

**GCE**

**Performance Studies**

Unit **G403**: Performance Contexts 2

Advanced GCE

**Mark Scheme for June 2017**

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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

Annotation	Meaning
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>"You and me, just we two, Got to search for something new" (Ferry). In what ways do practitioners present 'something new' to say to their audiences?</b></p> <p><b>Focus:</b> The focus of this question is techniques of practitioners. Answers are likely to determine those techniques, which have become associated with the notion of postmodernism, and the ways different practitioners explore and exploit them. High level answers are likely to suggest that practitioners don't necessarily want to 'say' anything new or indeed "have nothing to say". They may be saying things said before, but in a new way.</p> <p><b>Indicative content:</b></p> <ul style="list-style-type: none"> <li>- Techniques that are in themselves a new way of looking at the three art forms.</li> <li>- Deliberate challenge to and use of previously accepted methods</li> <li>- An eclectic approach that looks to meld both the past and present in terms of techniques to 'find' something new.</li> <li>- Improvisatory, experimental, 'happening' nature of the works and the ways of working that herald a new beginning.</li> </ul> <p><b>Techniques used by practitioners to explore innovation:</b></p> <ul style="list-style-type: none"> <li>- Amalgamating, juxtaposing, re-figuring and re-producing forms, styles and material from across the historical and contemporary repertoire</li> <li>- Taking an ironic view of the world.</li> <li>- Exploring taboo subjects and questioning gender</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: addresses the question throughout the response, analysing a wide range of techniques practitioners use to express ideas and indicating the 'new' in terms of form within a detailed discussion.</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 explanation</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 techniques common to the genre with a wide range of examples and inferring something of what is 'new'.</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 explanation of techniques used by practitioners together with a range of detail drawn from examples that suggest the 'new'.</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> </ul>

<p>assumptions.</p> <ul style="list-style-type: none"> <li>- Creating deliberately form-less or anti-form work challenging the 'rules' of modernism.</li> <li>- Making open-ended work with no obvious resolution.</li> <li>- Using fragmentation, lacking apparent or discernible structure or language.</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> <li>- Post-modernism is an eclectic amalgam of ideas with no particular right or wrong way of working.</li> </ul>	<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 to the question, with basic discussion of some listed techniques but evading any explanation of intention 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 techniques and practitioners but lacks a basic understanding of what is, or is not, 'new' in post-modern techniques 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>
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<p><b>2</b> “Post-modern approaches to performance tend to blur the distinction between popular and 'high' culture across different art forms.” How far do you agree with this opinion?</p> <p><b>Focus:</b> The focus of this question is significant stylistic features within the genre and in particular the way two of them are handled; the integration of art forms and the expression of culture. Answers should come to a conclusion on the degree to which they agree or disagree with the statement. Higher level answers are likely to relate this move to less formal distinction to a wider context of unwillingness to label and fix ideas and a general questioning of assumptions.</p> <p><b>Indicative content:</b> Responses should involve a position statement supported by argument that shows an understanding of the degree of tendency to remove barriers of distinction related to audience understanding and perception of both works and form. It is most likely that responses will choose to agree with the statement.</p> <p><b>Answers in support of the statement are likely to include:</b></p> <ul style="list-style-type: none"> <li>- D-I-Y meaning for an audience as consumer of the work.</li> <li>- Collaborative experimentation between different art form practitioners.</li> <li>- Eclecticism and juxtaposition creating 'bricolage'</li> <li>- Lack of distinction reflecting the 'post-modern condition' of ambiguity, scepticism and ironic detachment.</li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: presents a convincing argument on the degree to which they agree with the opinion with an integrated contextual understanding of the stylistic significance of the blurring of distinctiveness between art forms and the notions of culture.</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 the question with an argued response that explores the stylistic features of less cultural and art form distinction and suggesting the degree of agreement with the opinion.</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 argument on the distinction between popular and high culture and the integration of art forms 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, which accepts the opinion rather than argues it, focusing on a few</i></p>
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<p>- Experimentation with and manipulation of innovative technology that crosses traditional boundaries in art form and end-product.</p> <p>- The popularisation of classical art with the juxtaposition of new and old in montage effect to create anew for the audience.</p> <p>- Re-cycling, pastiche, parody, re-figuration and adaptation of works</p>	<p><i>set examples of cultural blending, evading a consideration of less distinction between art forms 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>  <i>Limited response to the question, which offers some information, some brief reference to popular and 'high' culture or works but lacks any understanding of this as a stylistic feature.</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>  <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>  No response worthy of credit</p>
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## Politics and Performance since 1914

3	<p><b>David Hare has stated that political performances should “hit the nail on the head” in communicating their message. Give detailed examples of where practitioners succeed in being clear and precise about their meaning.</b></p> <p><b>Focus:</b> The focus of this question is techniques used by practitioners. Answers should discuss a range of examples, in detail, which indicate where and how a practitioner is making their point in a particular work. Higher level answers may well suggest that at times the political intent of a work, may be in the audience’s reception of that work, or the wider context in which a piece is performed.</p> <p><b>Indicative content:</b></p> <ul style="list-style-type: none"> <li>- Examples from relevant works, broken down and discussed in detail so that both intention is revealed and understanding of the ‘mechanics’ of creation is demonstrated.</li> <li>- The tension between deliberate and sometimes obvious didacticism and accidental intention brought about by coincidence or event.</li> <li>- The ways practitioners create and develop those ‘moments’ in their work.</li> <li>- The direct relevance of a political message on a micro and/or macro scale through the context in which the ‘nail head is hit’.</li> <li>- Possible comparative examples explained where the message is not made explicit.</li> <li>- Comparisons across practitioners working in the same or different art forms.</li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: Addresses the question directly with a detailed and knowledgeable examination of the ways practitioners define their political intentions.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made between the works, practitioners and three art forms using the representative works with comparisons drawn systematically.</li> <li>• Detailed approaches by a wide range of practitioners are used effectively to support the creation of ‘moment’ in the work..</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 techniques used by practitioners across the three art forms to successfully communicate a message</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: responds to the question with understanding of what some practitioners achieve but light on detail in the examples and a general understanding of the message.</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 detailed techniques is vague and an understanding of political communication 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, but little evidence of overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul>
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3		<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: a listed description of some of the techniques used by practitioners with occasional insight into specific moments, with a vague understanding of the message communicated within a formulaic / generic answer.</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>
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<p><b>4 Explain how practitioners have taken their own distinctive approach to exploring political issues of their day.</b></p> <p><b>Focus:</b> The focus of this question is the Development of the Style. Answers should identify performing arts approaches to contemporaneous issues by practitioners across the period determined in the topic.</p> <p><b>Indicative content:</b></p> <ul style="list-style-type: none"> <li>- Specifics will depend on and relate to the works considered, but there should a sense of the chronological framework of this genre, into which a relevant range of works fit.</li> <li>- Answers should identify the issues being raised in the works and then explain their treatment.</li> <li>- The stance the practitioner is taking to those issues and the way this can be determined from the work.</li> <li>- any comparisons between approaches to issues and/or their treatment across the time-span indicated</li> <li>- Relevant impact at the time and whether the work still has significance.</li> <li>- The exploration around the art form for political purpose.</li> <li>- In what ways the approach is distinctive to the practitioner and possible influence that may have had on the development of the style.</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: addresses all aspects of the question, identifying distinctive approaches of individual practitioners and the issues they confronted within a clear explanation that considers the full span of the topic period.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated understanding of politics and performance in terms of development of the style.</li> <li>• Approaches by a wide range of practitioners are used effectively to support the discussion of communicating a timely 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 a detailed explanation of practitioner’s approaches taking a broad contextual view of political works over the period.</i></p> <ul style="list-style-type: none"> <li>• A range of works relevant to politics and performance are used to explain approaches to topical issues within a wider time span of works.</li> <li>• Distinctive approaches of practitioners are identified but not fully applied to the issues addressed or across a wide canvas.</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 discussion across the practitioners referenced and the historical perspective 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 specific relevance at the time.</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>
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4		<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, evading the wider developmental perspective required with a listing of works and/or approaches but little explanation of how practitioners have approached the issues, 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>
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## The Twentieth-Century American Musical

<p><b>5</b> "Take a deep breath and set up your story" (George S. Kaufmann). Explain how music, dance and drama contribute to the storytelling in the American Musical.</p> <p><b>Focus:</b> The focus of this question is techniques used by practitioners. Answers should describe the individual ways the three art forms are used to create story and possibly working together. Higher level responses are likely to be able to discuss the ways in which the 'stories' are 'set-up' as in Kaufmann's comment, possibly distinguishing between practitioners.</p> <p><b>Indicative content:</b> Answers to this question should be able to identify musical, dramatic and choreographic techniques that assist the narrative of the musical. Answers should include those techniques which are often shared across the works and where possible identify individual practitioner techniques.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- Basic dramatic techniques of exposition, development, climax, denouement as they are used and demonstrated through examples.</li> <li>- Characters used to expand or reflect the main strands of the story.</li> <li>- Use of plots and sub-plots to develop thematic ideas in the story.</li> <li>- Choreographic integration or set piece numbers that develop the narrative or pause and amplify it.</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: a thorough understanding of how the three art forms are used to tell the story 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 across the American Musical, a range of representative works, and 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 storytelling is achieved through the art forms demonstrated 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 theme 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 explanation of how storytelling is achieved through the three art forms with a general treatment of the stories themselves..</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>
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	<p>- Range of music techniques to 'tell' the story e.g. leitmotif for characters, underscore to colour the action, songs that, like the dance, either continue the story through the lyric or pause the narrative to explain how a character is feeling at that point in the story.</p>	<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little explanation of how the stories are created and focusing on a few techniques of the American Musical by work and art form, 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 the ways individual art forms are used discretely but lacking in 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>
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<p><b>6 Discuss the ways in which women are portrayed in the American Musical.</b></p> <p><b>Focus:</b> The focus of this question is Cultural, Historical and Social Context. Answers should involve identification of the female roles with a degree of comparison across different works and/or the chronology of the area.</p> <p><b>Indicative Content:</b> Answers should employ a representative range of female roles and discuss both within the context of the works in which they appear and relate that to a cultural, historical and social context. The interaction with Men in the shows may also be used to enhance the discussion. High level responses are likely to be able to identify the importance of the influence of performers to the strength and dominance of the female roles.</p> <p><b>Focused discussions may include:</b></p> <ul style="list-style-type: none"> <li>- Development of the female roles across the period of the topic area.</li> <li>- Leading and supporting female roles, how they differ in function in the piece, outlook as women and in relation to the male roles.</li> <li>- Recurring character types across the period of the topic area indicating a particular social, cultural, and historic view or in contrast to it.</li> <li>- The ways in which the art forms are used to amplify the female roles:</li> <li>- The songs they are given, in terms of style, content, dramatic purpose</li> <li>- Dance styles used to develop and reflect the character</li> <li>- Dialogue used and behaviours demonstrated</li> </ul>	<p><b>Level 6 (31-36 marks)</b>  <i>Excellent answer: Fully addresses the question through a sophisticated analysis of female characters in a range of exemplar musicals, identifying common and differing portrayals of women in leading and supporting roles.</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: a detailed explanation of the common cultural, historical and social aspects portrayed through leading female characters and an indication there may be exceptions and that there are others in supporting roles.</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 treatments in the ways women are portrayed with some discussion related to cultural, historical and social context 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>
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<p>6</p>	<p>- Contribution to the 'comedy'          - The central and complex roles the females play even from the start of the Century.</p>	<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little understanding of any common approaches or from whence they are derived and focusing on a few leading characters by work, a list approach 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>
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## Approaches to Performance in the Far East

7	<p><b>Compare the performing styles particular to three different countries of 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 by art form, in order to identify and discuss the features of the style 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 may include:</b></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> <li>- Use of mask and surrogate 'performers' e.g.</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, but little evidence of overview of the topic.</li> </ul>
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puppets, dragons, bears.	<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>
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8	<p><b>Explain the ways that music, dance and drama are integrated in many of the performance styles of the Far East.</b></p> <p><b>Focus:</b> The focus of this question is the techniques used by practitioners. Answers should describe the conventions used to collectively exploit the different art forms.</p> <p><b>Indicative content:</b> Responses to this question are likely to deal with three national styles separately, but should, in order to answer the question concentrate on the integration of the three art forms. Opportunities may be taken to compare across the national styles but this will depend on the national styles used to exemplify the area. Higher level answers may well offer a wider context in which the 'integration' of the art forms has taken place.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- The cultural and historical expectations of the particular forms explained, where, for example, music may well replace speech or speech and instrument are used antiphonally.</li> <li>- The integral nature of the staging of many of the forms, which determines the means of presentation.</li> <li>- Identification of formal and informal approaches where there is a prescribed 'score' of movement, music, song, speech and gesture stemming from 'court' performance and the incidental structure involving improvisatory integration developed from communal 'street' performance.</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 integration of art forms.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made between the range of styles 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 techniques used through a detailed explanation of the approaches taken to integrating 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 the techniques used to bring the art forms together 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 particular to forms in the Far East, but little evidence of overview of the topic.</li> </ul>
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	<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 the three art forms may be integrated.</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 how techniques in the art forms are used 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 techniques used in the performing arts in the Far East</li> <li>• A few works are mentioned, but knowledge and explanation 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 the techniques involved in the art forms.</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>
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## Appendix A

<b>Marks</b>	<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, Laurents, 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 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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