



GCE

# Performance Studies

Advanced GCE

Unit **G403**: Performance Contexts 2

## Mark Scheme for June 2013

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotation Key

Annotation	Meaning
✓	Page seen and /or good links/comparisons between works and/or art forms
S	Problem with spelling/incorrect spelling
GM	Problem with grammar/incorrect grammar
✓+	Extension, point with amplification- use for high level response
EXP ? EXP	Poor expression/lacks clarity Well expressed point
CONT	Context (may have either ✓ or ?)
KU	Knowledge and understanding
K	Knowledge (with ? queries the accuracy of knowledge)
NAR	Narrative/biographical detail
NE	No example(s)
DET	Relevant detail (may have either ✓ or ?)
Q	Relating to the question (may have either ✓ or ?)
EG	Example – relevant to the question (may have either ✓ or ?)
?	Unclear/generic/more detail required
Highlight	Highlighting should be used either for sentences of particular note (good or poor) Use a long bar of highlight at the side of paragraphs with an annotation eg highlight to the side of a paragraph and add a ? if a whole paragraph is unclear

**General Expectations**

When considering the criteria for the marking bands, examiners should note the following expectations of this unit:

- There should be evidence that the candidate has studied three examples of work from three different art forms, Dance, Drama and Music. Thus, nine works in all, but this is not necessarily a counting exercise, unless the candidate is clearly in breach of the specification for this unit. 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><b>Discuss the view that ‘post-modernism means we can enjoy high art without elitism, popular culture without guilt’.</b></p> <p><b>Focus</b> The focus of this question is stylistic features. Candidates are expected to offer a balanced discussion indicating their understanding of attitudes to high and popular art and the ways that these have changed. Answers should focus on reference to the performing arts with possible reference to post-modernism in the arts in general.</p> <p><b>Indicative content</b> - The most likely responses will agree with this statement, with some suggestions as to why and how this has developed and changed. Higher level answers may argue the relevance of the labels and the implied attitudes to them.</p> <p><b>Focused discussions are likely to:</b> - Identify the assumptions made about ‘high art’ and ‘popular culture’. - Indicate the ways post-modern approaches have been used to free us from those constrictions and perceptions in the performing arts. - Offer an understanding that may suggest that some of those traditional preconceptions have not changed because, of its nature, post-modernism is an eclectic amalgam of ideas with no particular right or wrong way of working. - Demonstrate contextual understanding of the rapid changes in post-WW2 society in technology, communication, globalisation together with shifts in politics and religion which have all encouraged a sense of freedom from a ‘traditional’ outlook and reflected the progressive removal of values attached to ‘high’ and ‘popular’ art.</p>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: addresses the question throughout the discussion, with a well-argued understanding of the cultural changes that have become commonplace.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections made between ideas of high and popular art, the three art forms and the representative works with comparisons drawn where appropriate.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the argument.</li> <li>• Detailed understanding of post-modern approaches evident, offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: addresses broad aspects of the question with a sense of building argument within the response.</i></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Distinctive approaches of practitioners are identified but not fully applied in relation to the argument.</li> <li>• Post-modern approaches are discussed in detail with an effective overview.</li> <li>• Use of examples to support points made is accomplished.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response with variable depth of discussion of high and popular art and connection with the whole view expressed is only implied.</i></p> <ul style="list-style-type: none"> <li>• Connections made between aspects of post-modern approaches and across the works referenced but connections across art forms or to context are only implied.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially applied to the argument.</li> </ul>

Q	Answer	Guidance
	<p><b>Stylistic features that would support the view:</b></p> <ul style="list-style-type: none"> <li>- Amalgamating and juxtaposing forms and styles from traditional 'high' art and 'popular' art.</li> <li>- Re-figuring and re-producing 'classical' material in new forms.</li> <li>- Exploration of taboo subjects and questioning of gender assumptions.</li> <li>- Deliberately form-less or anti-form, challenging the 'rules' of modernism.</li> <li>- Open-ended work with no obvious resolution.</li> <li>- Fragmentation, lacking apparent or discernible structure.</li> <li>- Iconoclastic in attitudes to well-known figures.</li> <li>- Ironic view of the world.</li> <li>- Flourishing and encouragement of a consumerist view of culture has transferred the 'ownership' to the audience.</li> <li>- The context of the post-modern 'condition' described by Lyotard's resistance to 'grand narratives', Baudrillard's 'simulacra' and Fukuyama's 'end of history'.</li> </ul> <p><b>Oblique discussions</b></p> <ul style="list-style-type: none"> <li>- Some discussions may maintain that very little has changed in terms of the elitism of 'high art' despite the efforts of contemporary composers, playwrights and choreographers and point to examples. Those efforts are, however, the substance of the question and should be made manifest.</li> <li>- Discussions may question the assumption in the view that there are still such obvious divisions between high art and popular culture, because post-modernism has destroyed all those boundaries together with the need to feel guilt or elitist. Such a discussion could be maintained and evidenced easily, although may deny the reality of progression towards a completely liberal democracy.</li> </ul>	<ul style="list-style-type: none"> <li>• There is an understanding of some post-modern approaches and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little discussion of the potential conflict between high and popular art, evading the breadth of context required and offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional connections are made with some reference to art form and context.</li> <li>• Practitioners are identified with some awareness of their contribution, but rarely applied to the argument.</li> <li>• Understanding of post-modernism in relation to the performing arts is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response to the question, which offers some information, some discussion of high and popular art but lacks a basic understanding of the view, post-modern approaches or works.</i></p> <ul style="list-style-type: none"> <li>• Limited connection made across art forms, context and works.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of post-modernism in the performing arts.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response to the question that makes a few simplistic points about works and/or post-modern approaches, but lacks depth and ignores the view or the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the topic, and/or a work but without any connections.</li> <li>• There are likely to be inaccurate references to practitioners.</li> <li>• Few references made to post-modernism.</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>  No response or response not worthy of credit.</p>

Q	Answer	Guidance
2	<p><b>Analyse the use of characteristic techniques in post-modern performance work.</b></p> <p><b>Focus</b> The focus of this question is techniques used by practitioners within the genre. The answer should justify how and why these techniques are considered 'characteristic', thus candidates should be referencing work from all three art forms in comparison rather than take a 'linear' approach to works or practitioners and art forms.</p> <p><b>Indicative content</b></p> <ul style="list-style-type: none"> <li>- Responses are likely to explain through examples from different works and across the art forms in order to identify the distinctive 'characteristic' nature of the technique.</li> <li>- There is no need for argument, but responses should clearly explain in terms of the performing arts how the techniques referred to 'work' and draw comparisons between practitioners, art forms and different works.</li> <li>- Higher level responses may well, in addition, identify some practitioner's techniques which are more individualistic and therefore not 'characteristic'.</li> <li>- eclecticism and juxtaposition creating 'bricolage' - D-I-Y meaning for an audience as consumer of the work.</li> </ul> <p><b>Focused explanations are likely to include the following techniques:</b></p> <ul style="list-style-type: none"> <li>- Collaborative experimentation with a sense of risk.</li> <li>- The popularisation of classical art with the juxtaposition of new and old in montage effect to create anew for the audience.</li> <li>- Re-cycling, pastiche, parody, re-figuration and adaptation of works.</li> <li>- Manipulation of the languages of the performing arts.</li> <li>- Freedom from 'meaning' and inherent value together with ambivalent endings.</li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: clearly explains techniques that are 'characteristic' and the ways they are used, in detail, thoroughly supported by comparative examples.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated understanding of post-modern approaches through the techniques commonly apparent in works.</li> <li>• Techniques by a wide range of practitioners are explained effectively and compared.</li> <li>• Detailed understanding of post-modern approaches evident, offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: addresses a range of common techniques and explains the ways they are used.</i></p> <ul style="list-style-type: none"> <li>• A range of techniques used in post-modern works are discussed and comparisons are drawn but not fully identified as 'characteristic'.</li> <li>• Distinctive approaches of practitioners are identified but not fully applied in relation to the explanation of techniques used.</li> <li>• Post-modern approaches are discussed in detail with an effective overview.</li> <li>• Use of examples to support points made is accomplished.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response with variable depth of explanation of techniques and 'characteristic' treated generally.</i></p> <ul style="list-style-type: none"> <li>• Connections are made across the works in terms of techniques but uses to which they are put are not fully explained.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.</li> <li>• There is an understanding of some post-modern approaches and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul>

Q	Answer	Guidance
	<p>- Repetition used to create almost hypnotic spiritual high or reflecting the tedium of contemporary life.</p> <p>- Themes reflecting the 'post-modern condition' of ambiguity, scepticism and ironic detachment.</p> <p>- A general questioning of assumptions e.g. gender and iconoclasm.</p> <p><b>Oblique discussions</b></p> <p>- Responses may not identify the 'characteristic' nature of the techniques in the question, with discussion focusing largely on individual practitioner's approaches and a general gloss over how they compare/differ with what others do.</p> <p>- Some responses may only identify techniques without explaining their 'use' or purpose.</p> <p>In both circumstances, these are likely to be somewhat generic responses to a "techniques" question and are unlikely to fully satisfy the indicative content.</p>	<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little discussion of 'characteristic techniques' 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"> <li>• Occasional comparisons are made across works with some reference to art form and context.</li> <li>• Practitioners are identified with some awareness of their contribution, but techniques are identified rather than explained.</li> <li>• Understanding of post-modernism in relation to the performing arts is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response to the question, which offers some information, some brief reference to techniques but lacks understanding of commonality in approach, or works.</i></p> <ul style="list-style-type: none"> <li>• Limited understanding of works, with little comparison.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of post-modernism in the performing arts.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response to the question that makes a few simplistic points about works and/or post-modern approaches, but lacks depth and ignores the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the works but without any connections.</li> <li>• There are likely to be inaccurate references to practitioners.</li> <li>• Few references made to post-modernism.</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>            No response or response not worthy of credit.</p>

## Politics and Performance since 1914

Q	Answer	Guidance
3	<p><b>“If there is something to be changed in this world, then it can only happen through music.” (Hendrix) Compare how the different art forms influence political change.</b></p> <p><b>Focus</b> The focus of this question is the relationship between works in the genre. Candidates are expected to compare the ways in which practitioners in the three art forms demonstrate political influence.</p> <p><b>Indicative content</b> - The most likely response is to disagree with the assertion that music is the only effective art form through which to influence political change and explain how the other art forms can also ‘change the world’ by different means. - Higher level responses are likely to analyse the ways music works to change the world through a detailed examination, comparing those approaches with Dance and Drama as the response progresses.</p> <p><b>Focused responses are likely to note in their comparisons:</b> - Audience often encouraged to think through different techniques rather than take immediate action. - Impact of the message with evidence of what may have been achieved as a result of the performance; the choice of performance time and venue, the choice of issue/message is significant. e.g. Hendrix’s distorted rendition of <i>The Star Spangled Banner</i> at Woodstock or Vaclav Havel’s plays before the Velvet revolution. - The medium through which he message is transmitted, that is an understanding of the whole work from which references are made. E.g. using brief movement examples from one animal in Bintley’s <i>Still Life at the Penguin Café</i> would be meaningless without explanation of the wider sustainability context of the piece.</p>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: a thorough comparative examination of the ways the three art forms influence political change.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made between the three art forms using the representative works with comparisons drawn systematically.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the comparison.</li> <li>• Detailed comparison of political performance techniques offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: indicating an understanding of how the three art forms create political change through a comparison of approaches</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works referred and comparisons are drawn between art forms.</li> <li>• Some distinctive approaches of practitioners are identified but not fully analysed in relation to the comparison of art form approaches.</li> <li>• Aspects of politics and performance are discussed in detail with a sense of overview.</li> <li>• Use of examples to support points made is accomplished.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: some understanding of how to create political change through a generic comparison of the techniques used across the art forms.</i></p> <ul style="list-style-type: none"> <li>• Some links are made between aspects of politics and performance and across the works referenced but connection across art forms is vague and only implied.</li> <li>• Awareness of different approaches by practitioners is evident, but comparisons or contrasts are not fully developed.</li> <li>• There is an understanding of some approaches used in politics and performance, but little evidence of overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul>

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

Q	Answer	Guidance
4	<p><b>Discuss the most significant ways in which practitioners have communicated their political point of view between 1914 and the present day.</b></p> <p><b>Focus</b> The focus of this question is the techniques used by practitioners of the genre. Answers should involve a reasonable overview of the topic as indicated in the time-span of the question.</p> <p><b>Indicative content</b> Responses should be a discussion covering a broad range of techniques with examples to evidence the ways practitioners have communicated, possibly comparing across the art forms together with an historical context.</p> <p><b>Focused discussions are likely to include the following points:</b></p> <ul style="list-style-type: none"> <li>- A range of techniques used by practitioners and suggestions of their commonality across the art forms through comparison for example, humour, satire, farce, irony, confrontation, entertainment, narration, direct address, manipulation of dynamics and repetition in music and dance, dialectical balance, ballad, allegory, epic and semi-autobiographical form.</li> <li>- Practitioner-specific approaches, which may not be common to all, but are significant by virtue of their impact. E.g. Pinter's use of language in <i>Mountain Language</i>.</li> <li>- Degree of significance of the techniques used, which may relate to impact on performing arts, e.g. Piscator's Epic Theatre, or impact on an audience e.g. Dylan's <i>Blowin' in the Wind</i>.</li> <li>- An indication of understanding of different forms used since 1914, e.g. documentary, propaganda, agit-prop, feminist, political absurdism, social realism, allegorical, verbatim, living newspaper, protest songs, ironic/satirical music, collective devising and performing, street performance.</li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: leads a convincing discussion of a wide range of techniques, set within a broad historical context and using comparative examples to emphasise the 'significance'.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated understanding of politics and performance in terms of techniques used in a range of works representative of the period.</li> <li>• Approaches by a wide range of practitioners are used effectively to support the discussion of a communicating a political point of view.</li> <li>• Detailed understanding of politics and performance evident, offering a sophisticated overview across the three art forms in the last 100 years.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: addresses a range of techniques in the discussion with an outline understanding of context in this area over the last 100 years.</i></p> <ul style="list-style-type: none"> <li>• A range of works relevant to politics and performance are discussed and some comparisons are drawn between works indicating their significance.</li> <li>• Distinctive approaches of practitioners are identified but not fully applied to the discussion of communication of a political point of view.</li> <li>• Politics and performance are discussed in detail with an effective overview.</li> <li>• Use of examples to support points made is accomplished.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response with variable depth of discussion across the techniques and the historical time-span is treated generally.</i></p> <ul style="list-style-type: none"> <li>• Connections are made between techniques used in works of politics and performance across art forms, but there is only a general understanding of their significance.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.</li> <li>• There is an understanding of some aspects of politics and performance and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul>

Q	Answer	Guidance
	<p><b>Oblique discussions</b></p> <p>- Some responses will to work through a set of examples from several works in a chronological order with limited discussion. Whilst this may be a response to the question the full range of levels are not likely to be available.</p>	<p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with listing of techniques but little discussion of their significance and focusing on a few works, evading the wider contextual discussion required and offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional connections are made between works with some reference to art form and context.</li> <li>• Practitioners are identified with some awareness of their contribution, but lacking any distinguishing comparison.</li> <li>• Understanding of politics and the ways they are communicated in the performing arts is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response to the question, which offers some information, some brief reference to practitioner approaches but lacks understanding of significant techniques, politics and performance or works.</i></p> <ul style="list-style-type: none"> <li>• Limited connection made across art forms, context and works.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of politics in the performing arts.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response to the question that makes a few simplistic points about works and/or politics and performance, but lacks depth and ignores the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the topic, and/or a work but without any connections.</li> <li>• There are likely to be inaccurate references to practitioners.</li> <li>• Few references made to post-modernism.</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>            No response or response not worthy of credit.</p>

## The Twentieth-Century American Musical

Q	Answer	Guidance
5	<p><b>Discuss how the American ideal of ‘life, liberty and the pursuit of happiness’ is expressed in American musicals of the twentieth century.</b></p> <p><b>Focus</b> The focus of this question is the cultural, historical and social context. Answers should identify the ways in which this American constitutional right is made manifest in a range of representative examples.</p> <p><b>Indicative content</b> Answers to this question should define their understanding of the phrase and the ways in which it could be interpreted in the musicals of the twentieth century.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- Analysis of different styles and the changes that occurred in the musical over the century.</li> <li>- Significant historical, cultural and social changes that are reflected in the musicals.</li> <li>- The quality of life that is shown, sung, dance and talked about in the American musical in a variety examples fro across the century.</li> <li>- The extent of licence and freedom demonstrated by the characters, their dialogue, songs and dances and the in situations and action portrayed in the range of musicals.</li> <li>- The aspiration of characters through passion of the song, energy of dance and portrayal of their struggle against adversity epitomising the pursuit of happiness.</li> <li>- The ways the entitlement of the question is both endorsed and challenged e.g. Showboat, South Pacific, Company or Rent</li> <li>- The context of many involved in development of the musical was a background of immigration aspiring to better themselves in the land of opportunity.</li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: a thorough understanding of how these ideals are demonstrated through a sophisticated analysis of a range of examples across the period</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made between the american rights and a range of representative works across, the three art forms with comparisons drawn where appropriate.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the answer.</li> <li>• A detailed understanding of the context of the American musical offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: an understanding of how the three items of the question are shown through a detailed analysis of a range of examples</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works referred to and the topic area and some comparisons are drawn between practitioners and/or art forms.</li> <li>• Some distinctive approaches of practitioners are identified but not fully related to the ideals of the question.</li> <li>• Aspects of the American musical are discussed in detail with a sense of overview.</li> <li>• A range of examples is offered which support the answer, but the explanation of their relation to the question may require greater depth.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response with variable depth of discussion of how the terms in the question are shown and the wider context treated generally.</i></p> <ul style="list-style-type: none"> <li>• Connections are made within aspects of American musical and across the works referenced but connections to context are only implied.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.</li> </ul>

Q	Answer	Guidance
	<p><b>Oblique responses</b></p> <ul style="list-style-type: none"> <li>- Answers that merely reference the American Dream of the acquisition of wealth and property and therefore happiness by dint of hard work and personal effort, may well address some aspects of this question, but not all.</li> <li>- Similarly, some may argue the phrase in the question and suggest that the musicals depict anything but real life, liberty and the pursuit of happiness, quoting the more negative outlooks expressed from <i>Showboat</i> through to Sondheim's <i>Sweeney Todd</i>. However, the question does not ask for argument but explanation of 'how' these are shown and thus, these responses are unlikely to achieve all criteria.</li> </ul>	<ul style="list-style-type: none"> <li>• There is an understanding of some context of the American musical and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response to the question, with little explanation of how the terms are expressed and focusing on a few techniques of the American musical by work, evading the contextual discussion required and offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional connections are made with some reference to art form and context.</li> <li>• Practitioners are mentioned with some awareness of their contribution.</li> <li>• Understanding of the American Musical is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response to the question, which offers some information, some brief reference to techniques used to make the ideals manifest but lacks understanding of context or works.</i></p> <ul style="list-style-type: none"> <li>• Limited connection made across art forms, context and works.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of American musical.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response to the question that makes a few simplistic points about works and/or American musical, but lacks depth and ignores the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the topic, and/or a work but without any connections.</li> <li>• There are likely to be inaccurate references to practitioners.</li> <li>• Few references made to American musical.</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b>            No response or response not worthy of credit.</p>

Q	Answer	Guidance
6	<p><b>Analyse the contribution of music, dance and drama to the portrayal of characters in the American musical.</b></p> <p><b>Focus</b> The focus of this question is significant stylistic features of the genre. Answers should be identify the ways that ‘character’ is created, developed and resolved through the three art forms across a range of works. Higher level responses are likely to compare across art forms as the answer progresses, rather than taking one art form at a time.</p> <p><b>Indicative content</b> There are a range of likely approaches to analysing creation of character.</p> <p><b>Technical approach</b> This may focus on ways in which characters are created and used in the musical including: - The structural use of character as in the narrative of the leads and leads of the sub-plot, or in their distinction from the chorus, or as narrators. - An analysis of individual characters and the ways they are created through song, solos and duets, musical leitmotif identifying character, dances, solos and duets, that individualise and develop the characters. - An analysis of individual characters through the dialogue and action they are given, and what others say or sing about them. - Moments of reflection and audience insight into characters, whether through solo song and or movement, underscore or soliloquy. e.g. “I’ll know” in <i>Guys and Dolls</i>. - Character songs/dances used to set the scene – e.g. Kansas City in <i>Oklahoma!</i> - Different writers, composers, choreographers treated the development of character in different ways and comparative or generic comments explaining and illustrating those different treatments should be rewarded, but in general reference to practitioners is likely to be slight.</p>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: Fully addresses the question through a sophisticated analysis of character creation across the three art forms.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made across the American Musical in C20th, with comparisons drawn where appropriate.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the analysis.</li> <li>• Detailed understanding of American musical stylistic features offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: an explanation of how characters are determined and identified within the musical with a degree of analysis and comparison.</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works referred to and the American musical and some comparisons are drawn between art forms.</li> <li>• Some distinctive approaches of practitioners are identified but not fully detailed in the analysis.</li> <li>• Aspects of American musical are discussed in detail with a sense of overview.</li> <li>• A range of examples is offered which support the analysis, but the explanation may require greater depth.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: a variable discussion of character creation across the three art forms with little analysis or comparison.</i></p> <ul style="list-style-type: none"> <li>• Connections are made within aspects of American musical and across the works referenced but connections across the wider genre or to context are only implied.</li> <li>• Awareness of some different approaches by practitioners is evident, but only partially related to the focus of the question.</li> <li>• There is an understanding of some aspects of stylistic features in the American musical and an implied overview of the topic.</li> <li>• Use of examples to exemplify points made is proficient.</li> </ul>

Q	Answer	Guidance
	<p><b>Art-form approach:</b> This type of response will be characterised by:</p> <ul style="list-style-type: none"> <li>- Working through Music, Drama and Dance separately or together identifying the contribution that is made to the creation of character.</li> <li>- The content is likely to be the same as above, but approached from a different direction.</li> <li>- Comparison across the examples used would enhance this style of answer.</li> </ul> <p><b>Work-by-work-based approach:</b></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- Detailed examples within the works referenced of the creation of character across all three art forms should still be evident.</li> </ul>	<p><b>Level 3 (13-18 marks)</b> <i>Pedestrian response to the question, with little understanding of the practical implications of character creation and focusing on a few techniques of the American musical by work, offering a formulaic / generic answer.</i></p> <ul style="list-style-type: none"> <li>• Occasional connections are made with some reference to art form and context.</li> <li>• Musicals are identified with some awareness of their characters but rarely analysed across the range of art forms.</li> <li>• Understanding of American Musical approaches across the C20th is undeveloped with little sense of overview.</li> <li>• Examples are used throughout, some of them well.</li> </ul> <p><b>Level 2 (7-12 marks)</b> <i>Limited response to the question, which offers some information, some brief reference to stylistic features but lacks understanding of character, the American musical or works referenced.</i></p> <ul style="list-style-type: none"> <li>• Limited connection made across art forms, context and works.</li> <li>• Awareness of practitioners but limited appreciation of contribution.</li> <li>• Evidence of partial knowledge of American musical.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b> <i>An inadequate response to the question that makes a few simplistic points about works and/or American musical, but lacks depth and ignores the question asked.</i></p> <ul style="list-style-type: none"> <li>• Generic claims are made about the topic, and/or a work but without any connections.</li> <li>• There are likely to be inaccurate references to practitioners.</li> <li>• Few references made to American musical.</li> <li>• There is minimal reference to works.</li> </ul> <p><b>0 marks</b> No response or response not worthy of credit.</p>

## Approaches to Performance in the Far East

Q	Answer	Guidance
7	<p><b>Discuss the integration of music, gestures, movement and words in performances in countries of the Far East.</b></p> <p><b>Focus</b> The focus of this question is the significant stylistic features of the genre and responses should offer an analysis of the language of performance in the three styles drawing relevant comparisons.</p> <p><b>Indicative content</b> The most likely approach will involve Country/Style analysis, commenting on the degree of integration of the four aspects in each.</p> <p><b>Analysis of country/style approaches may include:</b></p> <ul style="list-style-type: none"> <li>- Identification of whether and how the four aspects are used in each of the forms together with the degree of emphasis.</li> <li>- Formally codified forms using signals and symbols in all four aspects of the question compared to more freestyle. approaches that use some recognisable traits in the four aspects but tend to rely on well-known characters, form and structure.</li> <li>- Connections between familiar stories and well-loved characters and the ways they move, speak, gesture and their accompaniment.</li> <li>- Reference to anthropomorphic styles of puppetry, which can address the four aspects quoted just as easily as examples of some of the 'human' styles.</li> </ul> <p>Informed comparison across the ways in which music, gesture, movement and words in different performance art forms should be rewarded.</p>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: a thorough understanding of the art forms through a sophisticated analysis of the integration of the four aspects.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made in the analysis of the four aspects and their integration in the national forms offered, the three art forms and the representative works where appropriate.</li> <li>• Contrasting approaches in the stylistic features are used effectively to support the analysis.</li> <li>• Detailed understanding of Far Eastern approaches to performance offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: an understanding of comparative and contrasting areas through an analysis of the integration across the art forms in different national forms.</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works referred to and the topic area and some comparisons are drawn between practitioners and/or art forms and/or national styles.</li> <li>• Some distinctive approaches of national forms are identified but not fully explored.</li> <li>• Aspects of performance in the Far East are discussed in detail with a sense of overview.</li> <li>• A range of examples is offered which support the analysis, but the explanation may require greater depth.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: some understanding of how art forms are integrated through a generic comparison of the approaches taken in works/national forms</i></p> <ul style="list-style-type: none"> <li>• Some links are made between aspects of performance in the Far East and across the works referenced but connection across art forms or to development is vague and only implied.</li> <li>• Awareness of different approaches by practitioners is evident, but connections or contrasts are not fully developed.</li> </ul>

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

Q	Answer	Guidance
8	<p><b>Analyse how the spiritual and social values are reflected in performance work in the Far East.</b></p> <p><b>Focus</b> The focus of this question is the cultural, historical and social context. Responses should show a detailed understanding of the values inherent in three different forms of performance practice in the Far East.</p> <p><b>Indicative content</b> Responses to this question are most likely to be country/style considering the spiritual and social values inherent in each of the three national forms considered. However, this may depend on the styles explored and there may be opportunity for comparative explanation across the three national forms. Higher Level responses are likely to compare, not just across the spiritual and social themes, but across art forms as well.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- A sense of where the art forms have been generated in terms of religious ritual, notions of respect and 'sacred' skills passed on, but retained in families, towns and villages.</li> <li>- Traditional and ancient narratives that share both moral and religious intent.</li> <li>- The normative use of spirits and ghosts as characters, albeit still retaining a supernatural presence together with the introduction of local celebrities into the extended narratives.</li> <li>- In less formal types, the ways in which local issues are raised within the performance to make it both relevant and also to reflect the audience's feelings about an issue.</li> </ul>	<p><b>Level 6 (31-36 marks)</b> <i>Excellent answer: a thorough understanding of the values inherent in the three art forms through a sophisticated explanation of the context of different forms.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated connections are made between the range of spiritual and social values offered, the three art forms and the representative works, with comparisons drawn across national forms where appropriate.</li> <li>• Contrasting approaches by a wide range of practitioners are used effectively to support the explanation.</li> <li>• Detailed understanding of the performance context in three countries of the Far East offering a sophisticated overview.</li> <li>• Use of examples to illustrate points made is excellent.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished answer: understanding of social and spiritual values through a detailed explanation of the approaches taken across the art forms in different national forms.</i></p> <ul style="list-style-type: none"> <li>• Effective links are made across the works, art forms and national styles and some comparisons are drawn.</li> <li>• Some distinctive approaches of national forms are identified but not fully dissected in relation to the explanation.</li> <li>• Aspects of performance in the Far East are discussed in detail with a sense of overview.</li> <li>• A range of examples is offered which support the response, but the explanation may require greater depth.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: some understanding of how values are reflected through a generic explanation of the approaches taken in works.</i></p> <ul style="list-style-type: none"> <li>• Some links are made between aspects of performance in the Far East and across the works referenced but connection across art forms or to context is vague and only implied.</li> <li>• Awareness of different approaches by practitioners and/or national form is evident, but connections or contrasts not fully developed.</li> <li>• There is an understanding of some approaches as particular to forms in the Far East, but little evidence of overview of the topic.</li> </ul>

Q	Answer	Guidance
	<p>- Detail of expressions of collective celebration, social status, community or national pride.</p> <p>- Possible suggestions that some have become so enshrined in tradition that they have sacrificed some of their spiritual and social intention for a tourist market.</p> <p>- Contemporary styles, that retain elements of the original form, but have been deliberately re-created as entertainment rather than for hieratic purposes, in some cases, parodying the traditional.</p>	<ul style="list-style-type: none"> <li>• There is an appropriate range of works discussed, but as content and information rather than example or evidence supporting argument.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: a description of the approaches taken in different national styles with occasional insight into how the values are reflected in the art forms.</i></p> <ul style="list-style-type: none"> <li>• Works are considered independently with vague reference and/or connection to art form and ways of communicating.</li> <li>• National styles are identified with some degree of their contribution, but any comparison between them is absent.</li> <li>• Knowledge of performance in relation to the performing arts in the Far East is slim and any overview of the topic is unconvincing.</li> <li>• The substance of the answer is based on a variable depth of explanation of approaches taken in a few works.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response: a general description of performance in the Far East with superficial understanding of values reflected through the three art forms.</i></p> <ul style="list-style-type: none"> <li>• Links across art forms, context and works are not evident.</li> <li>• Some national styles are mentioned.</li> <li>• There is no evidence of a conceptual knowledge of how the performing arts communicate in the Far East.</li> <li>• A few works are mentioned, but knowledge and discussion is at a basic level.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>An inadequate response: some techniques used in national forms are identified with little understanding of how values are reflected.</i></p> <ul style="list-style-type: none"> <li>• Brief generic claims are made about the topic, and/or a work but without any connections.</li> <li>• There are likely to be inaccurate references to practitioners and/or national forms.</li> <li>• Some redeeming factual accuracy in knowledge is offered but reference to performance in the Far East will be in basic general terms.</li> <li>• There will be little supportive evidence with hardly any reference to works.</li> </ul> <p><b>0 marks</b>  No response or response not worthy of credit.</p>

## 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.

G403/01

Mark Scheme

June 2013

- 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 sectioned sharply juxtaposed works.
- The use of conventional forms within a new context: identification of formal structures and the purposes for which they have been used since 1960.
- The use of these earlier devices to establish security or to challenge audiences.

### Politics and Performance since 1914

This broad time-span should be reflected in a range of political performance that allows candidates to demonstrate their understanding of the variety of work in this area.

- The relationship between the art forms and the audience, the range of conventions used to elucidate the topic, eg narration and direct address or deliberate evocation of emotion through manipulation of dynamics in music and dance.
- The manner in which the ‘politics’ are expressed through the dance, music and drama. For some this will be obvious didacticism, propaganda and posturing, for others the positioning is more subtle.
- The manipulation of an audience’s expectations, opinions, values and world view.
- The use of influences from the past to give reference, weight and justification. This may include representation of actions or words spoken as in Verbatim Theatre.
- The structural and presentational devices used to communicate ideas, eg ballad, epic form, semi-autobiographical form, documentary setting with film and information as the backdrop for action or dance.
- The purpose of the suggestion of balance, the dialectic, indicating two or more opposing views, but eventually suggesting empathy for one of them c.f. Bruce’s *Swansong*, Brecht’s *Caucasian Chalk Circle* and Dylan’s *With God on our Side*.
- The use of humour and comedy, farce, satire and irony as a stylistic device to poke fun and to persuade through vicarious enjoyment.
- The use of allegory or historical parallel of and/or direct reference to political situations and figures.
- The way verbal and gestural language is used to illustrate a point of view in movement, lyric, or dialogue in, for example, rhetorical questions, colloquialisms, aphorisms and the use of exaggeration, repetition and scale. Using the license of the performance to dare to say that which is unsaid.
- The type of ‘norms’ that the candidate believes are being challenged through the range of studied works.

### The Twentieth-Century American Musical

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

Key areas of response should focus on:

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

G403/01

Mark Scheme

June 2013

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

### Approaches to Performance in the Far East

The aim of this topic is to allow a broad study of non-Western approaches to performance. It could include elements of Kabuki, Noh Plays, Javanese Puppet Theatre, the drama of specific countries such as Japan, China, and Malaysia. Some of these genres are highly disciplined and text-based, others exist primarily through detailed performance conventions or oral tradition.

Each style is culturally distinct, yet shares a common geographic provenance, often inter-mingled over hundreds of years. Like many western styles, there are distinctions between court and popular performance, but sophistication is not reserved solely for the former.

This topic covers performance styles originating in the following countries: Borneo, Brunei, Burma (Myanmar), Cambodia, China (embracing Hong Kong and Taiwan), Indonesia, Japan, Korea, Laos, Malaysia, Singapore, Thailand, The Philippines and Vietnam.

Many of these areas of performance have influenced the performing arts in the West, particularly in the last 100 years and candidates making effective reference to that influence should be rewarded, providing it is not extended. Similarly, the classical and traditional forms are likely to be the most popular, but all styles are acceptable providing they relate to the context under study.

The art forms manifest themselves in a different way than that to which many candidates will be accustomed:

G403/01

Mark Scheme

June 2013

- 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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