

**GCE**  
**Performance Studies**

Unit **G403**: Performance Contexts 2

Advanced GCE

**Mark Scheme for June 2015**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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**Annotations**

<b>Annotation</b>	<b>Meaning</b>
BP	Blank Page or planning
K	Knowledge evident
KU	Knowledge and clear Understanding shown
✓	Good links/comparisons between works and/or art forms made
✓+	Extension, point with amplification- use for high level response
Q	Relating to the question (with ? = questionable relevance to the question)
CONT	Context (with ? = lack of context or inaccurate context)
NAR	Narrative/biographical detail
DET	Relevant detail (with ? = lacks detailed explanation or evidence)
EG	Example – relevant to the question (with ? = unclear or irrelevant example)
NE	No example(s) or No Evidence to support the point made.
EXP	Well expressed point (with ? = Poor expression/lacks clarity)
GM	Problem with grammar/incorrect grammar
S	Incorrect spelling
?	Unclear/generic/more detail required, or used with another abbreviation to indicate unclear, inaccurate or confused point
Highlight	Highlighting should be used either for sentences of particular note (good or poor) Use a long bar of highlight at the side of paragraphs with an annotation e.g. highlight to the side of a paragraph and add a ? if a whole paragraph is unclear.

**Subject-specific Marking Instructions**

- a) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.
- b) **Annotation of scripts**

Examiners should use annotation to show clearly where a mark is earned or why it has not been awarded. This will help Examiners, checkers, and those people who review the marking of scripts.

Examiners must annotate in the correct image zone – i.e. **select ‘start marking’ then if answering question 4 select Q4KA from the right hand panel**, then begin annotating. This will ensure that the annotation is retained with the correct script.

When you have finished marking the script, you must **insert a comment**, which gives an overview of the response and indicates the levels the response has achieved **at the foot of the music manuscript page. This is usually script page 20, thumbnail SI18.**

**Annotation consists of:**

- Specific abbreviations (See Above p.4) as agreed at standardisation and as contained and included in the final mark scheme to show why a mark has been earned or indicate why a mark has not been earned (e.g.to show there is an omission).

Record any annotations in the body of the answer, or in the margin next to the point where the decision is made to award or not award the mark.

As you may need to return scripts to centres you should use the minimum of comments and make sure that comments are related to the award of a mark or marks and be matched to statements in the mark scheme. Do not include general comments on a candidate's work.

**c) Recording of Marks**

- i) give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) show evidence that you have seen the work on every page of a script on which the candidate has made a response by using appropriate and detailed annotations from the range provided.
- iii) Use the annotation **BP** at the top of every blank page or page of planning to show that you have seen it.

**d) Handling of unexpected answers**

The standardisation process will consider marking issues, including:

- consideration of the mark scheme to reach a decision about the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions, and the handling of unexpected, yet acceptable answers.

If you are not sure how to apply the mark scheme to an answer, then telephone your Team Leader.

**e) 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.

- There is an expectation of comparison and/or contrast across the works studied so that points can be made with specific examples 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.

**f) Marking Guidance – this applies to all Questions on the Paper**

**In each of the Levels:**

- the top comment in *italics* explains the quality of approach to the question, the treatment of the specified Area of Study and the degree to which the command word(s) in the question have been considered.
- Bullet 1 relates to breadth of Knowledge and Understanding of the topic, the sense of overview and the wider context.
- Bullet 2 relates to depth of Knowledge and Understanding of the three art forms, the practitioners and repertoire referenced.
- Bullet 3 relates to the range of points, the comparisons and contrasts and the links and connections made across the answer.
- Bullet 4 relates to the use of evidence to support points made through example, illustration & reference.

## Post-modern Approaches to the Performing Arts since 1960

Q	Answer	Guidance
1	<p><b>'From exciting experimentation to dull predictability'. How far do you agree with this expression of the development of post-modernism within the performing arts since 1960?</b></p> <p><b>Focus:</b> The focus of this question is Development of the Style. Candidates are expected to offer an argued discussion indicating their understanding of the assertion and the degree to which they agree with it. An overview of the whole period should be evident in order to make comparative judgements. Answers should focus on reference to the performing arts with possible contextual reference to post-modernism in the arts in general.</p> <p><b>Indicative content:</b></p> <ul style="list-style-type: none"> <li>- This is likely to depend on the exemplar works that have been used. A higher concentration of early works from the period may emphasise the 'experimentation' and then compare with current practice. A greater concentration on more recent works probably will present a defense of their experimentation in the light of the suggestion.</li> <li>- a balanced set of exemplar works from across the last 50 years is likely to produce an answer that disagrees with the statement, indicating that there is still experimentation going on that takes audiences by surprise.</li> <li>- an understanding of social, historical and cultural context will shape the answer as the free-for-all of the '60s gave way to a harsher realism and the cycle has repeated itself in the '00s through to the present day. (However, that does not imply that</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: addresses the question throughout the response, with a balanced well-argued qualitative understanding of the developments.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections made across the period, the three art forms and the representative works with comparisons drawn where appropriate.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the argument</li> <li>• Detailed understanding of post-modern approaches evident, offering a sophisticated overview</li> <li>• Use of examples to illustrate points made is excellent</li> </ul> <p><b>Level 5 (25-30 marks)</b>  <i>Accomplished answer: addresses broad aspects of the question particularly the early period with a sense of development within a structured argument.</i></p> <ul style="list-style-type: none"> <li>• Informed connections are made across the period through the works referred to and some comparisons are drawn between works and/or art forms but use of context is an afterthought</li> <li>• Distinctive approaches of practitioners are identified but not fully applied in relation to the argument</li> <li>• Post-modern approaches are discussed in detail with an effective overview</li> <li>• Use of examples to support points made is accomplished.</li> </ul> <p><b>Level 4 (19-24 marks)</b>  <i>Assured response with variable depth of discussion of developments across the time period and the degree of agreement is an after-thought</i></p> <ul style="list-style-type: none"> <li>• Connections made between aspects of post-modern approaches and across the works referenced but a sense of development across art forms or the topic is only implied.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially applied to the argument.</li> <li>• There is an understanding of some post-modern approaches and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient</li> </ul>

Q	Answer	Guidance
	<p>everything is now predictable.)</p> <p><b>Approaches that would support the idea of experimentation:</b></p> <ul style="list-style-type: none"> <li>- post-modernism is an eclectic amalgam of ideas with no particular right or wrong way of working.</li> <li>- Amalgamating, juxtaposing, re-figuring and reproducing forms, styles and material from across the historical and contemporary repertoire</li> <li>- exploration of taboo subjects and questioning of gender assumptions.</li> <li>- deliberately form-less or anti-form, challenging the 'rules' of modernism.</li> <li>- open-ended work with no obvious resolution.</li> <li>- fragmentation, lacking apparent or discernible structure or language.</li> <li>- Ironic view of the world.</li> <li>- embracing technological innovation and moving with that revolution.</li> <li>- Flourishing and encouragement of a consumerist view of culture has transferred the 'ownership' to the audience.</li> <li>- the "philosophical" context of the post-modern 'condition' described by Lyotard's resistance to 'grand narratives', Baudrillard's 'simulacra' and Fukuyama's 'end of history'.</li> </ul>	<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little discussion across the time period, with some discussion of 'experimentation exciting and dull works' but evading the breadth of outlook required and offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional connections are made with some reference to art form and context.</li> <li>• Practitioners are identified with some awareness of their contribution, but rarely applied to the argument.</li> <li>• Understanding of post-modernism in relation to the performing arts is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response to the question, which offers some information, some references to 'experimentation, exciting and dull works' but lacks a basic understanding of the view, post-modern approaches or works.</i></p> <ul style="list-style-type: none"> <li>• Limited connection made across art forms, context and works.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of post-modernism in the performing arts.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response to the question that makes a few simplistic points about works and/or post-modern approaches, but lacks depth and ignores the view or the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the topic, and/or a work but without any connections</li> <li>• There are likely to be inaccurate references to practitioners</li> <li>• Few references made to post-modernism</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>  No response worthy of credit</p>

Q	Answer	Guidance
2	<p><b>Explain the techniques that have made post-modernism in the performing arts distinctive from those which had gone before 1960.</b></p> <p><b>Focus:</b> The focus of this question is techniques used by practitioners within the genre. Answers should describe the range of techniques used with examples, identifying the contribution of individual practitioners. Higher level responses are likely to make comparisons across both practitioners and art forms together with an informed understanding of “that which had gone before”.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- There is no need for argument, but responses should clearly detail, in terms of the performing arts, how the techniques identified ‘work’ and draw comparisons with previous approaches, between practitioners, art forms and different works.</li> <li>- Whilst the context of the changes</li> <li>- Higher level responses may well, in addition, identify some practitioner’s techniques which are individually distinctive, and/or are creative developments of approaches used before.</li> </ul> <p><b>Focused explanations are likely to include the following techniques:</b></p> <ul style="list-style-type: none"> <li>- Collaborative experimentation with a sense of risk.</li> <li>- eclecticism and juxtaposition creating ‘bricolage’ - D-I-Y meaning for an audience as consumer of the work.</li> <li>- The popularisation of classical art with the juxtaposition of new and old in montage effect to create anew for the audience.</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: clearly explains techniques that are ‘distinctive’ and the ways they are used, in detail, thoroughly supported by comparative examples and a clear understanding of how they differ from those used pre-1960.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated understanding of post-modern approaches through the techniques commonly apparent in works.</li> <li>• Techniques by a wide range of practitioners are explained effectively and compared.</li> <li>• Detailed understanding of post-modern approaches evident, offering a sophisticated overview</li> <li>• Use of examples to illustrate points made is excellent</li> </ul> <p><b>Level 5 (25-30 marks)</b>  <i>Accomplished answer: addresses a range of common techniques and explains the ways in which they are used that differ from previous work.</i></p> <ul style="list-style-type: none"> <li>• A range of techniques used in post-modern works are discussed and comparisons are drawn but not fully identified as ‘distinctive’.</li> <li>• Distinctive approaches of practitioners are identified but not fully applied in relation to the explanation of techniques used.</li> <li>• Post-modern approaches are discussed in detail with an effective overview.</li> <li>• Use of examples to support points made is accomplished.</li> </ul> <p><b>Level 4 (19-24 marks)</b>  <i>Assured response with variable depth of explanation of techniques and their distinctiveness “from that which had gone before” treated generally.</i></p> <ul style="list-style-type: none"> <li>• Connections are made across the works in terms of techniques but uses to which they are put are not fully explained.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.</li> <li>• There is an understanding of some post-modern approaches and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little discussion of ‘distinctive techniques’ and focusing on a few post-modern approaches by work, evading the comparison with the</i></p>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>- re-cycling, pastiche, parody, re-figuration and adaptation of works</li> <li>- manipulation of the languages of the performing arts.</li> <li>- freedom from 'meaning' and inherent value together with ambivalent endings</li> <li>- repetition used to create almost hypnotic spiritual high or reflecting the tedium of contemporary life.</li> <li>- themes reflecting the 'post-modern condition' of ambiguity, scepticism and ironic detachment.</li> <li>- a general questioning of assumptions e.g. gender and iconoclasm.</li> <li>- Exploitation and manipulation of innovative technology.</li> </ul> <p><b>Oblique discussions</b></p> <ul style="list-style-type: none"> <li>- Responses may not identify the 'characteristic' nature of the techniques in the question, with discussion focusing largely on individual practitioner's approaches and a general gloss over how they differ with what 'went before'.</li> <li>- Some responses may only identify techniques without explaining the way they are used 'distinctively'.</li> </ul> <p>In both circumstances, these are likely to be somewhat generic responses to a "techniques" question and are unlikely to fully satisfy the indicative content.</p>	<p><i>past and offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional comparisons are made across works with some reference to art form and context.</li> <li>• Practitioners are identified with some awareness of their contribution, but techniques are identified rather than explained.</li> <li>• Understanding of post-modernism in relation to the performing arts is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response to the question, which offers some information, some brief reference to techniques or works but lacks any understanding of a distinctive approach.</i></p> <ul style="list-style-type: none"> <li>• Limited understanding of works, with little comparison</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of post-modernism in the performing arts.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>An inadequate response to the question that makes a few simplistic points about works and/or post-modern approaches, but lacks depth and ignores the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the works but without any connections</li> <li>• There are likely to be inaccurate references to practitioners</li> <li>• Few references made to post-modernism</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b></p> <p>No response worthy of credit</p>

## Politics and Performance since 1914

Q	Answer	Guidance
3	<p><b>Practitioners involved in performance and politics draw on a wide variety of styles to express their views. Compare the common features that create the political intent.</b></p> <p><b>Focus:</b> The focus of this question is significant Stylistic features of the genre. Answers should identify a range of styles that have been/are used and indicate through comparison the ways practitioners create a political dimension. Higher level responses are likely to detail nuances of political expression within and across the art forms.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- The most likely response is to work through a list of practitioners identifying, techniques and approaches with examples from different art forms and an explanation of the intention behind the approaches.</li> <li>- Higher level responses are likely to be able to draw on a more informed overview of common approaches taken within the different styles used and note the distinctive contribution of practitioners.</li> </ul> <p><b>Focused responses are likely to note in their comparisons:</b></p> <ul style="list-style-type: none"> <li>- Audience often encouraged to think through different techniques rather than take immediate action.</li> <li>- Impact of the message with evidence of what may have been achieved as a result of the performance; the choice of performance time and venue, the choice of issue/message is significant. e.g. Hendrix's distorted rendition of <i>The Star Spangled Banner</i> at Woodstock or Vaclav Havel's plays before the</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: a thorough comparative examination of the common features and the ways the styles are used to inform intention.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made between common features of styles and the three art forms using the representative works with comparisons drawn systematically.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the comparison.</li> <li>• Detailed comparison of political performance techniques offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b>  <i>Accomplished answer: indicating an understanding of how the most common approaches across the three art forms create political intention through a comparison of approaches</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works referred to and comparisons are drawn between common stylistic features and across art forms.</li> <li>• Some distinctive approaches of practitioners are identified but not fully explained in relation to the comparison of techniques and approaches.</li> <li>• Aspects of politics and performance are discussed in detail with a sense of overview</li> <li>• Use of examples to support points made is accomplished</li> </ul> <p><b>Level 4 (19-24 marks)</b>  <i>Assured response: some understanding of how to create political intent through a generic comparison of the stylistic features used across the art forms.</i></p> <ul style="list-style-type: none"> <li>• Some links are made between aspects of politics and performance and across the works referenced but identification of commonality in the stylistic features is vague and an understanding of political intent only implied.</li> <li>• Awareness of different approaches by practitioners is evident, but comparisons or contrasts are not fully developed.</li> <li>• There is an understanding of some approaches used in politics and performance,</li> </ul>

Q	Answer	Guidance
	<p>Velvet revolution.</p> <ul style="list-style-type: none"> <li>- the medium through which the message is transmitted, that is an understanding of the whole work from which references are made. E.g. using brief movement examples from one animal in Bintley's <i>Still Life at the Penguin Café</i> would be meaningless without explanation of the wider sustainability context of the piece.</li> <li>- The form of political message expressed through the dance, music and drama. For some this will be obvious didacticism, propaganda and posturing, for others the positioning is subtler.</li> <li>- A range of techniques used in politics and performance across the three art forms; humour, balance, allegory, exaggeration, stereotype</li> </ul> <p><b>Oblique responses:</b></p> <ul style="list-style-type: none"> <li>- Some responses may take a thematic approach to the comparison across the common approaches, such as, the use of 'folk' traditions in each of the art forms to point up injustice, e.g. <i>Ghost Dances</i>, <i>Caucasian Chalk Circle</i> and the songs of Woody Guthrie. An approach such as this could easily access all levels.</li> </ul>	<p>but little evidence of overview of the topic.</p> <ul style="list-style-type: none"> <li>• Use of examples to exemplify points made is proficient.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: a description of the techniques used by practitioners with occasional insight into how they constitute common features of a style that is used to create political intent.</i></p> <ul style="list-style-type: none"> <li>• A narrow range of works are considered independently with vague reference and/or connection to art form and techniques used.</li> <li>• Practitioners are identified with some degree of their contribution, but any comparison between them is absent.</li> <li>• Knowledge of politics and performance in relation to the performing arts is slim and any overview of the topic is unconvincing.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response: a description of some techniques used by practitioners with superficial understanding of their effect on political change.</i></p> <ul style="list-style-type: none"> <li>• Links across art forms and works are not evident.</li> <li>• Some practitioners are mentioned</li> <li>• There is no evidence of a conceptual knowledge of how the performing arts entertain politics</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response: some techniques used by practitioners are identified with little understanding of political intent.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the works but without any connections</li> <li>• There are likely to be inaccurate references to practitioners</li> <li>• Few references made to politics and performance</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>  No response worthy of credit</p>

Q	Answer	Guidance
4	<p><b>'The political influence of any performance work is limited to the time at which it is presented, after which, it loses any relevance.' How far do you agree with this view?</b></p> <p><b>Focus</b>  The focus of this question is the Cultural, Historical and Social context. Answers should come to a conclusion on the degree to which they agree with the suggestion, through discussion of timelessness and relevance across a range of relevant examples. Higher level responses are likely to explain the difference in impact from the time of first performance to the present and suggest why there could be agreement with the statement.</p> <p><b>Indicative Content</b>  Responses should involve a position statement supported by argument that shows an understanding of the degree of relevance over time in relation to a range of exemplar works. It is most likely that responses may choose to both agree and disagree with the statement depending on the works reference</p> <p><b>Answers disagreeing with the statement are likely to include:</b></p> <ul style="list-style-type: none"> <li>- explanation of how political impact is made in works in the performing arts and how that impact is maintained over time.</li> <li>- thematic positions, such as anti-war, can reinforce and remind and be revived without loss of impact.</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: leads a convincing argument on the degree to which they agree with the statement with a clear contextual understanding of both the impact at the time and the changing relevance of the works.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated understanding of politics and performance in terms of longevity of the impact of a range of works representative of the period.</li> <li>• Approaches by a wide range of practitioners are used effectively to support the discussion of a communicating a political point of view.</li> <li>• Detailed understanding of politics and performance evident, offering a sophisticated overview across the three art forms in the last 100 years.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b>  <i>Accomplished answer: addresses the question with an argued response taking a broad contextual view of political works and suggesting the degree of agreement with the statement.</i></p> <ul style="list-style-type: none"> <li>• A range of works relevant to politics and performance are used to support the extent to which works retain their impact.</li> <li>• Distinctive approaches of practitioners are identified but not fully applied to the argument of timely impact.</li> <li>• Politics and performance are discussed in detail with an effective overview</li> <li>• Use of examples to support points made is accomplished</li> </ul> <p><b>Level 4 (19-24 marks)</b>  <i>Assured response with variable depth of argument across the works referenced and the historical perspective of impact is treated generally.</i></p> <ul style="list-style-type: none"> <li>• Connections are made between works of politics and performance and across art forms, but there is only a general understanding of their impact.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.</li> <li>• There is an understanding of some aspects of politics and performance and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul>

Q	Answer	Guidance
	<p>- the dance, drama, music or combination can take on a cultural identity and historical curiosity on top of its artistic value.</p> <p>- evidence from works considered to support the timelessness of the impact,</p> <p>- the influence the political nature of the work has had on other more recent practitioners.</p> <p>- understanding of the context in which the work was generated and the reasons for its continued relevance.</p> <p><b>Answers in support of the statement are likely to include:</b></p> <ul style="list-style-type: none"> <li>- explanation of how political impact is made in works in the performing arts and how that can become dated.</li> <li>- the political impact of works built around situations can wane as they become historical timepieces.</li> <li>- styles, language, instrumentation, audience tastes change over time, so political impact can get lost in what appears old-fashioned.</li> </ul>	<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, evading the wider contextual perspective required with a listing of works and/or techniques but little argument on the relative impact and offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional connections are made between works with some reference to art form and context.</li> <li>• Practitioners are identified with some awareness of their contribution, but lacking any distinguishing comparison.</li> <li>• Understanding of politics and/or entertainment in relation to the performing arts is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response to the question, which offers some information, some brief reference to practitioner approaches but lacks understanding of significant techniques, politics and performance or works.</i></p> <ul style="list-style-type: none"> <li>• Limited connection made across art forms, context and works.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of politics in the performing arts.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response to the question that makes a few simplistic points about works and/or politics and performance, but lacks depth and ignores the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the topic, and/or a work but without any connections</li> <li>• There are likely to be inaccurate references to practitioners</li> <li>• Few references made to political performance.</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>  No response worthy of credit</p>

## The Twentieth-Century American Musical

Q	Answer	Guidance
5	<p><b>'There were classy stars on Broadway, but the stripes showed through'. In what ways are the ideals of American culture and society questioned in the American Musical?</b></p> <p><b>Focus</b>            The focus of this question is the cultural, historical and social context. Answers should identify and discuss the ways in which the idealistic notions of twentieth century USA are challenged in a range of representative examples. Higher level responses are likely to identify the ambiguities inherent in the expression of the American Dream and point to examples.</p> <p><b>Indicative Content:</b>            Answers to this question should define their understanding of the "American ideals" referred to in the question, and show how those cultural and social cornerstones are critiqued within the musicals of the twentieth century.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- analysis of different themes that occurred in the musical over the century, e.g. racism, sexism, intolerance.</li> <li>- significant historical, cultural and social changes that are reflected in the musicals.</li> <li>- the quality of life that is shown, sung, dance and talked about in the American Musical in a variety of examples from across the century.</li> <li>- the situations and action portrayed in the dialogue, songs and dances.</li> <li>- the aspiration of characters through the passion</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: a thorough understanding of how these ideals are challenged and demonstrated through a sophisticated analysis of a range of examples across the period</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made between the American ideals and a range of representative works across, the three art forms with comparisons drawn where appropriate.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the answer.</li> <li>• A detailed understanding of the context of the American Musical offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b>  <i>Accomplished answer: an understanding of how the ideals are shown and exposed through a detailed analysis of a range of examples.</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works referred to and the topic area and some comparisons are drawn between practitioners and/or art forms.</li> <li>• Some distinctive approaches of practitioners are identified but not fully related to the ideals of the question.</li> <li>• Aspects of the American Musical are discussed in detail with a sense of overview.</li> <li>• A range of examples is offered which support the answer, but the explanation of their relation to the question may require greater depth.</li> </ul> <p><b>Level 4 (19-24 marks)</b>  <i>Assured response: variable depth of discussion of how the ideals are challenged and the wider context treated generally.</i></p> <ul style="list-style-type: none"> <li>• Connections are made within aspects of American Musical and across the works referenced but connections to context are only implied.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.</li> <li>• There is an understanding of some context of the American Musical and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul>

Q	Answer	Guidance
	<p>of the song, energy of dance and portrayal of the adversity, from which they wish to extricate themselves.</p> <ul style="list-style-type: none"> <li>- the context of many involved in development of the musical was a background of immigration and struggle in the 'land of opportunity'.</li> </ul> <p><b>Oblique responses:</b></p> <ul style="list-style-type: none"> <li>- Answers that may get carried away with the 'stars' on Broadway have missed the thrust of the question.</li> </ul> <p>However, discussion of the 'marks of shame', the 'stripes', could very well be pertinent to the answer.</p>	<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little explanation of how the ideals are challenged and focusing on a few techniques of the American Musical by work, evading the contextual discussion required and offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional connections are made with some reference to art form and context.</li> <li>• Practitioners are mentioned with some awareness of their contribution.</li> <li>• Understanding of the American Musical is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response to the question, which offers some information, some brief reference to a critical view of American ideas but lacks understanding of context or works.</i></p> <ul style="list-style-type: none"> <li>• Limited connection made across art forms, context and works.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of American Musical.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response to the question that makes a few simplistic points about works and/or American Musical, but lacks depth and ignores the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the topic, and/or a work but without any connections</li> <li>• There are likely to be inaccurate references to practitioners</li> <li>• Few references made to American Musical</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>  No response worthy of credit</p>

Q	Answer	Guidance
6	<p><b>To what extent do the American Musicals of the twentieth century reflect a common formula?</b></p> <p><b>Focus:</b> The focus of this question is Relationship between works in the genre. Answers should involve an evaluation of the idea of a fixed formula and explain how far a range of exemplar works agree with it. Higher level responses are likely to compare a range of frequently used conventions but point to the variance in application and theme.</p> <p><b>Indicative Content:</b> Responses to this question should offer an argument that explains the extent of their agreement with the notion of a 'common formula'. Answers should identify aspects of the musical which are conventional and, possibly, those which are not.</p> <p><b>Focused arguments may include:</b></p> <ul style="list-style-type: none"> <li>- recurring character types</li> <li>- types of songs, found successful and then revived.</li> <li>- dance styles that prove popular are re-used</li> <li>- structural formulas are used such as progress of a romance or the patterning of songs.</li> <li>-</li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: Fully addresses the question through a sophisticated analysis of a range of exemplar musicals, identifying common areas and comes to a conclusion on 'the extent' that they constitute a 'formula'.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made across the American Musical in C20th, with comparisons drawn where appropriate.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the analysis.</li> <li>• Detailed understanding of American Musical stylistic features offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: an explanation of how some common approaches may constitute a formula, with a conclusion on the extent to which there is agreement with the suggestion in the question.</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works referred to and the American musical and some comparisons are drawn between art forms</li> <li>• Some distinctive approaches of practitioners are identified but not fully detailed in the analysis.</li> <li>• Aspects of American Musical are discussed in detail with a sense of overview</li> <li>• A range of examples is offered which support the analysis, but the explanation may require greater depth</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: a variable discussion of common aspects across the three art forms with some analysis and comparison.</i></p> <ul style="list-style-type: none"> <li>• Connections are made within aspects of American Musical and across the works referenced but connections across the wider genre or to context are only implied.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.</li> <li>• There is an understanding of some aspects of stylistic features in the American Musical and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul>

Q	Answer	Guidance
		<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little understanding of any common features and focusing on a few techniques of the American Musical by work, offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional connections are made with some reference to art form and context.</li> <li>• Musicals are identified with some awareness of their characters but rarely analysed across the range of art forms.</li> <li>• Understanding of American Musical approaches across the C20th is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response to the question, which offers some information, some brief reference to relationship between works, the American Musical or works referenced.</i></p> <ul style="list-style-type: none"> <li>• Limited connection made across art forms, context and works.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of American Musical.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response to the question that makes a few simplistic points about works and/or American musical, but lacks depth and ignores the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the topic, and/or a work but without any connections</li> <li>• There are likely to be inaccurate references to practitioners</li> <li>• Few references made to American Musical</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>  No response worthy of credit</p>

## Approaches to Performance in the Far East

Q	Answer	Guidance
7	<p><b>Compare the significant stylistic features of three styles of performance in the Far East.</b></p> <p><b>Focus</b> The focus of this question is the significant stylistic features of the genre. Answers should compare across the three performance styles possibly in art form, in order to identify and discuss the features and their significance.</p> <p><b>Indicative Content</b> The most likely approach will involve Country/Style analysis, with on-going informed comparison across the ways in which music, gesture, movement and words in different performance art forms. Higher level responses are likely to integrate contextual understanding related to movement and cross-fertilisation of styles to explain comparative approaches.</p> <p><b>Comparison of Country/Style Approaches</b> may include:</p> <ul style="list-style-type: none"> <li>- instrumentation and musical structures used</li> <li>- use of formal and informal dialogue and narrative</li> <li>- approaches to characterisation</li> <li>- intention, e.g. sacred, communal, entertainment, ritualistic.</li> <li>- gesture and movement in codified forms using signals and symbols compared to more freestyle approaches that use some recognisable traits but rely on audience understanding and expectation of the character or role</li> <li>- sources of the stories, narratives, tales</li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: a thorough understanding of the three styles together with a sophisticated comparison through analysis of the art forms.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made across the analysis of the styles, the three art forms and the representative works where appropriate, in the national forms offered,</li> <li>• Contrasting approaches in the stylistic features are used effectively to support the analysis.</li> <li>• Detailed understanding of Far Eastern approaches to performance is evident offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: an understanding of comparative and contrasting areas through an analysis across the performance styles and the art forms in different national forms</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works referred to and the topic area and comparisons are drawn between practitioners and/or art forms and/or national styles.</li> <li>• Some distinctive approaches of national forms are identified but not fully explored</li> <li>• Aspects of performance in the Far East are discussed in detail with a sense of overview</li> <li>• A range of examples is offered which support the analysis, but the explanation may require greater depth</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: some understanding of performance styles through a generic comparison of the approaches taken in works and national forms</i></p> <ul style="list-style-type: none"> <li>• Some links are made between aspects of performance in the Far East and across the works referenced but connection across art forms or to development is vague and only implied.</li> <li>• Awareness of different approaches by practitioners is evident, but connections or contrasts are not fully developed</li> <li>• There is an understanding of some approaches particular to forms in the Far East,</li> </ul>

Q	Answer	Guidance
	<p>- use of mask and surrogate 'performers' e.g. puppets, dragons, bears.</p>	<p>but little evidence of overview of the topic.</p> <ul style="list-style-type: none"> <li>• Use of examples is proficient</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: a description of some techniques used in some national forms with occasional comparative cross-referencing.</i></p> <ul style="list-style-type: none"> <li>• Works and national styles are considered independently with vague connection to art form and national approaches taken.</li> <li>• National approaches are identified with some degree of their contribution, but any comparison between them is absent</li> <li>• Knowledge of performance in relation to the performing arts in the Far East is slim and any overview of the topic is unconvincing.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response: a description of some approaches taken within a national context with superficial understanding of any comparison.</i></p> <ul style="list-style-type: none"> <li>• Links across art forms, national styles and works are not evident.</li> <li>• Some practitioners or national forms are mentioned</li> <li>• There is no evidence of a conceptual knowledge of how the performing arts developed in the Far East</li> <li>• Use of examples is sporadic and of limited relevance</li> </ul> <p><b>Level 1 (0-6 marks)</b>  <i>An inadequate response: some approaches used in the Far East are identified with little understanding of style or comparison.</i></p> <ul style="list-style-type: none"> <li>• Brief generic claims are made about the topic, and/or a work but without any connections</li> <li>• There are likely to be inaccurate references to practitioners and/or national forms</li> <li>• Some redeeming factual accuracy in knowledge is offered but reference to performance in the Far East will be in basic general terms.</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>  No response worthy of credit</p>

Q	Answer	Guidance
8	<p><b>'Performance in the Far East is frozen in time'. Discuss this description of the ways different styles have developed?</b></p> <p><b>Focus</b> The focus of this question is the development of the style. Answers should consider whether the performance styles referenced are fixed in their traditions or how they have changed over time.</p> <p><b>Indicative Content</b> Responses to this question are likely to agree with the suggestion, and through discussion of the three national forms and positively argue the value of fixing forms, refuting the implied negative assertion. However, this is likely to depend on the styles explored and there may be opportunity for comparison across and explanation of development within the three national styles. Higher level responses are likely to be able to point to contemporary interpretations of classical forms in a wider contextual view.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- key aspects of the style and any changes that have occurred in the ways in which it uses the three art forms.</li> <li>-arguments in favour of 'freezing' the style, such as: <ul style="list-style-type: none"> <li>- traditional and ancient narratives that serve as the source for much of the work which reflect an unchanged and unchanging style.</li> <li>- detail of expressions of collective celebration, social status, community or national pride. <ul style="list-style-type: none"> <li>- the refinement and artistry of work in the</li> </ul> </li> </ul> </li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: a thorough understanding of different styles of performance through a sophisticated explanation of the development or petrification of forms.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made between the range of spiritual and social values offered, the three art forms and the representative works, with comparisons drawn across national forms where appropriate.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the explanation.</li> <li>• Detailed understanding of the performance context in three countries of the Far East offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: understanding of stylistic developments through a detailed explanation of the changes or approaches taken to fixing the style across the art forms in different national forms</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works, art forms and national styles and some comparisons are drawn.</li> <li>• Some distinctive approaches of national forms are identified but not fully dissected in relation to the explanation.</li> <li>• Aspects of performance in the Far East are discussed in detail with a sense of overview.</li> <li>• A range of examples is offered which support the response, but the explanation may require greater depth.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: some understanding of how styles have been fixed or developed over time through a generic explanation of the styles and approaches taken in works</i></p> <ul style="list-style-type: none"> <li>• Some links are made between aspects of performance in the Far East and across the works referenced but connection across art forms or to context is vague and only implied.</li> <li>• Awareness of different approaches by practitioners and/or national form is evident, but connections or contrasts not fully developed</li> <li>• There is an understanding of some approaches as particular to forms in the Far East, but little evidence of overview of the topic.</li> </ul>

Q	Answer	Guidance
	<p>three art forms, performed by leading exponents</p> <ul style="list-style-type: none"> <li>- the cultural (and tourist) benefits of fixing a unique style in “classical” form.</li> <li>- arguments suggesting that styles are not ‘frozen’, such as:</li> <li>- in less formal types, the ways in which local issues are raised within the performance to make it both relevant to the ‘here and now’ and also to reflect the audience’s feelings about an issue.</li> <li>- contemporary styles, that retain elements of the original form, but have been deliberately re-created in some cases, parodying the traditional and ‘frozen’.</li> </ul>	<ul style="list-style-type: none"> <li>• There is an appropriate range of works discussed, but as content and information rather than example or evidence supporting argument.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: a description of the approaches taken in different national styles with occasional insight into how they may be fixed or have changed.</i></p> <ul style="list-style-type: none"> <li>• Works are considered independently with vague reference and/or connection to art form and ways of communicating</li> <li>• National styles are identified with some degree of their contribution, but any comparison between them is absent</li> <li>• Knowledge of performance in relation to the performing arts in the Far East is slim and any overview of the topic is unconvincing</li> <li>• The substance of the answer is based on a variable depth of explanation of approaches taken in a few works.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response: a general description of performance in the Far East with superficial understanding of whether there has been development within the styles.</i></p> <ul style="list-style-type: none"> <li>• Links across art forms, context and works are not evident.</li> <li>• Some national styles are mentioned</li> <li>• There is no evidence of a conceptual knowledge of how the performing arts communicate in the Far East</li> <li>• A few works are mentioned, but knowledge and discussion is at a basic level.</li> </ul> <p><b>Level 1 (0-6 marks)</b>  <i>An inadequate response: some national forms are identified with little understanding of they have developed or been fixed.</i></p> <ul style="list-style-type: none"> <li>• Brief generic claims are made about the topic, and/or a work but without any connections</li> <li>• There are likely to be inaccurate references to practitioners and/or national forms.</li> <li>• Some redeeming factual accuracy in knowledge is offered but reference to performance in the Far East will be in basic general terms</li> <li>• There will be little supportive evidence with hardly any reference to works</li> </ul> <p><b>0 marks</b>  No response worthy of credit</p>

## Appendix A

Marks	<b>AO3 The ability to use clear and accurate English</b>
<b>8–9</b>	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 using a wide range of relevant terminology. There will be few, if any, errors of grammar, punctuation and spelling.
<b>7</b>	Fluent writing with a developing sense of style and an ability to move easily from one idea to another. Complex ideas are well-expressed using appropriate terminology and errors of spelling, punctuation and grammar are rare.
<b>6</b>	Generally fluent writing with an emerging sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained using some appropriate terminology as the argument progresses. There are occasional errors of grammar, punctuation and spelling.
<b>5</b>	The writing is somewhat matter-of-fact in style and the argument may stray away from the point; ideas are expressed clearly with sporadic use of appropriate terminology. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.
<b>4</b>	Pedestrian writing, which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts with occasional use of appropriate terminology. Spelling, punctuation and grammar do not obscure the points made but do require further refinement.
<b>3</b>	Disjointed writing, which may confuse or obscure the meaning. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weaknesses in these areas.
<b>0–2</b>	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.

**Appendix B****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 the ‘rules’ of Modernism ie everything must be ‘new’ and the artist determined the meaning. Thus, Postmodernism gives rise to a blurring of the boundaries between “high” and popular art, self-consciously ironic and eclectic eg Ballet with Street Dance, Berkoff’s resetting of classical plays in the East End of London. Scepticism, detachment, uncertainty, ambiguity and unease is the ‘post-modern condition’, with not one knowledge, but a variety of “knowledges”, overlapping relationships of discourses with the predominant being the avant garde.
- The end of History – a ‘liberal democracy’, in which opinion and criticism is synthesized. Thus, 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 it’s good” concept of art cf. Sontag’s *Notes on Camp* ’64.
- Value-free - a sense of having no pedantry, no definitive line, no structural, formal imperatives to follow and reflects the disappearance of “grand narratives”, like Marxism, commenting on the consumer society and its products rather than trying to achieve the essence of universal existence inherent in Modernism.
- Freedom from ‘Meaning’ – no more need for everything to mean something in a post- Freudian sense, hence Cunningham’s rejection of Graham’s emotionally charged gestural vocabulary for “Dance for Dance’s sake”. The audience is given greater license to create their own meaning from what they watch/listen to. The emphasis of who creates meaning has shifted from practitioner to receiver – Barthes idea of “Death of the author is the birth of the reader”.
- Sense of risk – obvious in the growth of physical theatre and dance, but equally present in experimental music and drama forms where the opportunities for a piece not to work by virtue of the disruption of the form are many eg Riley’s *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 eg 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 – eg Pinter, Mamet, Churchill; use of the poetic – eg Bond and Cartwright; and the use of fractured and dislocated non-linear timelines - eg *Top Girls* and the juxtaposition of the historical and the present.
- A larger scale perspective, a world picture, yet often created in an apparent random D-I-Y fashion or ‘bricolage’; giving rise to the projection of Consumerism in art and performance, the audience as consumer, the performance in the here and now and not purporting to be a contribution to a canon of work. Thus, Cage/Cunningham’s Happenings or Events giving rise to site-specific performance. (Ironic and characteristic of everything the Post-modern approach was working against, that we now want to seek out recordings of these ‘Happenings’ as formative works on the picture today).
- Collaboration – for example, Cage, Rauschenberg & Cunningham; Glass, Childs and Wilson; Nyman & Jeyasingh; Churchill, Gough & Spink, Pinter and Clarke, Adams & Morris, Tavener and Random Dance – deliberate working across forms. Also collaborative working within companies – eg 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.

### 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, eg 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, eg ballad, epic form, semi-autobiographical form, documentary setting with film and information as the backdrop for action or dance.
- The purpose of the suggestion of balance, the dialectic, indicating two or more opposing views, but eventually suggesting empathy for one of them c.f. Bruce’s *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.

### The Twentieth-Century American Musical

Whilst the 50 year period in the middle of the century 1927-1977 was very productive, it is important that candidates indicate real breadth of knowledge of the genre across the century. For example, Kern and Bolton had been very productive from 1915 at the Princess Theatre and Oscar Hammerstein II had already written several musicals prior to *Showboat*. Later, Sondheim and others develop the idea of Concept musicals that aren’t necessarily a formula fusion of song, dance and plot.

Key areas of response should focus on:

- The emergence of ‘the Book’ and the new significance given to the plot, development of character, situation, and dialogue.
- ‘The book’ as the lead sheet for the whole musical, often determining the energetic pace, the structure and the all-important sub-plot, mirroring and commenting on the central action.
- The mature balance between clever dialogue, rounded character, and engaging predicament for the audience so that none dominates but all are necessary.  
The range of ‘book’ writers, playwrights and lyricists, including Hart.M, Hart.L, Burrows, Kaufman, Comden & Green, Fields, Dietz, Harbach, Harburg, Gelbart, Laurens, Lerner.
- The lyrics of the songs and their dramatic purpose, musical ‘soliloquies’ developing character, expressions of intent progressing the action, dialogue songs involving two or more characters, reflective songs that prompt a change of mind.
- The notion of progression within the lyric or ‘lyric ascension’ where the song has a definite structured intention.
- The different styles of songs: ballads, charm songs, ‘list’ and patter songs, ‘torch’ songs, entire ‘music scenes’, such as ‘Tonight’ in *West Side Story*, stand-alone songs or deliberate punctuation of the plot, as Sondheim in *A Funny Thing Happened on the Way to the Forum*.
- The techniques of the lyricist in building songs, such as the use of rhyme, metaphor, innovation and wit; using formulaic structures that allow wider commercial use or songs that are constructed specifically for the show, with recitative, for example.
- The score and the importance of music within the musical: manipulating mood, atmosphere, emotion and dramatic expression, complementing the dramatic action and movement and establishing tone.
- The capture of the essential quality of a character, moment or setting an emotion through the use of leitmotif.
- Use of an overture, pre-figuring the changes of pace and intensity, setting mood and atmosphere.
- Music as a transitional device between action and scenes, bridging and retaining flow through the use of segue.
- The importance of rhythm and melody and the use of harmony and dissonance.
- Structural elements of music, such as the use of overture, opening or establishing number, the mix of solos, duets, and ensemble songs, the underscoring, the score as a complete entity, rather than a collection of songs and entries.
- The range of composers and composer/lyricists, eg Cohan, Kern, Blake, Youmans, Friml, Gershwin, Porter, Berlin, Rodgers, Schwartz.A, Loewe, Weill, Styne, Bock, Coleman, Herman, Schwartz.S, Hamlisch, Menken.
- The ‘all-in-one’ composer, librettist and lyricist eg Willson, Sondheim and Larson.

- The choreography and the integration of dance as a structural element - replacing dialogue, establishing atmosphere, creating spectacle, progressing the plot and our understanding of character.
- The distinction between functional or show dance and the use of movement closely related to complex rhythmic structures.
- The variety and eclecticism of style drawing on ballet, vaudeville and burlesque, jazz, latin, traditional folk and contemporary street and modern.
- The increasing importance of dance in the form from Mitchell, Wayburn, Short and Rasch through to De Mille, Loring, Holm, Cole, Kidd and the milestones eg *On Your Toes*, *Oklahoma!* and *Chorus Line*.
- The rise of the Director-Choreographers eg Robbins, Fosse, Champion, Bennett and Tune.
- The importance and exploitation of Romance as a narrative form, establishing conventions eg a location away from the ordinary, young lovers that need to find their way to each other through barriers, a dark presence that threatens, a wise, rational elder that advises and chastises, the companions along the way that help and hinder the progress.
- The importance of Comedy in Musical Comedy, the use of comic characters and sub-plots to balance the tension.
- Patriotism and 'All-American' themes perpetuating and sometimes questioning the 'American Way' or the 'American Dream', contrasting the folksy pioneer spirit with the racy life of the City; work hard, play hard and you will succeed; be good, do good and stay happy; be a good neighbour, love your family, tolerate others and all evils will be overcome.
- The Concept Musical – the rise of theme over narrative, started in the late '50s and continued in music, and dance terms throughout rest of century.
- The impact of partnerships and who brought what to the collaborations eg Bolton, Wodehouse & Kern, Rodgers & Hart, Rodgers & Hammerstein, Lerner & Loewe, Dietz & Schwartz, Bernstein, Robbins, Laurens & Sondheim, Berlin & Fields, Kander & Ebb, Sondheim & Lapine.

### Approaches to 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 inter-mingled over hundreds of years. Like many western styles, there are distinctions between court and popular performance, but sophistication is not reserved solely for the former.

This topic covers performance styles originating in the following countries: Borneo, Brunei, Burma (Myanmar), Cambodia, China (embracing Hong Kong and Taiwan), Indonesia, Japan, Korea, Laos, Malaysia, Singapore, Thailand, The Philippines and 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 usually placed on the manner of the telling, in terms of the performer’s skill. This can be sometimes a solo performance or using a range of role types, as distinct from the character types, with which we are more accustomed. Dialogue can be formal or improvised, with topical, local references, much like the Christian medieval mystery tradition or contemporary pantomime.
- 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 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. Examiners should also be open to candidates using and making reference to contemporary performance as well, as the traditional folk and classical forms. For example, Japanese Bunraku, Malaysian Siti Nurhaliza and Chinese Contemporary Ballet.

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.

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