

**Performing Arts**

**OCR A2 GCE H546 Unit G385 Exploring Repertoire  
Candidate contribution to Performance/Production Form**

To be completed by each individual candidate. This form must be sent to the moderator with each candidate's coursework

Name of Candidate

Candidate Number

Centre Name

Centre Number



Candidate's photograph  
(all candidates)

Candidate's photograph in costume  
(Performance candidates only)

**Photographs are mandatory and both images MUST be clear (no photocopies). Please stick or staple onto form**

Title of performance: "The Freedom of the City" by Brian Friel

Type of performance: Play with music and dance e.g. Play, musical, dance etc.

Performance or production role: Dancer

Scenes performed in (including other roles if applicable) / aspects of production role demonstrated:

Dance 1 = Breakout Dance 2 = The Countess Cathleen

Dance 3 = Geordie

Observation points: (Candidates are invited to draw attention to a particular focus point in their evidence)

I really enjoyed the technical demands of Irish Dancing and I  
also worked on characterisation through dance

## "The Freedom of the City" by Brian Friel

When exploring pieces of repertoire, we had to make sure that there was a connection between the three performing arts, music, dance and drama, so that a whole performance could be created. It was important for us to create a meaningful theatrical experience that communicated to our contemporary audience. We found from previous productions we had created, that by deciding upon drama repertoire first is the best option, as you can then explore the script to find inspiration for where the dance and music will fit in most meaningfully. We read several scripts that were of a contemporary nature, written in the 20<sup>th</sup> century; for example, "Look Back in Anger" by John Osborne, "Death of a Salesman" by Arthur Miller, "The Room" by Harold Pinter and "The Freedom of the City" by Brian Friel. When we began to explore various pieces of repertoire, there was an Irish dance and folk music preference from the dancer and musician. As a group, we decided that "The Freedom of the City" by Brian Friel could provide us with many opportunities to explore the play and develop our performance skills. In order for the script to be used as a stimulus for our performance, we needed to decide on where the starting and ending points would be, as well as editing the script to stay true to the content.

↑  
A02.1.3  
highly  
assured  
discussion  
re-accessing  
shaping  
structure

Throughout the history of Northern Ireland there have been numerous conflicts between the Catholics and Protestants; however, one particular period in history reflects this conflict intensely. In January 1972, a Civil Rights march occurred in Derry which had a major effect on the history of Northern Ireland. "Bloody Sunday" is the name given to the day when soldiers from the 1<sup>st</sup> Battalion of the British Parachute Regiment began to fire against the Civil Rights marchers wounding 17 people and killing 13 men and youths. This event has created a major impact on the history of Northern Ireland and is now a recognisable event worldwide. A memorial has been created in Derry to commemorate the horrific event that occurred due to the political situation in the country in the 1970s. The social and political situation in Northern Ireland at this particular time is reflected in the play "The Freedom of the City" by Brian Friel.

A02.1.3 Assured, fluent writing style reveals effective insight into socio-historical context.

The play was written in 1973, one year after Bloody Sunday and reflects the social conflicts that were occurring within Northern Ireland throughout the 1960s and 1970s. It is believed that the play was inspired by the events of Bloody Sunday. The script is political and reflects the social and cultural nature of the early 1970s in Derry. "The Freedom of the City" was first performed in the Abbey Theatre, Dublin, in 1973. The

A02.1.3  
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play was written to show what life was like in Derry at that particular time. By the play having a non-linear structure and using flashbacks, it allowed us, as a company, to adapt the play and integrate music and dance. The sections which we chose created a story as a whole, as the characters found themselves in the Guildhall at the start of the play and their journey was followed until their unfortunate deaths.

Highly assured ability to shape and structure material.

A02.1.3

Irish dance was the obvious choice to accompany Brian Friel's play. The history of Irish dance began when it was originally performed by the Druids and originated from a variety of individual styles of dance. The early dance tended to be performed in religious rituals or for wakes and was accompanied by music played on the harp or bagpipes. Irish dancing has become more recognisable and popular partly due to Michael Flatley and his international productions, "Riverdance" and "Feet of Flames", which include large ensembles using rapid leg movements and complex technical footwork. Irish dances can be performed "heavy" or "light". When performing a heavy dance, jig shoes are worn which are shoes that have high density heels and tips. When dancing in Irish jig shoes they make a loud distinct noise. This is the reason why dances such as the hornpipe are known as "heavy" dances. However, a "light" dance is where ghillies are worn; these are soft, pliable leather shoes which are laced at the ankle. They are much lighter when dancing and dances such as the reel and jig are performed wearing ghillies.

A02.2.3  
evident or confident and effective assimilation of stylistic features

A02.1.3 consistent clarity, coherence and fluency. Technically accurate.

To open our interpretation of "The Freedom of the City", we felt that considering the events in Derry, a heavy Irish dance would be suitable here to create the aggressive mood and atmosphere and to reflect the conflict between the British Army and the Marchers through the dynamics created in "Feet of Flames" and "Lord of the Dance" by Michael Flatley are well known for their outstanding heavy dances and, therefore, an analysis was conducted on a variety of dances from these two productions to see which one would have the most meaningful impact on our audience. A dance called "Breakout" from "Feet of Flames" was selected as there were sections performed by a solo female dancer followed by motifs being repeated in a group. The heavy dance was also, more importantly, symbolic of Irish culture and the struggle against the occupying force, the British Army. This was reflected in the choreography by the use of staccato en-pointe movements and the percussive trebles. The dance would then contrast with its accompanying music, Brian May's version of "God Save the Queen" which was chosen to represent the power of the Occupiers. We experimented with the dance to show frustration between the Irish minority and the British. This was done through intense facial expressions, heavy jumps and stamps to create a debate

A02.1.3  
Highly assured ability to access and shape material

A02.2.3  
sophisticated assimilation of stylistic features

excellent marriage of style and content

A02.2.3

Excellent use of performative vocabulary

excellent written expression

or conversation between the movement and music. "God Save the Queen" was played on an electric guitar which is not a traditional accompaniment for an Irish dance, and we felt this contrast would have an impact on our audience. The time signatures of the dance and the music were different which created a sense of harsh contrast that added to the sense of conflict. When the three main characters found themselves in the Guildhall, they were ecstatic and a line in the script read "Yipeeee!" We felt that this was a key point for an up-tempo Irish dance such as a reel or a jig, to create the feeling of euphoria that the characters were experiencing. When looking at the dances in "Riverdance", we were able to select a piece of light Irish dance from the opening of the production. We felt that the "Countess Cathleen" would suit the play as an up-tempo jig would work to complement the spirited atmosphere created in the script. A contrast would also be made with the heavy dance. Edits had to be carried out on the dance so that the section used was just for a soloist using technical dance movements such as rocks, high kicks and elevations. ✓

A02.2.3  
awareness  
of  
impact  
of material  
on  
contemp.  
audience

Excellent.

For the final dance, we had to find a moving piece of repertoire that reflected the feelings and the effect the deaths of the three characters had on the audience. From watching "Sergeant Early's Dream" by Ballet Rambert, we found a dance called "Geordie" that echoed the disastrous and shattering mood which was produced by the Civil Rights protest in the play. The choreography by Christopher Bruce, involves depth in emotion and sensitivity. "Geordie" had a folk sensibility to it and the main reason for us choosing Contemporary dance was to reflect how Ireland was shattered after the events following the Civil Rights march and the political differences exist even today. By combining meaningful folk music played on an acoustic guitar with Contemporary dance to create our own personal adaptation of the play, we managed to enhance and develop the drama without changing the key ideas and themes. "Geordie" used a scarf as a prop in the choreography which we interpreted to reflect how other citizens within Northern Ireland could have felt. The scarf was symbolic in the dance as it was used in the choreography to produce hanging-like motifs. This insinuated that the key characters had been sentenced to death by the British Forces as a result of the protest. The scarf used was green which symbolises the colour associated with Ireland – the Emerald Isle.

A02.1.3  
highly  
assured  
ability to  
access  
and  
shape  
material

A02.2.3  
sophisticated  
assimilation  
of  
stylish  
features  
|  
consistently  
sympathetic  
to  
context  
A02.1.3

When performing "The Freedom of the City" we had an audience of around 30 people who were either family or teachers. Everything was performed to our highest ability but there was a little mishap with a broken prop which could have thrown us off our stride but did not. When the reviews came from the audience, we found that

everyone was emotionally moved by the whole production – some resulting in tears. Members of the audience were shocked by the content of our performance but I believe we now all understand what life was like and how serious the event of Bloody Sunday was and how it continues to have an effect on us currently. The link between the drama, dance and music worked well to create a moving performance which was produced to our highest abilities and had a major impact on the audience both emotionally and educationally.

### Bibliography

- "The Freedom of the City" by Brian Friel
- Handout on Ballet Rambert – Sergeant Early's Dream
- Handout from history teacher of timeline of Ireland's events
- <http://www.dancedirectory.co.za/content/articles/articles.asp?Section=IrishDancing>
- <http://www.wikipedia.co.uk>
- <http://www.irelandseye.com/dance.html>

An excellent essay, almost faultless written expression with reference to perf. arts language/vocab. Real depth of understanding in terms of style and context.

## Performing Arts

### OCR A2 GCE H546 Unit G385 Exploring Repertoire Candidate contribution to Performance/Production Form

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Name of Candidate

Candidate Number

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Candidate's photograph  
(all candidates)

Candidate's photograph in costume  
(Performance candidates only)

*Photographs are mandatory and both images MUST be clear (no photocopies). Please stick or staple onto form*

Title of performance: "The Rivals" by Richard Brinsley Sheridan

Type of performance: Play with music and dance e.g. Play, musical, dance etc.

Performance or production role:  
Solo dancer / Lydia Languish

Scenes performed in (including other roles if applicable) / aspects of production role demonstrated:

Dance 1 = In role as Lydia      Dance 2 = Passacaille

Dance 3 = Chaconne      Act 1 Scene 2 / Act 3 Scene 3 - Lydia

Observation points: (Candidates are invited to draw attention to a particular focus point in their evidence)

my main performance focus is dance. Although, I am proud that I  
challenged myself with a small acting role.

## "The Rivals" by Richard Brinsley Sheridan

To contrast with "The Freedom of the City" by Brian Friel, we decided, as a group, to select pieces of repertoire that were created prior to the 20<sup>th</sup> century. We focused mainly on drama repertoire to begin with, so that we were able to use the play to structure our performance and as a stimulus for our dance and music repertoire. As a company, we looked at "The Rivals" by Richard Brinsley Sheridan and "The Importance of Being Earnest" by Oscar Wilde. We acted and experimented with extracts from each play and decided that "The Rivals" by Richard Brinsley Sheridan was the piece of drama repertoire that suited our purpose the most. This was because there was a sufficient amount of roles available for our company and we felt that the content of the script would be challenging for the actors. However, both the dancer and musician within our group would have to play small acting roles in order for a performance as a whole to be created. This in itself was a challenge. It was important that we became familiar with the script and selected and edited scenes we felt would create a meaningful performance which would make sense to a contemporary audience.

A02.1.3

Access  
Interpret  
Shape

"The Rivals" is a play by Richard Brinsley Sheridan, which was first performed at Covent Garden, London, on the 17<sup>th</sup> January, 1775. However, the script used for this performance was withdrawn and re-written partly due to the negative responses from the audience because of the character of Sir Lucius O'Trigger who was seen to represent a negative image of the Irish. The actor, Lee, who first played O'Trigger, was booed off the stage. From the re-write of the original script, it is now recognised as one of Sheridan's most popular plays especially, with the character of Mrs Malaprop and her "oracular tongue and nice derangement of epitaphs" bringing the malapropism to popularity. The play is set in Bath and consists of a number of interlinking plots. We chose to focus on the central plot, the love affair between Jack Absolute and Lydia Languish, rather than the sub-plot of Julia and Faulkland, as we wanted to include scenes with Sir Anthony Absolute and Mrs Malaprop in order to highlight the comedy for our contemporary audience.

A02.1.3

Clear and  
effective  
insight  
into  
context

Lovely

A02.2.3

Confident  
and  
effective  
adaptation  
for

Contemporary  
audience

A02.1.3  
Exploration  
of socio-  
historical  
context

Bath, in the 18<sup>th</sup> century, was a very fashionable spa town. Beau Nash was the Master of Ceremonies and was an influential figure who had much control over the social life of the city and was instrumental in Bath's growth in popularity and wealth. Bath was a highly self-conscious place with complex etiquette and manners and

Sheridan wrote the play partly as a reaction to the artificiality and pomposity of society. ✓ yes!

Having edited the play to focus the audience's attention on the love affair between Jack and Lydia and the interference of Absolute and Mrs Malaprop, we then had to research music and dance repertoire. We felt that the best way to handle this was to select the dance repertoire first and then find pieces of accompanying music which were suitable in reference to the time signature  $\frac{3}{4}$  and the period in history. Although we decided to use Baroque dance, the era for this ended a few years prior to the play. However, we decided that as Baroque dance continued to be performed to this present day and it was socially acceptable in Bath around 1775, this style suited our purpose the most. Many developments in dance have been made since this period in history but modern interpretations of Baroque dance are choreographed in the 21<sup>st</sup> century by a French Canadian dance company called "La Belle Danse". This company produces dances that are from notations of the dances from the 17<sup>th</sup> and 18<sup>th</sup> century. They have used many primary resources to help them when producing their choreography and now perform their reconstructions to others. ✓ Excellent expression.

A02.2.3  
assimilation  
of appropriate  
stylistic  
features

sensitive  
connection  
with  
context.  
A02.1.3

Within the 18<sup>th</sup> century, Baroque dance was extremely popular in the ceremonies which Nash organised. Baroque dance is closely linked with English Country Dance with similar motifs as well as floor patterns and use of space. It is hard to replicate and choreograph a modern interpretation of Baroque dance as there is limited availability on the history of Baroque dance. Not only were Baroque and English Country Dances popular in the 18<sup>th</sup> century, but a variety of French *belle dances*, which are in the style of Baroque dance, were also popular. We included a French *belle* danse, the Chaconne, in our performance.

detailed  
insight  
re. socio-  
historical  
context

Our internet research led us to a video of a Baroque dance called "Passacaille" from Mozart's "Idomeneo". This dance complements "The Rivals" and, therefore, we felt that this was a suitable dance for us to use. The original choreography was created for a male and female dancer but, in this situation, we focused on the male role alone as we were able to see the footwork clearly as the costume of the female prevented this. The major difficulty that we were faced with was the co-ordination between the arm movements and the footwork. It was important that the arms and legs used extensions as this was a key movement within this dance style. We decided as a company, that we were going to use this dance for the opening of the play. As the dancer, I also acted the role of Lydia, therefore, helping the audience to identify more

A02.1.3  
Highly  
assured  
ability to  
access,  
interpret,  
shape and  
structure  
material

A02.2.3 realised/  
adapted for  
contemporary audience.



clearly with the characters. We added a book as a prop as this was relevant to Act 1 Scene 2 when Lydia is seen hiding her sentimental novels from her aunt, Mrs Malaprop. The full dance was then performed at the end of Act 3 Scene 1. ✓

We then focused on finding another piece of dance repertoire which could be used in the performance. We looked on the website of "La Belle Danse" as there was a page dedicated to videos of performances which they have choreographed. We found a dance called "Chaconne de Phaeton" which was going to be used for the final dance where Lydia is overwhelmed by the arrival of Beverley. A Chaconne is a form of Baroque dance which originated in Latin America and soon after became popular worldwide. The choreography requires a good posture to be used and a variety of dynamics within the choreography. When being performed, the Chaconne tended to be accompanied by the guitar and this was something which we kept as a norm when performing our own interpretation. A "Minuet" by G.P. Telemann was played on the classical guitar to accompany the Chaconne, both of which were in the time signature of  $\frac{3}{4}$  and which complemented the movements of the dance. The dance made a lot of physical demands, especially from the interlaced arms and running steps performed in the Chaconne which is in triple time.

A02.1.3



A02.2.3

Excellent use of perf. arts language and vocab.

When performing our production of "The Rivals" by Richard Brinsley Sheridan, we organised for numerous people to attend to create our contemporary audience of around thirty people. All aspects of the performance were produced to our highest abilities, as we aimed to present accurate characterisation of Sheridan's ideas with the 18<sup>th</sup> century music and dance to entertain our contemporary audience. When the responses came from the audience, they were overwhelmed with the performance. As a group, we found "The Rivals" to be a challenging performance because of the demands which were required due to the 18<sup>th</sup> century context. It was difficult to find suitable pieces of choreography, but once they were found it was then a challenge of a different style that I had to adapt to. Overall, I feel that we created a performance which reflected our personal skills as performers and that informed the audience of what the social life in Bath was like in the 18<sup>th</sup> century. ✓

#### Bibliography:

- "The Rivals" by Richard Brinsley Sheridan
- [www.labelledanse.com](http://www.labelledanse.com)
- [www.wikipedia.co.uk](http://www.wikipedia.co.uk)

Again, an excellent essay. Authoritative, analytical, accurate.

- <http://phrontistery.info/dance.html>