



# Performance Studies

**A LEVEL**

## **Performance Studies: Matthew Bourne**

Topic Exploration Pack

July 2015

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## Introduction

Within this unit:

- Students must study **one** work
- Demonstrate broad trends in the output of that practitioner
- Comment generally on the relationship between the work studied and the practitioners output as a whole

There will be a question based on five areas:

- **Structure and form**
  - The manner in which the practitioner organises materials within this work and the various effects this produces.
- **Elements of the performing arts**
  - The way that Matthew Bourne use these elements in order to produce his or her distinctive style and any links between the art forms.
- **Performance techniques**
  - Approaches that might be taken by performers undertaking a performance of the work, specific skills required to perform in works of this style.
- **Stylistic influences**
  - How Matthew Bourne's work develops from the style of other practitioners, genres or cultures.
- **Cultural, historical and social context**
  - The extent to which the Matthew Bourne's place in history, culture and society has influenced his or her approach.

G402 assesses two of the assessment objectives within performance studies:

- **AO1** – Demonstrate knowledge and understanding
- **AO3** – The ability to use clear and accurate English

The marks awarded for these within this unit are:

- **AO1** – 24 marks
- **AO3** – 6 marks

Within the assessment of AO1, candidates are asked:

- Show knowledge and understanding of the three art forms
- Show links between art forms
- Understand processes leading to performance in the art forms
- Understand performance repertoire, performance genres, performance theory and evaluation of how theory works in practice

Within the assessment of AO3, candidates are asked:

- That text is legible and spelling, punctuation and grammar are accurate so that meaning is clear
- To select and use a form and style of writing appropriate to the purpose and to complex subject matter
- To organise information clearly and coherently, using specialist vocabulary when appropriate

### **Key Elements of Dance**

- Motif
- Action
- Relationships
- Dynamics
- Space

## Lesson 1 – Context, Background and Introduction

Stage	Activity	Resources
Starter	Introduction to Dance Terminology	<a href="#">Resource 1</a>
Main 1	Fingerprints of Matthew Bourne’s Style <ul style="list-style-type: none"> <li>• Use the fingerprints given from mark scheme and then break these down further</li> <li>• Students to create a sheet of key fingerprints to target in Bourne’s work</li> </ul>	<a href="#">Resource 2</a>
Main 2	Structure of Nutcracker! <ul style="list-style-type: none"> <li>• Students to be given structure sheet and explain the different sections of the piece of choreography</li> </ul>	<a href="#">Resource 3</a>
Main 3	Watching Bourne’s Nutcracker! <ul style="list-style-type: none"> <li>• Students to use worksheet to make notes on what happens in each episode of the work</li> </ul>	<a href="#">Resource 4</a>

## Lesson 2 – Continued Analysis

Stage	Activity	Resources
Starter	Recap Quiz	
Main 1	Continue...Watching Bourne’s Nutcracker! <ul style="list-style-type: none"> <li>• Students to use worksheet to make notes on what happens in each episode of the work (continued from last lesson)</li> </ul>	
Main 2	Themes of Nutcracker! <ul style="list-style-type: none"> <li>• Discussion of themes that are seen in Nutcracker!</li> <li>• Students to use worksheets to write where examples of these can be seen in the work</li> </ul>	<a href="#">Resource 5</a>
Plenary	Themes & Structure <ul style="list-style-type: none"> <li>• Students to organise the themes that are used in order of the structure of Nutcracker!</li> </ul>	



## Lesson 3 – Key Characteristics / Dance Styles

Stage	Activity	Resources
Starter	<p>Terms Quiz</p> <ul style="list-style-type: none"> <li>• Students to answer questions based on terminology.</li> <li>• This can be anything about Bourne that has been taught so far (e.g. themes, structure, sections, fingerprints etc.)</li> </ul>	
Main 1	<p>Key Characteristics</p> <ul style="list-style-type: none"> <li>• Students to create flashcards to show where / how the key features of dance are used in Bourne’s work.</li> </ul>	<a href="#">Resource 6</a>
Main 2	<p>Dance styles</p> <ul style="list-style-type: none"> <li>• Students to identify different dance styles used in Bourne’s work.</li> <li>• All dance styles to have movement and section examples.</li> </ul>	<a href="#">Resource 7</a>
Plenary	<p>Link!</p> <ul style="list-style-type: none"> <li>• Can any dance styles be linked to the key characteristics of Bourne’s work / the fingerprints of Bourne’s style.</li> </ul>	

## Lesson 4 – Influences on Bourne’s Style

Stage	Activity	Resources
Starter	<p>Recap</p> <ul style="list-style-type: none"> <li>• Students to stand behind their chairs.</li> <li>• Each is to identify a dance style / give an example of a movement / give a section that a dance style is seen.</li> <li>• When a correct answer is given, students can sit down.</li> </ul>	
Main 1	<p>Other Practitioners</p> <ul style="list-style-type: none"> <li>• Teacher to lead discussions about other</li> </ul>	<a href="#">Resource 8</a>



	<p>practitioners who have influenced Bourne’s work.</p> <ul style="list-style-type: none"> <li>• Students to be given a list of these and asked to say how / where these influences can be seen.</li> <li>• Practitioners could include: <ul style="list-style-type: none"> <li>○ Frederick Ashton</li> <li>○ Lea Anderson</li> <li>○ Kenneth MacMillan</li> <li>○ Busby Berkely</li> <li>○ Isadora Duncan</li> <li>○ Sonja Henie</li> <li>○ Terry Thomas</li> </ul> </li> </ul>	
Main 2	<p>Film, TV, Literature and Musicals</p> <ul style="list-style-type: none"> <li>• Using knowledge from previous activity, students to identify how Bourne has been influenced by film, tv, literature and musical theatre.</li> <li>• Teacher to give handout about which works Bourne was influenced by.</li> </ul>	<a href="#">Resource 9</a>
Plenary	<p>Linking</p> <ul style="list-style-type: none"> <li>• Students to link all influences with a movement example from the work.</li> </ul>	



# Resource 1 – Dance Terminology

Key Elements	Definition	Example
Motif		
Action		
Relationships		
Dynamics		
Space		



## Resource 2 – Fingerprints of Bourne's Style

OCR's mark schemes list Bourne's fingerprints as:

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

These can be broken down in to 13 fingerprints of Bourne's style:

1. Eclectic dance styles
2. Humour
3. Large ensemble numbers
4. Lavish set and costumes
5. Entertain audience
6. Reach wide and diverse audience
7. Post-modern approaches
8. Reworking past ballets
9. Collaboration
10. Dancers are actors
11. Existing musical scores
12. Music used ironically
13. Dancer's counts used

## Resource 3 – Structure of Nutcracker!

The overall structure of Bourne’s Nutcracker! is 2 acts with 9 episodes:

Act I	Act II
1. Introduction	7. The Road to Sweetie Land
2. Preparation for a visit	8. By Invitation Only
3. Presents and Party pieces	9. The Wedding Party
4. Time for bed	
5. The Revolt	
6. The Frozen Lake	

## Resource 4 – Structure of Nutcracker! Note Taking

Act I	
1. Introduction	
2. Preparation for a visit	
3. Presents and Party pieces	
4. Time for bed	
5. The Revolt	
6. The Frozen Lake	

Act II	
7. The Road to Sweetie Land	
8. By Invitation Only	
9. The Wedding Party	



## Resource 5 – Themes of Nutcracker

Theme	Example
Adolescent fantasy / growing up	
A moral quest as seen in fairytales	
Characters overcoming adversity	
Dreams / Escapism	
Satire / Stereotypes	
Accessible performance	

## Resource 6 – Key Characteristics

Key Element	How this is used	Example
Actions	<ul style="list-style-type: none"> <li>• Pedestrian gestures and mime allow audience to access themes and meanings</li> <li>• Actions taken from different sources / dance styles / social &amp; historical dances</li> <li>• Use of props</li> <li>• Small detailed actions</li> <li>• Large extended actions</li> <li>• Exaggerated actions / gestures</li> <li>• Facial expressions</li> </ul>	•
Space	<ul style="list-style-type: none"> <li>• Proxemics / distance</li> <li>• Lines / tableaux</li> <li>• Complex travelling pathways</li> </ul>	•
Dynamics	<ul style="list-style-type: none"> <li>• Speed drives narrative</li> <li>• Exaggerated dynamics</li> <li>• Direct correlation</li> </ul>	•
Motif	<ul style="list-style-type: none"> <li>• Opening gives hint of dance motifs</li> <li>• Character motifs</li> <li>• Develop relationships</li> <li>• Develop characters</li> </ul>	•
Relationships	<ul style="list-style-type: none"> <li>• Mime (drama)</li> <li>• Pedestrian gesture (drama)</li> <li>• Direct correlation (music)</li> <li>• Clear character relationships</li> </ul>	•
Choreographic devices	<ul style="list-style-type: none"> <li>• Narrative</li> <li>• Repetition</li> <li>• Theme &amp; variation</li> <li>• Canon</li> <li>• Unison</li> <li>• Contrast</li> </ul>	•



	<ul style="list-style-type: none"><li>• Complementing</li><li>• Motif development</li><li>• Phrasing</li><li>• Rhythmic structure</li><li>• Two acts</li><li>• Episodic</li></ul>	
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## Resource 7 – Dance Styles

Style	Character	Movement	Episode
Flamenco	Liquorice Allsorts	<ul style="list-style-type: none"> <li>• Strong torso</li> <li>• Focused eye line</li> </ul>	Sweetie Land
Jazz	Knickerbocker Glory	<ul style="list-style-type: none"> <li>• Hip rolls</li> <li>• Extended lines</li> </ul>	Sweetie Land
Contemporary	Cupids	<ul style="list-style-type: none"> <li>• Turned-in lines</li> <li>• Repeated jumps</li> </ul>	Sweetie Land
Social	Ensemble	<ul style="list-style-type: none"> <li>•</li> </ul>	Wedding Party
Ballet		<ul style="list-style-type: none"> <li>•</li> </ul>	



## Resource 8 – Other Practitioners

Who?	How?	Who?
Frederick Ashton	<ul style="list-style-type: none"> <li>Theatrical characters</li> </ul>	<ul style="list-style-type: none"> <li>Clara's first dance influenced from 'La Fille Mal Gardee' (bouncy kicks and runs)</li> </ul>
Lea Anderson	<ul style="list-style-type: none"> <li>Pedestrian gestures</li> </ul>	
Kenneth MacMillan	<ul style="list-style-type: none"> <li>Openly emotional choreography</li> <li>Use of children</li> </ul>	<ul style="list-style-type: none"> <li>Playground (1979) by MacMillan shows children's games</li> </ul>
Busby Berkely	<ul style="list-style-type: none"> <li>Lavish choreography / set design taken from The Gold Diggers (1933)</li> </ul>	<ul style="list-style-type: none"> <li>Wedding cake scene</li> </ul>
Isadora Duncan	<ul style="list-style-type: none"> <li>Dance with scarves shows maternal bond</li> </ul>	<ul style="list-style-type: none"> <li>Matron's dance with orphans</li> </ul>
Sonja Henie	<ul style="list-style-type: none"> <li>Swinging hand motif, with one hand behind the back</li> </ul>	<ul style="list-style-type: none"> <li>Frozen lake scene</li> </ul>
Terry Thomas	<ul style="list-style-type: none"> <li>Portrayal of lecherous, upper-class gentleman</li> </ul>	<ul style="list-style-type: none"> <li>Knickerbocker Glory</li> </ul>

## Resource 9 – Film, TV, Literature & Musicals

Who?	How?	Who?
Wizard of Oz	<ul style="list-style-type: none"> <li>Returns 'home' at the end as if she has been put on the right path</li> <li>Black and White colour scheme of opening moving to Technicolor</li> </ul>	<ul style="list-style-type: none"> <li>Real Life</li> </ul>
Charles Dickens	<ul style="list-style-type: none"> <li>Begins in a Dickensian style orphanage</li> </ul>	<ul style="list-style-type: none"> <li>Opening of the work</li> </ul>
Chitty Chitty Bang Bang	<ul style="list-style-type: none"> <li>Child catcher</li> </ul>	<ul style="list-style-type: none"> <li>Dr Dross</li> </ul>
Disney	<ul style="list-style-type: none"> <li>Cinderella – Fairy God Mother</li> </ul>	<ul style="list-style-type: none"> <li>Clara has nothing to wear and cupids bring her a dress in Sweetie Land</li> </ul>
The Jungle Book	<ul style="list-style-type: none"> <li>Hypnotic effect of Knickerbocker Glory</li> </ul>	<ul style="list-style-type: none"> <li>By Invitation Only</li> </ul>
Alice in Wonderland	<ul style="list-style-type: none"> <li>In Alice in Wonderland, all the characters fly around like a pack of cards at the end.</li> </ul>	<ul style="list-style-type: none"> <li>Final ensemble dance of The Wedding Party</li> </ul>



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