to create facial 'mask', to a certain extent puppet form is also a 'masking' of the human actor behind.
- Gender issues/geographical spread of nationalities.

- 8 The focus of this question is the significant stylistic features of performance in the Far East.

Indicative Content:

- Different cultural values across geography of Far East as well as between East and West.
- Styles more rooted in social and cultural activities with informal performance e.g. weddings and funerals rather than western idea of "art for art's sake"
- But also styles where art form highly stylised for example, Japanese forms played in revived traditional forms, but also traditional forms revived and made new for a different audience, such as Beijing opera.
- Less separation of art forms with music, drama and movement and dance integrated.
- Retention of traditions almost lost to the 'West', such as puppet and mask theatre - the animation of the inanimate or representation of human behaviour that allows more to be said/shown than an actor may be willing to say.
- Impact of Far Eastern performance culture on 'West' has been profound, for example, Artaud and the seminal visit of the Cambodian dancers to the Colonial Exhibition: Chinese acrobatics as a part of dance, and the rise of the gamelan orchestra.
- If appropriate, the contribution made by elements such as puppet theatre, opera, and acrobatics.

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