



GCE

Performance Studies

Advanced GCE

Unit **G403**: Performance Contexts 2

Mark Scheme for January 2013

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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.

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Subject-specific marking instructions

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. These works need not be by the same practitioner, in fact, a range of practitioners is encouraged. Check the front sheet for the works the candidates have looked at in extract form.
- 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.

Post-modern Approaches to the Performing Arts since 1960

Q	Answer	Guidance
1	<p>‘Over the last fifty years the performing arts have reflected the ambiguity, scepticism and detachment of post-modernism.’ To what extent do you agree with this statement?</p> <p>Focus The focus of this question is stylistic features. Candidates are expected to indicate how far they agree with all parts of the statement. This may be partial, but should focus on reference to the performing arts rather than a critique of post-modernism in general.</p> <p>Indicative content</p> <ul style="list-style-type: none"> The most likely response will agree with this statement with possible reservations related to audience engagement and ‘entertainment’. <p>Responses agreeing with the statement</p> <ul style="list-style-type: none"> Answers should identify what may have given rise to a sense of ambiguity, scepticism and detachment. <ul style="list-style-type: none"> Indicate to what degree the ways post-modern approaches are used in works to reflect those feelings. Draw a conclusion on the extent to which they agree with the statement based on the evidence they provide. The rapid changes and conflicts in post-WW2 society in technology, communication, globalisation, shifts in politics and religion have all encouraged a sense of having been let loose but with no reassuring boundaries. Practitioners have enjoyed both freedom to express that sense of unease in an unfettered way, but also reflect the state they perceive. 	<p>Key words = ‘ambiguity, scepticism and detachment’.</p> <p>Level 6 (31–36 marks) <i>Excellent answer: dissects and addresses the question and discusses all three key words, coming to a conclusion on the extent of agreement.</i></p> <ul style="list-style-type: none"> Sophisticated connections made between the three key words and the context, post-modern attitudes, the three art forms and the representative works with comparisons drawn where appropriate. Contrasting approaches by a wide range of practitioners are used effectively to support the argument. Detailed understanding of post-modern approaches evident, offering a sophisticated overview. Use of examples to illustrate points made is excellent. <p>Level 5 (25–30 marks) <i>Accomplished answer: addresses all aspects of the question with a sense of building to a conclusion within the response.</i></p> <ul style="list-style-type: none"> Informed connections are made across the works referred to and the topic area and some comparisons are drawn between works and/or art forms but use of context is an afterthought. Distinctive approaches of practitioners are identified but not fully applied in relation to the argument. Post-modern approaches are discussed in detail with an effective overview. Use of examples to support points made is accomplished. <p>Level 4 (19–24 marks) <i>Assured response with variable depth of discussion of the three key words and ‘extent’ of agreement with the statement is only implied.</i></p> <ul style="list-style-type: none"> Connections made between aspects of post-modern approaches and across the works referenced but connections across art forms or to context are only implied.

<p>Stylistic features that could support agreement with the statement</p> <ul style="list-style-type: none"> – Deliberately form-less or anti-form, challenging the ‘rules’ of modernism. – Open-ended work with no obvious resolution, fragmentation, lacking apparent or discernible structure. – Iconoclastic in attitudes to well-known figures. – Ironic view of the world. – Blurring of the boundaries between traditional ‘high’ art and ‘popular’ art. – Re-working of old material, exploration of gender and other taboos. – The context of the post-modern ‘condition’ described by Lyotard’s resistance to ‘grand narratives’, Baudrillard’s ‘simulacra’ and Fukuyama’s ‘end of history’. <p>Responses disagreeing with the statement</p> <p>Candidates may disagree with the three key words in the statement.</p> <ul style="list-style-type: none"> – Answers challenging the statement would need to indicate an understanding of why the view might be held, but negate this with a very positive argument and a range of supportive examples as evidence. – Practitioners establish their own style and development. – The progressive removal of values attached to ‘high’ and ‘popular’ art has given rise to a breadth of entertainment previously bounded by formal constraints. Matthew Bourne’s re-working of classical ballets, opera, poetry, plays and films is a likely example. – Consumerism has flourished and has transformed the attitude to ‘ownership’ of culture, e.g. DVD recordings of live performances, simultaneous transmission of live performances to wider audiences, alternative endings determined by the audience, not unlike the X-factor or Dancing on Ice outcome. – Practitioners have engaged in cross art form collaboration, which has further blurred the old lines and created a new approach. 	<ul style="list-style-type: none"> • Awareness of some different approaches by practitioners is evident, but only partially applied to the argument. • There is an understanding of some post-modern approaches and an implied overview of the topic. • Use of examples to exemplify points made is proficient. <p>Level 3 (13–18 marks)</p> <p><i>Pedestrian response to the question, with little discussion of ‘extent’ and focusing on reflection rather than three key words, evading the breadth of context required and offering a formulaic/generic answer.</i></p> <ul style="list-style-type: none"> • Occasional connections are made with some reference to art form and context. • Practitioners are identified with some awareness of their contribution, but rarely applied to the argument. • Understanding of post-modernism in relation to the performing arts is undeveloped with little sense of overview. • Examples are used throughout, some of them well. <p>Level 2 (7–12 marks)</p> <p><i>Limited response to the question, which offers some information, some discussion of ‘extent’ but lacks understanding of the statement, post-modern approaches or works.</i></p> <ul style="list-style-type: none"> • Limited connection made across art forms, context and works. • Awareness of practitioners but limited appreciation of contribution. • Evidence of partial knowledge of post-modernism in the performing arts. • Use of examples is sporadic and of limited relevance. <p>Level 1 (1–6 marks)</p> <p><i>An inadequate response to the question that makes a few simplistic points about works and/or post-modern approaches, but lacks depth and ignores the statement or the question asked.</i></p> <ul style="list-style-type: none"> • Generic claims are made about the topic, and/or a work but without any connections. • There are likely to be inaccurate references to practitioners. • Few references made to post-modernism. • There is minimal reference to works.
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	<p>Responses offering a balanced view of the statement</p> <ul style="list-style-type: none"> – Would include an explanation of why the view is held, but offer contrasting aspects of the post-modern developments. – Give examples that support the balanced view both ways comparing and contrasting. – Draw an even-handed conclusion. 	<p>0 marks</p> <p>No response worthy of credit.</p>
2	<p>Discuss how the approaches of post-modern practitioners may be seen as a response to earlier styles.</p> <p>Focus</p> <p>The focus of this question is the development of the style. The answer should involve both parts of the question: a discussion of post-modern approaches used with detailed examples and how they are a response to earlier practice.</p> <p>Indicative content</p> <p>Responses should be a discussion covering a broad range of points with examples to evidence the approaches possibly comparing across the art forms together with an explanation of how they compare with the way similar ideas, techniques, themes were treated prior to 1960. Ideally, the discussion moves through a series of approaches commonly evident, discussing each one fully with examples and an explanation of how this is a response to what has gone before. Alternatively, answers may outline an earlier style indicating how post-modern approach has responded to it.</p> <p>Focused discussions are likely to include the following points:</p> <ul style="list-style-type: none"> – A deliberate change of attitude to ‘previous work’ embracing and valuing of all styles rather than Modernism’s rejection of all that was not ‘new’. – The various uses to which previous work and earlier styles are put, through re-cycling, refiguration, re-interpretation. – The free use of adaptation of earlier works, e.g. novels, films and from one performance form to another. – A freedom to challenge the values inherent in previous work 	<p>Level 6 (31–36 marks)</p> <p><i>Excellent answer: leads a convincing discussion from a number of angles, thoroughly supported by comparative examples.</i></p> <ul style="list-style-type: none"> • Sophisticated understanding of post-modern approaches in the context of what had gone before. • Approaches by a wide range of practitioners are used effectively to support the discussion. • Detailed understanding of post-modern approaches evident, offering a sophisticated overview. • Use of examples to illustrate points made is excellent. <p>Level 5 (25–30 marks)</p> <p><i>Accomplished answer: addresses a number of points in the discussion covering the two main parts of the question.</i></p> <ul style="list-style-type: none"> • A range of post-modern works are discussed and some comparisons are drawn between works and/or art forms but not fully referenced to ‘earlier styles’. • Distinctive approaches of practitioners are identified but not fully applied in relation to the discussion of response to earlier styles. • Post-modern approaches are discussed in detail with an effective overview. • Use of examples to support points made is accomplished. <p>Level 4 (19–24 marks)</p> <p><i>Assured response with variable depth of discussion across the two aspects with ‘response to earlier styles’ treated generally.</i></p> <ul style="list-style-type: none"> • Connections are made within aspects of post-modern approaches and across the works referenced but connections across art forms or to context are only implied. • Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.

<p>and the way it has been 'preserved'.</p> <ul style="list-style-type: none"> – The popularisation of 'difficult' classical art, juxtaposition of new and old in montage effect for new response. – Past works are treated with respect but not with reverence; referenced through intertextuality, pastiche, and parody. – There is less individual struggle for perfection, more collaborative experimentation with a greater sense of risk in post-modernism. – Meaning is now freely established by audience rather than practitioner's intention having to be de-coded and 'appreciated'. <p>Oblique discussions</p> <ul style="list-style-type: none"> – Some social, cultural and historical context may be appropriate to explain the shifts, but this is not the main focus of the question and should only be evident in explanation of a relevant point. – Responses may not be balanced in terms of the two aspects of the question, with discussion focusing largely on the practitioner's approaches with a general gloss over how they compare/differ with what went before. – One possible discursive line may be that a direct response may not be seen between post-modern work and earlier styles. This challenging line of discussion should concern itself with proving the unique quality of approaches in performing arts since 1960. E.g. the attitude taken to gender in post-modern works can only be representative of change in society, not a response to previous styles. Similarly, most practitioners don't label themselves post-modern and some resent the notion of merely re-cycling the work of others. 	<ul style="list-style-type: none"> • There is an understanding of some post-modern approaches and an implied overview of the topic. • Use of examples to exemplify points made is proficient. <p>Level 3 (13–18 marks) <i>Pedestrian response to the question, with little discussion of 'earlier styles' and focusing on a few post-modern approaches by work, evading the comparative discussion required and offering a formulaic/generic answer.</i></p> <ul style="list-style-type: none"> • Occasional connections are made with some reference to art form and context. • Practitioners are identified with some awareness of their contribution, but rarely applied to what had gone before. • Understanding of post-modernism in relation to the performing arts is undeveloped with little sense of overview. • Examples are used throughout, some of them well. <p>Level 2 (7–12 marks) <i>Limited response to the question, which offers some information, some brief reference to "earlier styles" but lacks understanding of the suggestion, post-modern approaches or works.</i></p> <ul style="list-style-type: none"> • Limited connection made across art forms, context and works. • Awareness of practitioners but limited appreciation of contribution. • Evidence of partial knowledge of post-modernism in the performing arts. • Use of examples is sporadic and of limited relevance. <p>Level 1 (1–6 marks) <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"> • Generic claims are made about the topic, and/or a work but without any connections. • There are likely to be inaccurate references to practitioners. • Few references made to post-modernism. • There is minimal reference to works. <p>0 marks No response worthy of credit.</p>
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Politics and Performance since 1914

<p>3 Analyse the techniques practitioners use to create performances with political intent.</p> <p>Focus The focus of this question is techniques used by practitioners within the genre. Candidates are expected to examine the ways in which performances across the three art forms become political through deliberate intention.</p> <p>Indicative content There are a range of possible analytical approaches that could be used.</p> <p>Thematic approach This approach to the analysis is likely to locate the techniques within a stylistic analysis. – The use of humour and comedy, farce, satire, parody 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 to create objective distance. – Establishment of different values and norms in a work to highlight misapplication of values e.g. corruption, extremism. – Entertainment value e.g. witty, humorous, colourful approaches that still carry weight. – Over-exaggeration in delivery, to the point that the audience sees beyond the superficial meaning. – Manipulation of an audience’s expectations, opinions, values and world view.</p> <p>Technical approach This analytical approach may identify art-form specific techniques and their influence on the political impact: – Use of particular chords, motifs, dialogue, for example.</p>	<p>Level 6 (31–36 marks) <i>Excellent answer: a thorough understanding of how to create political intent through a sophisticated analysis of the techniques used by practitioners.</i></p> <ul style="list-style-type: none"> • Sophisticated connections are made between the range of techniques offered, the three art forms and the representative works, with comparisons drawn where appropriate. • Contrasting approaches by a wide range of practitioners are used effectively to support the argument. • Detailed understanding of political performance techniques offering a sophisticated overview. • Use of examples to illustrate points made is excellent. <p>Level 5 (25–30 marks) <i>Accomplished answer: understanding of how to create political intent through a detailed analysis of the techniques used by practitioners.</i></p> <ul style="list-style-type: none"> • Effective links are made across the works referred to and the topic area and some comparisons are drawn between practitioners and/or art forms. • Some distinctive approaches of practitioners are identified but not fully dissected in relation to the analysis. • Aspects of politics and performance are discussed in detail with a sense of overview. • A range of examples is offered which support the analysis, but the explanation may require greater depth. <p>Level 4 (19–24 marks) <i>Assured response: some understanding of how to create political intent through a generic analysis of the techniques used by practitioners.</i></p> <ul style="list-style-type: none"> • Some links are made between aspects of politics and performance and across the works referenced but connection across art forms or to cultural, historical and social context is vague and only implied. • Awareness of different approaches by practitioners is evident, but connections or contrasts not fully developed. • There is an understanding of some approaches used politics and performance, but little evidence of overview of the topic.
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<p>– The structural and presentational devices used to communicate ideas, e.g. ballad, epic form, semi-autobiographical form, documentary setting with film and information as the backdrop for action or dance.</p> <p>– Use of technology and media to provide fact, data or an antithetical viewpoint to contrast the live action of performance.</p> <p>– Dialectical balanced argument indicating two or more opposing views, but eventually suggesting empathy for one of them.</p> <p>Indirect approaches Some candidates may challenge the notion of practitioners' deliberate 'political intent', asserting the absence of original 'intent', but detailing how a particular work has taken on a political dimension. In this case, in order to retain the focus of the question, there is still a need to analyse techniques used in the performance work, which may encourage others to see it as political.</p> <p>Work-by-work or practitioner based approach This approach needs to highlight the techniques used in individual works that give rise to a political understanding. However, this approach often limits the opportunity to compare across works and take the necessary broad comparative view across the topic area.</p>	<ul style="list-style-type: none"> • There is an appropriate range of works discussed, but as content and information rather than example or evidence supporting argument. <p>Level 3 (13–18 marks) <i>Pedestrian response: a description of the techniques used by practitioners with occasional insight into how they are used to create political intent.</i></p> <ul style="list-style-type: none"> • A narrow range of works are considered independently with vague reference and/or connection to art form and techniques used. • Practitioners are identified with some degree of their contribution, but any comparison between them is absent. • Knowledge of politics and performance in relation to the performing arts is slim and any overview of the topic is unconvincing. • The substance of the answer is based on a variable depth of explanation of techniques used in a few works. <p>Level 2 (7–12 marks) <i>Limited response: a description of some techniques used by practitioners with superficial understanding of political intent.</i></p> <ul style="list-style-type: none"> • Links across art forms, context and works are not evident. • Some practitioners are mentioned. • There is no evidence of a conceptual knowledge of how the performing arts entertain politics. • A few works are mentioned, but knowledge and discussion is at a basic level. <p>Level 1 (1–6 marks) <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"> • Brief generic claims are made about the topic, and/or a work but without any connections. • There are likely to be inaccurate references to practitioners. • Some redeeming factual accuracy in knowledge is offered but reference to politics and performance will be in basic general terms. • There will be little supportive evidence with hardly any reference to works. <p>0 marks No response worthy of credit.</p>
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<p>4 Discuss the tension between entertainment and political commitment in performance work since 1914.</p> <p>Focus The focus of this question is the relationship between works in the genre. Answers should address both intentions and explain the notion of ‘tension’ that exists between them in a range of comparative works.</p> <p>Indicative content Responses should be a discussion covering a broad range of points with examples to evidence the treatment of politics possibly comparing across the art forms together with an explanation of how they may also be ‘entertaining’. The alternative, i.e. a broad range of points with examples evidencing the treatment of ‘entertainment’ with an explanation of how they may also infer or intend political statement.</p> <p>Focused discussions are likely to include the following points:</p> <ul style="list-style-type: none"> – Expression of opinion, making comment or even deliberate incitement to action in the performing arts pre-dates the C20th. – Similarly, the balance most practitioners attempt to make between the polemic and the appeal of the work is nothing new. – Whilst styles, themes and concerns have changed there is a common approach across the century that largely attempts to strike a balance between ‘political intent’ and ‘entertainment’. – The ‘tension’ works best when it is recognised and exploited for artistic impact in performance. – The argument that, artists with something to say need to have an audience to speak to, thus the need to ensure there is some ‘entertainment’ value. –The variety of forms of expression including statements in artistic terms from genuine concern; subtle allegory, metaphor or motif; ironic satire, direct address; presentation of factual evidence; message wrapped in an engaging aesthetic. – Whatever the means of expression, there must be clarity of 	<p>Level 6 (31–36 marks) <i>Excellent answer: leads a convincing discussion from a number of angles, thoroughly supported by comparative examples.</i></p> <ul style="list-style-type: none"> • Sophisticated understanding of politics and performance relation to the way the two aspects of intention inter-relate. • Approaches by a wide range of practitioners are used effectively to support the discussion. • Detailed understanding of politics and performance evident, offering a sophisticated overview. • Use of examples to illustrate points made is excellent. <p>Level 5 (25–30 marks) <i>Accomplished answer: addresses a number of points in the discussion covering both parts of the question.</i></p> <ul style="list-style-type: none"> • A range of works relevant to politics and performance are discussed and some comparisons are drawn between works and/or art forms but not fully detailing the subtleties of the ‘tension’. • Distinctive approaches of practitioners are identified but not fully applied to discussion of intention. • Politics and performance are discussed in detail with an effective overview. • Use of examples to support points made is accomplished. <p>Level 4 (19–24 marks) <i>Assured response with variable depth of discussion across the two aspects with sense of ‘tension’ treated generally.</i></p> <ul style="list-style-type: none"> • Connections are made within aspects of politics and performance and across the works referenced but connections to the two areas of the question are only implied. • Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question. • There is an understanding of some aspects of politics and performance and an implied overview of the topic. • Use of examples to exemplify points made is proficient.
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<p>message, if too entertaining the message can get lost, or not understood, if insufficiently engaging the message is ignored. Overt reference to issues and events denies any subtlety but also denies any confusion of the point made.</p> <ul style="list-style-type: none"> – The popularity of a work does not deny the seriousness of the issue addressed, it may even enhance it. – Often despite the audience interpretation, some artists deny or fear the idea of being labelled ‘political’ to avoid being categorised but that does not preclude them from creating work that audiences find ‘entertaining’. <p>Oblique discussions</p> <ul style="list-style-type: none"> – Answers that create arguments with the statement suggesting that one intention is more important than the other in different works is another question and is likely to be a distraction from the one set. However, there may be some comparative aspects relevant to this question to which reference can obviously be made. – Candidates may offer a catalogue of examples relevant to the two intentions, with discussion of the ‘tension’ in between. 	<p>Level 3 (13–18 marks) <i>Pedestrian response to the question, with little discussion of ‘tension’ and focusing on a few works which bridge the gap, evading the comparative discussion required and offering a formulaic/generic answer.</i></p> <ul style="list-style-type: none"> • Occasional connections are made with some reference to art form and context. • Practitioners are identified with some awareness of their contribution, but rarely distinguished for their political/entertainment outlook. • Understanding of politics and/or entertainment in relation to the performing arts is undeveloped with little sense of overview. • Examples are used throughout, some of them well. <p>Level 2 (7–12 marks) <i>Limited response to the question, which offers some information, some brief reference to political ideas and entertainment styles but lacks understanding of the suggestion, politics and performance or works.</i></p> <ul style="list-style-type: none"> • Limited connection made across art forms, context and works. • Awareness of practitioners but limited appreciation of contribution. • Evidence of partial knowledge of politics in the performing arts. • Use of examples is sporadic and of limited relevance. <p>Level 1 (1–6 marks) <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"> • Generic claims are made about the topic, and/or a work but without any connections. • There are likely to be inaccurate references to practitioners. • Few references made to political theatre. • There is minimal reference to works. <p>0 marks No response worthy of credit.</p>
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The Twentieth-Century American Musical

<p>5 Analyse the techniques used to integrate music with the other art forms in the American Musical.</p> <p>Focus The focus of this question is the techniques used by practitioners within the genre. Responses should examine the role of music, not just song and/or lyrics, and the ways practitioners exploit it in conjunction with the drama and dance to create a 'musical'.</p> <p>Indicative content: There are a range of possible analytical approaches that could be used.</p> <p>Technical Approach This may focus on ways in which music occurs and is used in the musical including: – The structural elements of musicals, e.g. overture, entracte, opening or establishing number, the mix of solos, duets, and ensemble numbers, the underscoring, and the ways the other art forms are worked with them. – The importance of rhythm to the action and dance, melody and leitmotif to the character and the use of harmony and dissonance to indicate/enhance both character and action. – A possible comparative distinction made between compositional styles, orchestration and/or instrumentation both on and off the stage. – Different types of song: e.g.: ballads, charm songs, 'list' and patter songs, 'torch' songs, take-home songs, entire 'music scenes' and music theatre, stand-alone songs or deliberate punctuation of the plot. – The degree of integration of songs into the overall piece, and the difference that makes, not just in terms of "the integrated book musical" but deliberate approaches to doing it differently as music theatre or operetta.</p>	<p>Level 6 (31–36 marks) <i>Excellent answer: a thorough understanding of how music integrates through a sophisticated analysis of the techniques used by practitioners.</i></p> <ul style="list-style-type: none"> • Sophisticated connections are made between the range of techniques offered, the three art forms and the representative works, with comparisons drawn where appropriate. • Contrasting approaches by a wide range of practitioners are used effectively to support the argument. • Detailed understanding of American musical techniques offering a sophisticated overview. • Use of examples to illustrate points made is excellent. <p>Level 5 (25–30 marks) <i>Accomplished answer: an understanding of how music is integrated through a detailed analysis of the techniques used by practitioners.</i></p> <ul style="list-style-type: none"> • Effective links are made across the works referred to and the topic area and some comparisons are drawn between practitioners and/or art forms. • Some distinctive approaches of practitioners are identified but not fully dissected in relation to the analysis. • Aspects of American musical are discussed in detail with a sense of overview. • A range of examples is offered which support the analysis, but the explanation may require greater depth. <p>Level 4 (19–24 marks) <i>Assured response with variable depth of analysis across the three art forms with dance and drama treated generally.</i></p> <ul style="list-style-type: none"> • Connections are made within aspects of American musical and across the works referenced but connections across music and the other art forms or to context are only implied. • Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.
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<p>Art form approach This type of response will be characterised by:</p> <ul style="list-style-type: none"> – working through Drama and Dance either separately or together identifying the contribution that music makes to them. – The content is likely to be the same as above, but approached from the opposite direction. – Comparison across the examples used would enhance this style of answer <p>Work-by-work or practitioner based approach – A likely approach which may limit opportunities in the analysis to draw comparison if merely a systematic chronology of works/practitioners is offered and discussed one by one.</p> <ul style="list-style-type: none"> – Detailed reference within the work both to the use of music and its integration with drama and dance should be evident. – Conclusions should be drawn from the individual analysis about the American musical as genre. 	<ul style="list-style-type: none"> • There is an understanding of some techniques of the American musical and an implied overview of the topic. • Use of examples to exemplify points made is proficient. <p>Level 3 (13–18 marks) <i>Pedestrian response to the question, with little analysis of the contribution of music and focusing on a few techniques of the American musical by work, evading the comparative discussion required and offering a formulaic/generic answer.</i></p> <ul style="list-style-type: none"> • Occasional connections are made with some reference to art form and context. • Musicals are identified with some awareness of their degree of integration of the art forms, but rarely applied to music. • Understanding of American Musical techniques is undeveloped with little sense of overview. • Examples are used throughout, some of them well. <p>Level 2 (7–12 marks) <i>Limited response to the question, which offers some information, some brief reference to techniques but lacks understanding of integration, American musical or works.</i></p> <ul style="list-style-type: none"> • Limited connection made across art forms, context and works. • Awareness of practitioners but limited appreciation of contribution. • Evidence of partial knowledge of American musical. • Use of examples is sporadic and of limited relevance. <p>Level 1 (1–6 marks) <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"> • Generic claims are made about the topic, and/or a work but without any connections. • There are likely to be inaccurate references to practitioners. • Few references made to American musical. • There is minimal reference to works. <p>0 marks No response worthy of credit.</p>
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<p>6 Richard Rodgers asked “What’s wrong with sweetness and light? It’s been around quite a while”. How far does this description reflect the changing outlook of the American musical during the twentieth century?</p> <p>Focus: The focus of this question is the development of the style, Whilst the quotation offers one particular view the expectation is that responses will offer a broad consideration of the American musical across the century together with examples, which highlight the degree to which the description reflects the view.</p> <p>Indicative content There are a range of approaches that may be taken to respond to the question. There should be a discussion of the view coming to an argued conclusion of the extent of agreement with that view.</p> <p>Responses suggesting the description is a good reflection Are likely to make reference to: – Structures based on traditional Romantic comedy with positive resolutions to problems confronted. – The use of the three art forms to create an aspirational, positive outlook. – The notion of the ‘American dream’ that sees the world through rose-tinted glasses.</p> <p>Responses suggesting the description is not a good reflection – Emphasis on darker content and themes of American musicals across the Century. – description demeans the genre, as there are aspects of the American musical, which are more substantial than just a portrayal of motherhood and apple pie, e.g. scale, structural notion of ‘the book’, orchestration.</p>	<p>Level 6 (31–36 marks) <i>Excellent answer: dissects and addresses the question and discusses the ‘changing outlook’ coming to a conclusion on the extent of agreement.</i></p> <ul style="list-style-type: none"> • Sophisticated connections are made across the American Musical in C20th, with comparisons drawn where appropriate. • Contrasting approaches by a wide range of practitioners are used effectively to support the argument. • Detailed understanding of American musical techniques offering a sophisticated overview. • Use of examples to illustrate points made is excellent. <p>Level 5 (25–30 marks) <i>Accomplished answer: an understanding of how Rodgers may be interpreting ‘sweetness’ in art forms, shows and the musical in general with a conclusion related to the view offered.</i></p> <ul style="list-style-type: none"> • Effective links are made across the works referred to and the American musical and some comparisons are drawn between practitioners and/or art forms. • Some distinctive approaches of practitioners are identified but not fully explained in relation to the view expressed. • Aspects of American musical are discussed in detail with a sense of overview. • A range of examples is offered which support the argument, but the explanation may require greater depth. <p>Level 4 (19–24 marks) <i>Assured response: a variable depth of discussion of the ‘changing outlook’ the idea of “sweetness” treated generally.</i></p> <ul style="list-style-type: none"> • 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. • Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question. • There is an understanding of some aspects of development of the style in the American musical and an implied overview of the topic. • Use of examples to exemplify points made is proficient.
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<p>Responses offering a balanced view</p> <ul style="list-style-type: none"> – A picture of good and bad in equal measure with portrayal of vices and suffering set against the trials and tribulations of Romantic comedy could easily be argued e.g. through character, musical or dance motif. – Use of sub-plots reflecting themes in the main plot to create ‘real life’. – Recognition of shift in late ‘50s to a different type of sweetness, understanding, personal awareness or justice still triumphs despite the prevailing darkness. – An approach across the century may balance the first part of the century against the latter. 	<p>Level 3 (13–18 marks)</p> <p><i>Pedestrian response to the question, with little understanding of the practical implications of Rodgers’ comment and focusing on a few techniques of the American musical by work, offering a formulaic/generic answer.</i></p> <ul style="list-style-type: none"> • Occasional connections are made with some reference to art form and context. • Musicals are identified with some awareness of their degree of ‘sweetness’ but rarely applied across the range of art forms. • Understanding of American Musical approaches across the C20th is undeveloped with little sense of overview. • Examples are used throughout, some of them well. <p>Level 2 (7–12 marks)</p> <p><i>Limited response to the question, which offers some information, some brief reference to techniques but lacks understanding of Rodgers’ view, the American musical or works referenced.</i></p> <ul style="list-style-type: none"> • Limited connection made across art forms, context and works. • Awareness of practitioners but limited appreciation of contribution. • Evidence of partial knowledge of American musical. • Use of examples is sporadic and of limited relevance. <p>Level 1 (1–6 marks)</p> <p><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"> • Generic claims are made about the topic, and/or a work but without any connections. • There are likely to be inaccurate references to practitioners. • Few references made to American musical. • There is minimal reference to works. <p>0 marks</p> <p>No response worthy of credit.</p>
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Approaches to Performance in the Far East

7	<p>Compare the development of performance styles in three countries in the Far East.</p> <p>Focus The focus of this question is development of the style and responses should offer a discussion of the three styles drawing relevant comparisons and indicating how the styles changed over time.</p> <p>Indicative content The most likely approaches will involve Country-by-Country or Art Form-by-Art form, however there is the opportunity to take a parallel development chronological approach across the national styles and art forms.</p> <p>Country-by-country or art form-by-art form approaches May include: – Transmission of the techniques, content and traditions from “classical” beginnings to present day status passed on through performing families compared to locally grown informal folk traditions passed on by word of mouth. – Contrasting approaches during the development of the style e.g. ‘court’ and popular forms and the merging of ‘western’ and traditional forms, such as Chinese Ballet of the late C20th. – the different emphases placed on the three art forms, – the scale and location of production, – the intended audience. – Context of the development of the style may include its wider influence e.g. Malaysian Bhangra or the Guangdong Troupe’s Swan Lake has had an international influence on assumptions about ballet and dance in general.</p> <p>Chronological approach May be taken by candidates able to discuss across the national styles as they developed.</p>	<p>Level 6 (31–36 marks) <i>Excellent answer: a thorough understanding of the art forms through a sophisticated comparison of the development of the different national forms.</i></p> <ul style="list-style-type: none"> • Sophisticated connections are made in the comparisons drawn across national forms and the development of styles offered, the three art forms and the representative works where appropriate. • Contrasting approaches in the development of styles are used effectively to support the argument. • Detailed understanding of Far Eastern approaches to performance offering a sophisticated overview. • Use of examples to illustrate points made is excellent. <p>Level 5 (25–30 marks) <i>Accomplished answer: an understanding of comparative and contrasting areas through an analysis of the approaches taken over time across the art forms in different national forms.</i></p> <ul style="list-style-type: none"> • Effective links are made across the works referred to and the topic area and some comparisons are drawn between practitioners and/or art forms and/or national styles. • Some distinctive approaches of national forms are identified but not fully explored. • Aspects of performance in the Far East are discussed in detail with a sense of overview. • A range of examples is offered which support the comparison, but the explanation may require greater depth. <p>Level 4 (19–24 marks) <i>Assured response: some understanding of how conventions are used through a generic comparison of the approaches taken in works/national forms</i></p> <ul style="list-style-type: none"> • 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.
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<p>– Besides the comparative areas above, this approach is likely to include how much different national styles owe to each other, in areas such as narrative form, instrumentation, characterisation.</p>	<ul style="list-style-type: none"> • Awareness of different approaches by practitioners is evident, but connections or contrasts not fully developed. • There is an understanding of some approaches particular to forms in the Far East, but little evidence of overview of the topic. • There is an appropriate range of works discussed, but as content and information rather than example or evidence supporting the comparison. <p>Level 3 (13–18 marks) <i>Pedestrian response: a description of the approaches used in some national forms with occasional insight into how they developed.</i></p> <ul style="list-style-type: none"> • Works and national styles are considered independently with vague connection to art form and national approaches taken. • National approaches are identified with some degree of their contribution, but any comparison between them is absent. • Knowledge of performance in relation to the performing arts in the Far East is slim and any overview of the topic is unconvincing. • The substance of the answer is based on a variable depth of explanation of approaches used in a few works. <p>Level 2 (7–12 marks) <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"> • Links across art forms, national styles and works are not evident. • Some practitioners or national forms are mentioned. • There is no evidence of a conceptual knowledge of how the performing arts developed in the Far East. • A few works are mentioned, but knowledge and discussion is at a basic level. <p>Level 1 (1–6 marks) <i>An inadequate response: some approaches used in the Far East are identified with little understanding of development or comparison.</i></p> <ul style="list-style-type: none"> • Brief generic claims are made about the topic, and/or a work but without any connections. • There are likely to be inaccurate references to practitioners and/or national forms.
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		<ul style="list-style-type: none"> • Some redeeming factual accuracy in knowledge is offered but reference to performance in the Far East will be in basic general terms. • There will be little supportive evidence with hardly any reference to works. <p>0 marks No response worthy of credit.</p>
8	<p>Analyse the performance conventions used in the Far East to communicate through dance, drama and music.</p> <p>Focus The focus of this question is the techniques used by practitioners within the genre. Responses should show a detailed de-construction of performance practice in the Far East.</p> <p>Indicative content Depending on the styles explored, the analysis will differ in terms of balance of use of the art forms. There are a range of approaches to the analysis that could be taken:</p> <p>Country/style approach – Evidence of common conventions used such as determination of character, use of narrative and degree of emotional engagement with the audience. – Distinctions between conventions related to the formal ritualistic and informal celebratory. – Levels of integration of the three art forms. – The context within which the conventions developed.</p> <p>Art form approach Dealing with music, dance and drama but analyzing across the different national forms. Areas that should be covered are: – Dramatic conventions related to the way in which a possibly familiar story is told, characterization, action varying from</p>	<p>Level 6 (31–36 marks) <i>Excellent answer: a thorough understanding of conventions in the three art forms through a sophisticated analysis of the techniques used in different forms.</i></p> <ul style="list-style-type: none"> • Sophisticated connections are made between the range of conventions offered, the three art forms and the representative works, with comparisons drawn across national forms where appropriate. • Contrasting approaches by a wide range of practitioners are used effectively to support the argument. • Detailed understanding of performance in three countries of the Far East techniques offering a sophisticated overview. • Use of examples to illustrate points made is excellent. <p>Level 5 (25–30 marks) <i>Accomplished answer: understanding of communication and conventions through a detailed analysis of the approaches taken across the art forms in different national forms.</i></p> <ul style="list-style-type: none"> • Effective links are made across the works, art forms and national styles and some comparisons are drawn. • Some distinctive approaches of national forms are identified but not fully dissected in relation to the analysis. • Aspects of performance in the Far East are discussed in detail with a sense of overview. • A range of examples is offered which support the analysis, but the explanation may require greater depth.

<p>violent confrontation to meaningful stillness, use of dialogue, language and delivery, presentation.</p> <ul style="list-style-type: none"> – Musical conventions including instrumentation and relative meaning, use of vocal accompaniment and singing, repetition, sound effects, punctuated dialogue, ‘underscoring’ of action, inter-relationship with drama and dance and players, presentation, location and characterisation. – Dance conventions including the language of the movement and gesture, sometimes character-specific, but based on traditions and conventions established to distinguish the form, multi-layered highly-choreographed acrobatic and martial arts routines, as much spectacle as respecting the traditions, ensemble unison and solo formal and informal ‘cameo’ pieces. 	<p>Level 4 (19–24 marks) <i>Assured response: some understanding of how conventions are used through a generic analysis of the approaches taken in works.</i></p> <ul style="list-style-type: none"> • 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. • Awareness of different approaches by practitioners and/or national form is evident, but connections or contrasts not fully developed. • There is an understanding of some approaches as particular to forms in the Far East, but little evidence of overview of the topic. • There is an appropriate range of works discussed, but as content and information rather than example or evidence supporting argument. <p>Level 3 (13–18 marks) <i>Pedestrian response: a description of the approaches taken in different national styles with occasional insight into how it is used to communicate in the art forms.</i></p> <ul style="list-style-type: none"> • Works are considered independently with vague reference and/or connection to art form and ways of communicating. • National styles are identified with some degree of their contribution, but any comparison between them is absent. • Knowledge of performance in relation to the performing arts in the Far East is slim and any overview of the topic is unconvincing. • The substance of the answer is based on a variable depth of explanation of approaches taken in a few works. <p>Level 2 (7–12 marks) <i>Limited response: a description of conventions used in performance in the Far East with superficial understanding of conventions used to communicate through the three art forms.</i></p> <ul style="list-style-type: none"> • Links across art forms, context and works are not evident. • Some national styles are mentioned. • There is no evidence of a conceptual knowledge of how the performing arts communicate in the Far East. • A few works are mentioned, but knowledge and discussion is at a basic level.
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		<p>Level 1 (1–6 marks) An inadequate response: <i>some techniques used in national forms are identified with little understanding of how they communicate.</i></p> <ul style="list-style-type: none">• Brief generic claims are made about the topic, and/or a work but without any connections.• There are likely to be inaccurate references to practitioners and/or national forms.• Some redeeming factual accuracy in knowledge is offered but reference to performance in the Far East will be in basic general terms.• There will be little supportive evidence with hardly any reference to works. <p>0 marks No response worthy of credit.</p>
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Appendix A

Marks	AO3 The ability to use clear and accurate English
8–9	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.
7	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.
6	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.
5	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.
4	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.
3	Disjointed writing, which may confuse or obscure the meaning. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weaknesses in these areas.
0–2	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.

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- 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.

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- 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.

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- 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.

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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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