

**GCE**  
**Performance Studies**

Unit **G403**: Performance Contexts 2

Advanced GCE

**Mark Scheme for June 2016**

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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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Annotation	Meaning
K	Knowledge evident
KU	Knowledge and clear Understanding shown
✓	Blank or planning page seen and/or 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)
EXP	Well expressed point (with ? = Poor expression/lacks clarity)
GM	Problem with grammar/incorrect grammar
?	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.

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

Q	Answer	Guidance
1	<p><b>Discuss the ways in which the performing arts have been both an influence on, and a reflection of, life since 1960.</b></p> <p><b>Area of Study:</b> The key Area of Study for this question is the cultural, historical and social context.</p> <p><b>Indicative content:</b></p> <ul style="list-style-type: none"> <li>- A balanced set of exemplar works from across the last 50 years should afford sufficient material to respond to both parts of this question.</li> <li>- The influence of the performing arts in collective popular culture is widely evident in all three art forms and answers should illustrate that clearly.</li> <li>- The reflection of life, similarly, can be seen through the increasing exploitation of the familiar and everyday.</li> <li>- Whilst the social, historical and cultural context is at the centre of this question, answers should use the evidence from works to provide the details.</li> </ul> <p><b>Approaches that would support the idea of influence on life:</b></p> <ul style="list-style-type: none"> <li>- increasing popularity of large scale concerts and events, with global reach and eclectic mix of genres and styles.</li> <li>- breadth of access to media has allowed wider access to the arts and discussion about them.</li> </ul>	<p><b>Key words:</b> the ways, influence, reflection</p> <p><b>Focus of the Question:</b> Answers should offer commentary on the impact on and of the performing arts through a consideration across the three art forms of the different ways that the repertoire can evidence influence and reflection of the cultural, social and historical context.</p> <p><b>Level 6 (31-36 marks)</b></p> <p><i>Excellent response: addresses the focus of the question throughout with a clear understanding of the cultural, historical and social context and offers a balanced discussion of a wide range of 'ways'.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of post-modern approaches and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to post-modern approaches, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b></p> <p><i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the cultural, historical and social context, within a structured discussion that considers a range of ways that the repertoire has or has been influenced.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of post-modern approaches and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to post-modern approaches, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b></p> <p><i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of discussion and understanding of cultural, historical and social context.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some post-modern approaches with an implied overview of the topic and some evidence of contextual knowledge.</li> </ul>

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	<p>- development of 'live' broadcasts in cinemas and on TV.</p> <p>- strong musical influence on culture increasingly from '60s, and now made technologically accessible.</p> <p>- Exploration of taboo subjects, raising issues and questioning of gender roles and assumptions.</p> <p>- Flourishing consumerist view of culture has transferred the 'ownership' of the product to the audience, but has led to rise of the manufactured 'product'.</p> <p>- Classical in Popular and vice versa in music, drama and dance.</p> <p>- greater acceptance and knowledge of 'art', but could argue there has been dumbing down.</p> <p>- In drama – abolition of censorship a good example, social influence of verbatim and documentary theatre.</p> <p>- the increase of crossover spectacle with multi-media e.g. Bourne's work.</p> <p>- Dance styles developed for personal fitness and health.</p> <p>- Increase in audience for contemporary dance.</p> <p>- recycling and re-working of previous forms questioning 'artistic' status e.g. burlesque has now been recreated as an art form.</p> <p><b>Approaches that might be used to suggest reflection of life and culture:</b></p> <p>- The increasing use of repetition, in dialogue, sampling, movement, action and experience reflecting the tedium of existence.</p>	<ul style="list-style-type: none"> <li>• Knowledge of repertoire and practitioners relevant to post-modern approaches evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of cultural, historical and social context and little acknowledgement of the need to discuss both parts of the question.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of post-modern approaches is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of post-modern approaches often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both cultural, historical and social context and the expectation of a discussion.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some post-modern approaches, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to post-modern approaches and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or post-modern approaches.</i></p> <ul style="list-style-type: none"> <li>f) General claims are made about the topic, without evidence of knowledge of any post-modern approaches or contextual understanding.</li> <li>g) Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>h) A few unconnected and unstructured remarks.</li> <li>i) There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b></p> <p>No attempt</p>

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	<ul style="list-style-type: none"><li>- plays, songs and music brought up to date for today's audience. e.g. "One Man, Two Guvnors" and mash-up tracks with classical intros.</li><li>- Re-cycling of previous works.</li><li>- Pandering to audience as consumer, resorting to the lowest common cultural denominator.</li><li>- the development of documentary drama, opera and dance dealing with the everyday and social themes.</li></ul>	

Q	Answer	Guidance
2	<p><b>'Post-modernism gives us different styles, but little stylistic development'. Discuss this view.</b></p> <p><b>Area of Study:</b> The key Area of Study for this question is the development of the style.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- Answers should show an understanding of 'style', in this context, that is, a form in which ways of working, techniques, can be identified 'work' and draw comparisons with previous approaches, between practitioners, art forms and different works.</li> </ul> <p><b>Focused discussions are likely to include the following points:</b></p> <ul style="list-style-type: none"> <li>- Post-modernism made up of an eclectic range of styles, rather than one particular approach.</li> <li>- Identifiable styles have contributed to the post-modern approach. For example: 'kitchen sink' social realism, spectacle and circus, documentary and verbatim theatre, minimalism, revival of the folk tradition, drum and bass with samples, punk rock, house, jazz, post-post-modern and 'new' dance, contemporary and classical ballet cross-over.</li> <li>- A movement from style to style, for the sake of change, rather than introspection, analysis and formal development.</li> <li>- Collaborative working within and across art forms with a sense of risk and experimentation, is one aspect of the "style"</li> </ul>	<p><b>Key words:</b> different styles, little development</p> <p><b>Focus of the Question:</b> Answers should address both aspects of the question, the range of styles, and possibly techniques associated with them, and come to a conclusion as to whether the view is a fair assessment of development within styles or in post-modernism in general.</p> <p><b>Level 6 (31-36 marks)</b></p> <p><i>Excellent response: addresses the focus of the question throughout with a clear understanding of the development of the style and offers a balanced discussion of a wide range of 'ways'.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of post-modern approaches and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to post-modern approaches, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b></p> <p><i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the development of the style, within a structured discussion that considers a range of styles and stylistic development.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of post-modern approaches and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to post-modern approaches, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b></p> <p><i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of discussion and understanding of development of the style.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some post-modern approaches with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to post-modern approaches evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the</li> </ul>

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	<p>that has continued and developed, but not in a planned way.</p> <ul style="list-style-type: none"> <li>- A similar development has taken place in the use of technology. Post-modernism's willingness to embrace new technologies in the creation of performances together with the wider availability, particularly of personal media, has seen a parallel development within the performing arts.</li> <li>- Linked to notions of audience as 'consumer' of art rather than passive spectator</li> <li>- All of the above should be exemplified and associated techniques particular to the style and idea discussed making comparison across works, art forms and practitioners.</li> <li>- Higher level answers are likely to set the style(s) within relevant context and explain associated techniques but possibly argue that the idea of development of the style in post-modernism would be contrary to the idea of post-modernism in the first place.</li> </ul> <p><b>Oblique discussions may:</b></p> <ul style="list-style-type: none"> <li>- Avoid the notion of style altogether and discuss the techniques associated with works since 1960, thus answering the question by implication rather than intent.</li> <li>- Argue that Post-Modernism is a style and give evidence from works throughout the discussion of why that may be.</li> </ul>	<p>period, the three art forms and the representative repertoire.</p> <ul style="list-style-type: none"> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of development of the style and little acknowledgement of the need to discuss both aspects of the question.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of post-modern approaches is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of post-modern approaches often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both development of the style and the expectation of a discussion.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some post-modern approaches, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to post-modern approaches and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or post-modern approaches.</i></p> <ul style="list-style-type: none"> <li>j) General claims are made about the topic, without evidence of knowledge of any post-modern approaches or contextual understanding.</li> <li>k) Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>l) A few unconnected and unstructured remarks.</li> <li>m) There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b></p> <p>No attempt</p>

## Politics and Performance since 1914

Q	Answer	Guidance
3	<p><b>Analyse the significant stylistic features that identify performance works as having political intent.</b></p> <p><b>Area of Study:</b> The key Area of Study for this question is significant stylistic features of the genre.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- This question is on stylistic features and the analysis, through comparative approaches across art forms, practitioners and works, should offer an explanation of how the features are manifest in the works.</li> </ul> <p><b>Focused responses are likely to note in their analysis:</b></p> <ul style="list-style-type: none"> <li>- Propaganda – an approach in which one view forced upon the audience. The intention is obviously articulated.</li> <li>- Direct plain, unsubtle direct objection to a situation</li> <li>- Dialectical approach – the putting forward of two contrasting views, where the audience is often encouraged to think through different approaches rather than take immediate action.</li> <li>- Subtle inference, which would include allegorical approaches. For example, <i>The Leningrad Symphony</i> is not obvious in its criticism of military autocracy and Schwarz's <i>The Naked King</i> and <i>The Dragon</i> hide a critique of Stalinism within children's fairy</li> </ul>	<p><b>Key words:</b> analyse, features, political intent</p> <p><b>Focus of the Question:</b> Answers should dissect a wide range of stylistic features, interrogate the way they are used through comparison across the repertoire and indicate the political dimension.</p> <p><b>Level 6 (31-36 marks)</b></p> <p><i>Excellent response: addresses the focus of the question throughout with a clear understanding of the significant stylistic features of politics and performance and analyses effectively the repertoire in terms of political intent.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of politics and performance and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to politics and performance, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b></p> <p><i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the significant stylistic features of politics and performance, within a structured analysis of intent within the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of politics and performance and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to politics and performance, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b></p> <p><i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of analysis and understanding of significant stylistic features of politics and performance and their manifestation of intent.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some politics and performance with an implied overview of</li> </ul>

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3	<p>tales. Bruce's Swan Song infers the issues rather than make them obvious.</p> <ul style="list-style-type: none"> <li>- Didacticism, where the audience are instructed or taught. At the end of Ludus Dance's <i>Sold</i>, the audience is shown how to write a letter of complaint about the use of child labour.</li> <li>- Humour used through satire or farce</li> <li>- Documentary, verbatim, re-telling of actual events used extensively in theatre but also in opera, e.g. Adams' <i>The Death of Klinghoffer</i></li> <li>- personification of 'man' in the 'mass' in dance and drama, whilst protest songs often use 'you' and 'we' or are about the individual in a mass e.g. <i>Only a Pawn in their Game</i>.</li> </ul> <p>Higher level responses in the analysis are likely to detail nuances of political expression within and across the art forms and set it all within a relevant context.</p> <p><b>Oblique responses:</b></p> <ul style="list-style-type: none"> <li>- A possible response is to work through a list of practitioners, identifying, techniques and approaches with examples from different art forms and an explanation of the political intention behind the approaches. Whilst the question may be answered at times by inference, this approach would be to avoid the question of significant stylistic features and therefore could not access the higher levels.</li> <li>- A work-by-work approach could be taken and providing there is analysis of stylistic</li> </ul>	<p>the topic and some evidence of contextual knowledge.</p> <ul style="list-style-type: none"> <li>• Knowledge of repertoire and practitioners relevant to politics and performance evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the significant stylistic features of politics and performance and little acknowledgement of the need to analyse the repertoire for political intent.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of politics and performance is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of politics and performance often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both significant stylistic features of politics and performance and analysis of the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some politics and performance, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to politics and performance and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or politics and performance.</i></p> <ul style="list-style-type: none"> <li>n) General claims are made about the topic, without evidence of knowledge of politics and performance or contextual understanding.</li> <li>o) Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>p) A few unconnected and unstructured remarks.</li> </ul>

Q	Answer	Guidance
	<p>features with some comparative illustrations and the political intent is identified, this approach could access all levels.</p>	<p>q) There is minimal reference to repertoire. <b>0 marks</b> No attempt</p>

Q	Answer	Guidance
4	<p><b>Compare and contrast political performance works from before and after the Second World War (1939-45).</b></p> <p><b>Area of Study</b> The key Area of Study for this question is the relationship between works in the genre.</p> <p><b>Indicative Content</b> There is no requirement here for the development of an argument but answers should draw some common comparisons and contrasts, within and across the time periods. Responses should identify the watershed and whether it had any significant impact on works having political impact. Examples should be drawn from both before and after as the question and specification requires.</p> <p><b>Focused answers are likely to include:</b> Pre-'45:            - Greater social and nationalist concern despite WW1's 'Land fit for heroes', War considered a waste almost universally.            - Financial recession in US creates federal programme of performance.            - Protest songs develop from folk and blues tradition often with old melodies and hymn tunes e.g. <i>Which side are you on?, Strange Fruit, Black &amp; Blue</i> and Guthrie's <i>Dust Bowl Ballads</i>            - Class and status questioned in UK often in guise of comedy – e.g. Manchester School plays, Houghton et al. and Music Hall</p>	<p><b>Key words:</b> compare, contrast, before and after WW2</p> <p><b>Focus of the Question:</b> Answers should consider repertoire both from before and after the given time period and offer discussion of both comparative and contrasting aspects across the art forms, the practitioners and the time period to illustrate the relationship between works of the genre.</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the relationship between works in the genre and compares and contrasts effectively the style in terms of the time marker.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of politics and performance and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to politics and performance, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the relationship between works in the genre, within a structured discussion of the style that identifies comparisons and contrasts in the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of politics and performance and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to politics and performance, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of comparison and contrast and understanding of a relationship between works in the genre.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some politics and performance with an implied overview of the topic and some evidence of contextual knowledge.</li> </ul>

Q	Answer	Guidance
4	<p>songs.</p> <ul style="list-style-type: none"> <li>- Feminist questioning of role, e.g. Treadwell's <i>Machinal</i></li> <li>- Dances in US, by Duncan, Dudley and Maslow extolling the virtues of the communist experiment, replaced by social issues and concerns including anti-fascism of Weidman, Hawkins, Nagrin and Horton, Graham refuses Hitler's invitation to perform at 1936 Berlin Olympics.</li> </ul> <p>Post-'45:</p> <ul style="list-style-type: none"> <li>- End of 2<sup>nd</sup> WW with atomic bomb, Holocaust, an awareness of what human kind could do to itself leading to wider view of what may be wrong with the world.</li> <li>- US funds world tours of Dance companies to combat post-war anti-Americanism</li> <li>- Shift in societal structure, social class broken down but replaced with...</li> <li>- Rise of the underclass, which becomes a rich topic.</li> <li>- Criticism of controlling institutions e.g. Hare, Edgar, Brenton, Dylan.</li> <li>- More abstract and issue-based politics related to equality of opportunity and existence.</li> <li>- Improvement in general social lifestyle allows greater consideration of haves and have-nots.</li> <li>- Wider world view taken, but common themes occur before and after this turning point, e.g. criticism of war and injustice.</li> </ul> <p>Higher level answers are likely to offer explanation for any differences or similarities from a wider context.</p>	<ul style="list-style-type: none"> <li>• Knowledge of repertoire and practitioners relevant to politics and performance evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the relationship between works in the genre and little acknowledgement of the need to identify comparisons or contrasts across the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of politics and performance is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of politics and performance often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both relationship between works in the genre and comparison between the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some politics and performance, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to politics and performance and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or politics and performance.</i></p> <ul style="list-style-type: none"> <li>r) General claims are made about the topic, without evidence of knowledge of politics and performance or contextual understanding.</li> <li>s) Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>t) A few unconnected and unstructured remarks.</li> <li>u) There is minimal reference to repertoire.</li> </ul>

Q	Answer	Guidance
	<p><b>Oblique Answers:</b></p> <ul style="list-style-type: none"><li>- Responses that only consider works in one or other of the periods will not be able to access all levels.</li><li>- Similarly responses that merely discuss the works prior to and post 1945, without comparison or contrast will not be able to access the higher levels.</li></ul>	<p><b>0 marks</b></p> <p>No attempt</p>

## The Twentieth-Century American Musical

Q	Answer	Guidance
5	<p><b>Compare and contrast the style of the American Musical before and after the first production of <i>Oklahoma!</i> in 1943.</b></p> <p><b>Area of Study</b> The key Area of Study for this question is the development of the style.</p> <p><b>Indicative Content:</b> Answers to this question should define the comparative and contrasting areas, probably by art form, and exemplify them from works, before and after 1943.</p> <p><b>Focused responses are likely to include:</b> Before:            - Single acts of Vaudeville, Burlesque, Revue, but Kern encouraging integration of music and drama pre-Showboat at Princess Theatre.            - Dance increasingly used from spectacle of Follies and signature dances e.g. <i>Merry Widow Waltz</i> and possible influence of Astaire/Rogers popular Hollywood musical comedies of the '30s.            - 'Choreography' comes of age after Mitchell, Wayburn &amp; Rasch in the Ziegfeld Follies, comes Balanchine's <i>Slaughter on 10<sup>th</sup> Avenue</i>.            - Structures increasingly develop through plotting and the development of the 'book' musical            - Feature songs and singers are increasingly replaced by musical narratives         </p>	<p><b>Key words:</b></p> <p><b>Focus of the Question:</b> Answers should consider the style of the musical as a whole from before and after the given time period and offer discussion of both comparative and contrasting aspects of the style across the repertoire, art forms and the practitioners to illustrate the development of the style.</p> <p><b>Level 6 (31-36 marks)</b>  <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the relationship between works in the genre and examines effectively the repertoire in the comparative ways the quality of the drama competes with the two other art forms.</i> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of the American musical and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to the American musical, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> </p> <p><b>Level 5 (25-30 marks)</b>  <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of relationship between works in the genre of the American Musical, within a structured discussion of the relative merits of the contribution made by the three art forms.</i> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of the American musical and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to the American musical, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> </p> <p><b>Level 4 (19-24 marks)</b>  <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of discussion and understanding of relationship between works in the genre.</i> </p>

Q	Answer	Guidance
	<p>and Kern's idea of fully integrated pieces.</p> <p>After:</p> <ul style="list-style-type: none"> <li>- Integration of art forms into continuous narrative.</li> <li>- Idea of "dream ballet" interlude to represent thoughts and concerns of character(s) becomes a feature of both musicals and film musicals.</li> <li>- Dance almost overtakes the other forms with rise of choreographer/directors Robbins, Fosse and Bennett to the point where shows are about dancers e.g. <i>A Chorus Line</i>, and revival of 42<sup>nd</sup> St on stage.</li> <li>- Increasing use of underscore and leitmotif related to character.</li> <li>- Then greater fragmentation again, Sondheim and concept musical with less dance, increasing use of "music theatre".</li> <li>- Structure and techniques become more complex. Plot and sub-plots, <i>Showboat</i> had opened the way, but two love triangles reflecting and commenting on each other in <i>Oklahoma!</i> reflected in e.g. <i>South Pacific</i> and <i>Guys and Dolls</i> moves to <i>Company</i> with multiple stories tied together with "narration" on a theme.</li> </ul> <p>Some things were constant before and after 1943: e.g. development of relationships within the context of the real world. Even <i>Brigadoon</i> points out the fallacy of ideal dream worlds.</p> <p>e.g. treatment of women – musicals were ahead of society in portraying the strong independent woman as a complex character with a mind of her own. The Merry Widow, through to Aunt Eller, Annie Oakley,</p>	<ul style="list-style-type: none"> <li>• Knowledge and understanding of some of the American musical with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to the American musical evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the relationship between works in the genre and little acknowledgement of the need to create a balanced discussion.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of the American musical is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of the American musical often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both relationship between works in the genre and discussion of the three art forms.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some of the American musical, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to the American musical and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or the American musical.</i></p> <ul style="list-style-type: none"> <li>v) General claims are made about the topic, without evidence of knowledge of American musical or contextual understanding.</li> <li>w) Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>x) A few unconnected and unstructured remarks.</li> </ul>

Q	Answer	Guidance
	<p>Eliza Doolittle, Charity, Dolly, Roxie and Velma Kelly.</p> <p><b>Oblique responses:</b></p> <ul style="list-style-type: none"> <li>- Responses that only consider works in one or other of the periods will not be able to access all levels.</li> <li>- Similarly responses that merely discuss the works prior to and post 1943, without comparison or contrast will not be able to access the higher levels.</li> </ul>	<p>y) There is minimal reference to repertoire.</p> <p><b>0 marks</b></p> <p>No attempt</p>

Q	Answer	Guidance
6	<p><b>'Song-writing is often seen as the most important technique in creating a musical.' To what extent is this true of the American Musical?</b></p> <p><b>Area of Study:</b> The key Area of Study for this question is the techniques used by practitioners within the genre.</p> <p><b>Indicative Content:</b> Responses to this question should offer an argument that explains the extent of their agreement with the assertion that song-writing is the most important technique. Answers should discuss the place of song-writing in the musical as a whole, the techniques used by lyricists and composers, and the relative importance of the contributions made by the librettists and choreographers.</p> <p><b>Focused arguments may include:</b></p> <ul style="list-style-type: none"> <li>- Roles of composer and lyricists.</li> <li>- Importance of song-writing partnerships.</li> <li>- shows not just a list of songs- so importance of character or action-driven songs as part of a whole.</li> <li>- Use of melody to set and reflect mood and psychological state of character</li> <li>- songs are used structurally, large scale ensemble numbers, with solos, duets and smaller scale groups help to shape the mood and action.</li> <li>- songs as dramatic soliloquies e.g. <i>This</i></li> </ul>	<p><b>Key words:</b> song-writing, most important technique, how..true?</p> <p><b>Focus of the Question:</b> Answers should consider the impact of both lyric and music in song-writing and argue the case for or against other significant techniques used in the construction of musicals and in so doing offer an argued conclusion on the extent of the importance of song-writing over the others.</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the techniques used by practitioners and argues effectively the importance of song-writing in relation to the other techniques involved.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of the American musical and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to the American musical, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of techniques used by practitioners of the American Musical, within a structured argument that determines the degree of agreement with the view.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of the American musical and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to the American musical, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of argument and understanding of techniques used by practitioners.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some of the American musical with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to the American musical evident but lacks</li> </ul>

Q	Answer	Guidance
6	<p><i>Nearly Was Mine.</i></p> <ul style="list-style-type: none"> <li>- Commercially-driven songs from the shows provided good sheet music sales and still do.</li> <li>- significance of rise of composer/librettists.</li> <li>- Choreographer role is one area that can be removed but makes songs come alive, opportunity for ensemble and thus chorus rather than static "choral" approach.</li> <li>- Librettist's role - couldn't have a musical without songs, but neither could you have a set of songs without plot, character and action. One is a play, the other a concert, neither is a musical.</li> <li>- Role of show doctor who refines the ingredients- e.g. Robbins and <i>Comedy Tonight</i>.</li> <li>- Higher level answers are likely to offer a coherent understanding of the ways in which music and lyric are integrated with both dance and drama.</li> </ul> <p><b>Oblique Responses:</b></p> <ul style="list-style-type: none"> <li>- Some responses may choose to argue with the assertion completely, suggesting that song-writing is not important at all compared to the other techniques. Whilst this may be an adventurous approach, providing the argument is evidenced and justified then there should be no impediment to accessing the full range of levels.</li> <li>- Responses that take a chronological approach mentioning song-writing and other techniques as they work through a list of musicals are not likely to be able to access the higher levels.</li> </ul>	<p>consistency across the three art forms.</p> <ul style="list-style-type: none"> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the techniques used by practitioners and little acknowledgement of the need to argue the extent to which there is any truth in the view.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of the American musical is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of the American musical often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both techniques used by practitioners and the need to argue the view.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some of the American musical, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to the American musical and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or the American musical.</i></p> <p>z) General claims are made about the topic, without evidence of knowledge of American musical or contextual understanding.</p> <p>aa) Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</p> <p>bb) A few unconnected and unstructured remarks.</p> <p>cc) There is minimal reference to repertoire.</p> <p><b>0 marks</b></p> <p>No attempt</p>

## Approaches to Performance in the Far East

Q	Answer	Guidance
7	<p><b>Analyse the ways in which storytelling holds together dance, drama and music in performance approaches in the Far East.</b></p> <p><b>Area of Study</b> The key Area of Study for this question is the relationship between works in the genre.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- The analysis requires an understanding and explanation of both the ways that storytelling is central to the forms, but also the ways in which all the art forms contribute to the telling of the story.</li> </ul> <p>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 work together.</p> <p>Higher level responses are likely to integrate contextual understanding related to song-writing to explain comparative approaches.</p> <p><b>Focused responses may include:</b></p> <ul style="list-style-type: none"> <li>- Narrative is central to most of the forms. Old stories e.g. from <i>Ramayana</i> or fables, historical myths, religious tales form the basis.</li> <li>- Styles developed around the 'art' of telling the stories both in a formalised way, like Japanese <i>Noh</i> or more informal approaches</li> </ul>	<p><b>Key words:</b> Analyse, storytelling, holds together.</p> <p><b>Focus of the Question:</b> Answers should examine storytelling's function of interweaving the three art forms across the three national performance styles and repertoire.</p> <p><b>Level 6 (31-36 marks)</b></p> <p><i>Excellent response: addresses the focus of the question throughout with a clear understanding of the relationship between works in the genre and analyses effectively the role played by storytelling in the structuring of the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of performance in the Far East and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to performance in the Far East, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the three styles, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b></p> <p><i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the relationship between works in the Far East, within a structured analysis of the traditions of storytelling in the three national styles.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of performance in the Far East and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to performance in the Far East, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b></p> <p><i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of analysis and understanding of relationship between works in the genre.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some of performance in the Far East with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to performance in the Far East evident but lacks consistency across the three art forms.</li> </ul>

Q	Answer	Guidance
	<p>in Indonesia.</p> <ul style="list-style-type: none"> <li>- Many styles distinctive in the way music is used in an expressive way, almost as a character emphasising and varying the action, to which other performers react.</li> <li>- Formality of movement, whether a fixed expectation like acrobatics in Chinese Opera or expressive gestures in Kabuki and the informal improvised to-and-fro with the audience of the Dhalang in Wayang performances.</li> <li>- Signs and symbols of eyes, head, fingers and hands in Cambodian, Laotian and Thai dance narratives.</li> </ul> <p><b>Comparison of Country/Style</b></p> <p><b>Approaches</b> may include:</p> <ul style="list-style-type: none"> <li>- Sources of the stories, narratives, tales</li> <li>- Use of formal and informal dialogue</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>- Instrumentation and musical structures used to identify mood, character, action</li> <li>- Approaches to characterisation</li> <li>- Intention, e.g. sacred, communal, entertainment, ritualistic.</li> <li>- Use of mask and surrogate 'performers' e.g. puppets, dragons, bears.</li> </ul>	<ul style="list-style-type: none"> <li>• Points are made within a basic structure, employing some links and connections across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the relationship between works in the genre and little acknowledgement of the need to analyse repertoire or national style.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of performance in the Far East is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of performance in the Far East often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both the relationship between works in the genre and analysis of the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some of performance in the Far East, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to performance in the Far East and appreciation of the art forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or performance in the Far East.</i></p> <p>dd) General claims are made about the topic, without evidence of knowledge of performance in the Far East or contextual understanding.</p> <p>ee) Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</p> <p>ff) A few unconnected and unstructured remarks.</p> <p>gg) There is minimal reference to repertoire.</p> <p><b>0 marks</b></p> <p>No attempt</p>

Q	Answer	Guidance
8	<p><b>To what extent do approaches to the performing arts overcome the cultural boundaries of the Far East?</b></p> <p><b>Area of Study</b> The key Area of Study for this question is the cultural, historical and social context.</p> <p><b>Indicative Content</b> Responses to this question are likely to take a balanced approach suggesting that there is a much difference between national forms as there is similarity. Many have influenced each other, particularly in the popular folk traditions. However, this is likely to depend on the styles explored and if all classical forms have been selected then there is likely to be a deliberately minimal impact from other national classical forms. Higher level responses are likely to be able to point to contemporary and popular interpretations of classical forms in a wider contextual view.</p> <p><b>Responses explaining approaches that overcome boundaries are likely to include:</b></p> <ul style="list-style-type: none"> <li>- The cross-over and sharing of Instrumentation e.g. between China and Japan but use and conventions are different e.g. different compositions of gamelan, but musical structures similar.</li> <li>- Similar stock character conventions e.g. comic underling, stern, controlling parent/guardian, warriors, suffering damsels</li> </ul>	<p><b>Key words:</b> extent, approaches, overcome, cultural boundaries</p> <p><b>Focus of the Question:</b> Answers should consider the areas of commonality in approach and style in the three chosen national styles and through comparison of the repertoire, reach a conclusion as to the extent of overlap.</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the cultural, historical and social context and argues effectively the degree to which approaches overlap national boundaries.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of performance in the Far East and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to performance in the Far East, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the three styles, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of cultural, historical and social context in the Far East, within a structured argument determining the degree to which approaches overlap in the three styles.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of performance in the Far East and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to performance in the Far East, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of argument and understanding of cultural, historical and social context.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some of performance in the Far East with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to performance in the Far East evident</li> </ul>

Q	Answer	Guidance
	<p>(many conventional in Western traditions).</p> <ul style="list-style-type: none"> <li>- Puppet tradition, common across Far East, in differing forms but more widely ‘acceptable’ than in the West – often novelty e.g. <i>War Horse</i>.</li> <li>- Similarly, use of Mask traditions, where creation of the mask is an art form in itself and mask often associated with spiritual influence. Styles of mask change, and purpose, but it is an area of common use particular to the region.</li> <li>- Narratives shared through religious influence, e.g. Hindu epics represented across Javanese, Balinese and other Indonesian cultures, and spread of Buddhist thinking crosses borders.</li> <li>- political alliances, wars and occupation, introduced shared traditions.</li> <li>- independence from the influence of Western forms and traditions, Far eastern traditions still often rooted in the spiritual and involve awe in the performance.</li> </ul> <p><b>Responses arguing that there is little cross-over between national styles may include:</b></p> <ul style="list-style-type: none"> <li>- The ‘fixing’ of styles to represent separation and a national cultural heritage status e.g. in Japan and more latterly China.</li> <li>- Individual forms ‘identified’ for tourist purposes.</li> <li>- Performing Arts seen as nationally significant on a world stage.</li> </ul>	<p>but lacks consistency across the three art forms.</p> <ul style="list-style-type: none"> <li>• Points are made within a basic structure, employing some links and connections across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the cultural, historical and social context and little acknowledgement of the need to argue the extent of overlapping approaches.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of performance in the Far East is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of performance in the Far East often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both cultural, historical and social context and arguing from the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some of performance in the Far East, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to performance in the Far East and appreciation of the art forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or performance in the Far East.</i></p> <ul style="list-style-type: none"> <li>ii) General claims are made about the topic, without evidence of knowledge of performance in the Far East or contextual understanding.</li> <li>jj) Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>kk) A few unconnected and unstructured remarks.</li> <li>kk) There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b></p> <p>No attempt</p>

## Appendix A

Marks	<b>AO3 The ability to use clear and accurate English</b>
<b>8–9</b>	The writing is engaging 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>	The writing is fluent 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>	The writing is generally fluent 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>	The writing is pedestrian, expressing simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. There is occasional use of appropriate terminology. Spelling, punctuation and grammar do not obscure the points made but do require further refinement.
<b>3</b>	The writing is disjointed, possibly confusing or obscuring the meaning. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weaknesses in these areas.
<b>0–2</b>	The writing is made up of 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 possible areas that are likely to be considered are detailed below.

- 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 following:

- 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, Laurents & 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 from 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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