



**GCE**

**Performance Studies**

Unit **G403**: Performance Contexts 2

Advanced GCE

**Mark Scheme for June 2014**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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## Annotations

Annotation	Meaning
BP	Blank Page or planning
K	Knowledge evident
KU	Knowledge and clear Understanding shown
✓	Good links/comparisons between works and/or art forms made
✓+	Extension, point with amplification- use for high level response
Q	Relating to the question (with ? = questionable relevance to the question)
CONT	Context (with ? = lack of context or inaccurate context)
NAR	Narrative/biographical detail
DET	Relevant detail (with ? = lacks detailed explanation or evidence)
EG	Example – relevant to the question (with ? = unclear or irrelevant example)
NE	No example(s) or No Evidence to support the point made.
EXP	Well expressed point (with ? = Poor expression/lacks clarity)
GM	Problem with grammar/incorrect grammar
S	Incorrect spelling
?	Unclear/generic/more detail required, or used with another abbreviation to indicate unclear, inaccurate or confused point
Highlight	Highlighting should be used either for sentences of particular note (good or poor) Use a long bar of highlight at the side of paragraphs with an annotation e.g. highlight to the side of a paragraph and add a ? if a whole paragraph is unclear.

## Subject-specific Marking Instructions

- a) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.
- b) **Annotation of scripts**

Examiners should use annotation to show clearly where a mark is earned or why it has not been awarded. This will help Examiners, checkers, and those people who review the marking of scripts.

Examiners must annotate in the correct image zone – i.e. **select ‘start marking’ then if answering question 4 select Q4KA from the right hand panel**, then begin annotating. This will ensure that the annotation is retained with the correct script.

When you have finished marking the script, you must **insert a comment**, which gives an overview of the response and indicates the levels the response has achieved **at the foot of the music manuscript page. This is usually script page 20, thumbnail S118.**

**Annotation consists of:**

- ticks and question marks to show where marks have been earned or not earned
- specific abbreviations as agreed at standardisation and as contained and included in the final mark scheme to show why a mark has been earned or indicate why a mark has not been earned (eg to show there is an omission)
- standard abbreviations, eg for follow through, special case etc.

Record any annotations in the body of the answer, or in the margin next to the point where the decision is made to award or not award the mark.

As you may need to return scripts to centres you should use the minimum of comments and make sure that comments are related to the award of a mark or marks and be matched to statements in the mark scheme. Do not include general comments on a candidate's work.

c) **Recording of Marks**

- i) give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) show evidence that you have seen the work on every page of a script on which the candidate has made a response by using appropriate and detailed annotations from the range provided.
- iii) Use the annotation **BP** at the top of every blank page or page of planning to show that you have seen it.

d) **Handling of unexpected answers**

The standardisation process will consider marking issues, including:

- consideration of the mark scheme to reach a decision about the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions, and the handling of unexpected, yet acceptable answers.

If you are not sure how to apply the mark scheme to an answer, then telephone your Team Leader.

e) **General Expectations**

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

- There should be evidence that the candidate has studied three examples of work from three different art forms, Dance, Drama and Music. Thus, nine works in all, but this is not necessarily a counting exercise, unless the candidate is clearly in breach of the specification for this unit. These works need not be by the same practitioner, in fact, a range of practitioners is encouraged.
- There is an expectation of comparison and/or contrast across the works studied so that points can be made with specific

examples rather than generalities. Further credit could be given for relevant illustration, which is drawn from works beyond the prescribed three examples from each art form, providing it does not become just a list of works.

- There should be evidence of the scope of the area studied, a sense of overview that shows a confident knowledge and understanding together with other relevant practitioners, where appropriate.
- There should be evidence in the answer of how the art forms work together. This may not be all at the same time, but a balance and awareness of all three must be evident.
- The studied extracts should be used as a means to an end, to answer the question and explain the generic area under discussion. Methodical plodding through the three extracts of each art form would indicate that the candidate had not progressed from the work-specific approach required in G402.
- Where appropriate, the candidate can offer traceable influences upon the genre under discussion, but should not indulge in unqualified historical background merely for the sake of it.
- Similarly, where appropriate, the candidate should be able to make wider reference to the social, cultural and historical context from which the genre arose, in which the genre was nurtured and to which it made its own contribution.
- Candidates should be using vocabulary and terminology relevant to the focus area and reflecting their study of Performance.

**f) Marking Guidance – this applies to all Questions on the Paper**

**In each of the Levels:**

- the top comment in italics explains the quality of approach to the question, the treatment of the specified Area of Study and the degree to which the command word(s) in the question have been considered.
- Bullet 1 relates to breadth of Knowledge and Understanding of the topic, the sense of overview and the wider context.
- Bullet 2 relates to depth of Knowledge and Understanding of the three art forms, the practitioners and repertoire referenced.
- Bullet 3 relates to the range of points, the comparisons and contrasts and the links and connections made across the answer.
- Bullet 4 relates to the use of evidence to support points made through example, illustration & reference.

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

<p><b>1</b> <b>‘Collaboration between practitioners has given rise to the most interesting explorations of dance, drama and music in the last fifty years.’ How far do you agree with this statement?</b></p> <p><b>Area of Study:</b> The key Area of Study for this question is relationship between works in the genre.</p> <p><b>Indicative content:</b></p> <ul style="list-style-type: none"> <li>- The collaborative approach has been increasingly popular in the performing arts, during this period and is an area that should have been considered.</li> <li>- There should be evidence in the answer of the fifty year perspective.</li> </ul> <p><b>Answers agreeing with the statement</b></p> <ul style="list-style-type: none"> <li>- Answers should determine: <ul style="list-style-type: none"> <li>what the collaboration has brought to the repertoire created,</li> <li>how this work differs from work created by individuals</li> <li>the commercial kudos inherent in collaborations,</li> <li>why it is the ‘most interesting’ repertoire,</li> <li>what may have brought the collaborators together,</li> <li>why this eclectic approach has been popular in the performing arts of the last 50 years.</li> </ul> </li> <li>- The Question deliberately qualifies the ‘collaboration between practitioners’</li> </ul>	<p><b>Key words:</b> Collaboration, most interesting explorations, fifty years, how far.</p> <p><b>Focus of the Question:</b> Answers should discuss the ways interdisciplinary repertoire has been created collaboratively within the time span of this topic, determine whether this has produced “the most interesting explorations” and if not, then identify what has created “the most interesting explorations” and, in so doing, argue the case for the extent of agreement with the statement.</p> <p><b>Level 6 (31-36 marks)</b>  <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the relationships between pieces of repertoire and argues effectively the extent of agreement with the statement.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of post-modern approaches and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to post-modern approaches, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b>  <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the relationships between pieces of repertoire, within a structured argument that indicates the extent of agreement with the statement.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of post-modern approaches and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to post-modern approaches, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b>  <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of discussion and understanding of relationships between pieces</i></p>
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<p>therefore there should be awareness of ways practitioners from differing art forms have worked together, e.g Bourne and Brotherston, Churchill with several, Glass, Childs and Wilson.</p> <ul style="list-style-type: none"> <li>- Besides cross-art form collaboration, there are many examples of intra-art form working e.g. the Beatles &amp; Ravi Shankar, Guillem with Maliphant.</li> <li>- Answers should also address the idea of 'interesting explorations' in post-modern approaches and the answer must decide whether collaboration has brought those about.</li> </ul> <p><b>Answers disagreeing with the statement</b></p> <ul style="list-style-type: none"> <li>- Answers could argue that other approaches by individual practitioners have made for equally interesting or better work.</li> <li>- As a contra-argument to the statement, this may easily be argued, particularly if the repertoire studied has not included many collaborative ventures, but this cannot be exclusive.</li> <li>- Answers must indicate a K&amp;U of the collaborative approach even if they reject it as the sole influence on the "most interesting" works. Higher level candidates disagreeing with the statement are likely to take this route.</li> </ul> <p><b>Note</b></p> <ul style="list-style-type: none"> <li>- Some answers may well interpret the term "collaboration" incorrectly as 'integration' of art forms in works, which is likely to limit the potential outcome.</li> </ul>	<p><i>of repertoire and the degree of agreement with the statement is an after-thought.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some post-modern approaches with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to post-modern approaches evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of relationships between repertoire pieces and little acknowledgement of the need to explain the degree of agreement with the statement.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of post-modern approaches is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of post-modern approaches often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both relationships between repertoire pieces and the expectation of an opinion.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some post-modern approaches, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to post-modern approaches and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or post-modern approaches.</i></p> <ul style="list-style-type: none"> <li>• General claims are made about the topic, without evidence of knowledge of any post-modern approaches or contextual understanding.</li> </ul>
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		<ul style="list-style-type: none"><li>• Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li><li>• A few unconnected and unstructured remarks.</li><li>• There is minimal reference to repertoire.</li></ul> <p><b>0 marks</b> No attempt</p>
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2	<p><b>‘All that post-modernism has done is to ruin the performing arts for those of us that could appreciate them.’ Discuss this view of the techniques used by practitioners since 1960.</b></p> <p><b>Area of Study:</b> The key Area of Study for this question is techniques used by practitioners within the genre.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- Answers should discuss the approaches that have integrated ‘high’ art with popular culture and also raised popular forms to greater cultural status.</li> <li>- Answers should describe a range of techniques used with examples, identifying the contribution of individual practitioners and indicating whether those techniques and practitioners have been responsible for ‘ruining’ the performing arts.</li> <li>- There should be a balance in the discussion indicating why this view may be taken as well as the likely emphasis on the opposing view.</li> <li>- Responses should clearly detail, in terms of the performing arts, how the techniques identified ‘work’ for a wider audience possibly drawing comparisons with previous approaches that had narrower and ‘elitist’ appeal.</li> </ul> <p><b>Techniques likely to be referred to</b></p> <ul style="list-style-type: none"> <li>- The popularisation of classical art with the juxtaposition of new and old in montage effect to create anew for the audience.</li> </ul>	<p><b>Key words:</b> ruin, us, appreciate, discuss, techniques</p> <p><b>Focus of the Question:</b> Answers should explain the tension between attitudes to high art and popular culture potentially ameliorated by practitioners in the techniques they use in creating repertoire but also the elitist viewpoint suggested in the statement, that it is the techniques that have ‘ruined’ the performing arts. Thus, the discussion should have a sense of balance. Whilst there is no requirement to take sides, higher level candidates may well offer their own view, justified by evidence from repertoire.</p> <p><b>Level 6 (31-36 marks)</b>  <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the techniques used by practitioners and offers a balanced discussion of the statement, appreciating the post-modern use of irony, implied.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of post-modern approaches and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to post-modern approaches, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b>  <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the techniques used by practitioners, within a structured discussion that offers a balanced view of the statement.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of post-modern approaches and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to post-modern approaches, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b>  <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of understanding of techniques used by practitioners and only a single view expressed rather than a discussion.</i></p>
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<ul style="list-style-type: none"> <li>- Collaborative experimentation with a sense of risk.</li> <li>- Eclecticism and juxtaposition creating 'bricolage'.</li> <li>- D-I-Y meaning for an audience as consumer of the work.</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> <li>- Repetition used to create almost hypnotic spiritual high or reflecting the tedium of contemporary life.</li> <li>- Themes reflecting the 'post-modern condition' of ambiguity, scepticism and ironic detachment.</li> <li>- A general questioning of assumptions e.g. gender and iconoclasm.</li> <li>- Exploitation and manipulation of innovatory technology.</li> </ul> <p><b>Oblique discussions</b></p> <ul style="list-style-type: none"> <li>- Responses may concentrate on defending techniques used in post-modern approaches from the derogatory criticism and not address the underlying implication of elitist attitudes prior to the post-modern period.</li> <li>- Some responses may only identify techniques without explaining the way they may be seen to 'ruin' or enhance the performing arts.</li> <li>- In both circumstances, these are likely to be somewhat generic responses to a "techniques" question and are unlikely to fully satisfy the focus of the question..</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge and understanding of some post-modern approaches with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to post-modern approaches evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only occasional consideration of techniques used by practitioners and simplistic discussion of the view expressed.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of post-modern approaches is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of post-modern approaches often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of techniques used by practitioners, the view expressed and how to discuss it.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some post-modern approaches, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to post-modern approaches and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or post-modern approaches.</i></p> <ul style="list-style-type: none"> <li>• General claims are made about the topic, without evidence of knowledge of any post-modern approaches or contextual understanding.</li> <li>• Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>• A few unconnected and unstructured remarks.</li> <li>• There is minimal reference to repertoire.</li> </ul>
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		<b>0 marks</b> No attempt.

## Politics and Performance since 1914

<p><b>3</b> ‘There has been no stylistic development in the way politics has been addressed by practitioners over the last 100 years, because the issues are still the same.’ <b>How far do you agree with this view?</b></p> <p><b>Area of Study:</b> The key Area of Study for this question is Development of the Style.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- Answers should identify the ways the style has been made manifest across the time period.</li> <li>- There should be an indication of the political issues that practitioners have addressed in the manner in which this has been done in performance terms. These may include, war and international conflict, poverty, gender, ecological/collective responsibility, individual/human/ animal rights, the establishment and institutions.</li> </ul> <p><b>Answers agreeing with the statement</b></p> <ul style="list-style-type: none"> <li>- These are likely to explain what is meant by style in relation to politics and performance by offering examples of the obvious to the more subtle approaches e.g. popular comic/satirical songs making fun of the upper classes in the music hall similar to Minchin’s cabaret act of only 10 years ago; to songs of defiance and protest exploiting the folk tradition from WW1 through the depression, the Sixties, Red Wedge to P.J.Harvey et al; patriotic or national identity songs and music used as</li> </ul>	<p><b>Key words:</b> stylistic development, 100 years, issues-same, how far</p> <p><b>Focus of the Question:</b> Answers should identify a range of styles, discuss the changing ways politics has been addressed over the last 100 years, identify the issues that have given rise to the repertoire and how the treatment of these may have changed. In so doing, an argument will be created to support the case for the extent of agreement with the statement.</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the stylistic developments and argues effectively the extent of agreement with the statement.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of politics and performance and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to politics and performance, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the development of style in politics and performance, within a structured argument that indicates the extent of agreement with the statement.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of politics and performance and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to politics and performance, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of discussion and understanding of developments of style and the degree of agreement with the statement is an after-thought.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some politics and performance with an implied overview</li> </ul>
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<p>propaganda. emphasise the treatment of issues by comparing repertoire across the art forms e.g. Jooss' <i>Green Table</i>, Littlewood's <i>Oh What a Lovely War</i>, Kander &amp; Ebb's <i>Cabaret</i> create argument that supports the lack of development of the style and the continuation of the issues.</p> <p>- Higher level answers are likely to support this content and argument with a convincing perspective across the period employing contextual evidence in relation to the 'issues'.</p> <p><b>Answers disagreeing with the statement</b></p> <p>- This is likely to be the most frequent response in the tendency to see chronological progress equivalent to development.</p> <p>- Arguments are likely to suggest that the issues may not have changed, just moved in and out of relevance/ 'fashion'</p> <p>define the changes in approach by practitioners with some of the techniques they have used.</p> <p>- Higher level responses are likely to be able to track the development to support their argument.</p> <p><b>Note</b></p> <p>- Weaker answers may discuss and/or list issues dealt with in repertoire. More credit could be awarded for those answers that explain in performance terms how the issues are addressed across the work but unless the question is addressed even this type of answer is unlikely to satisfy the higher levels.</p>	<p>of the topic and some evidence of contextual knowledge.</p> <ul style="list-style-type: none"> <li>• Knowledge of repertoire and practitioners relevant to politics and performance evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of stylistic development and little acknowledgement of the need to explain the degree of agreement with the statement.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of politics and performance is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of politics and performance often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both stylistic developments and the expectation of an opinion.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some politics and performance, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to politics and performance and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or politics and performance.</i></p> <ul style="list-style-type: none"> <li>• General claims are made about the topic, without evidence of knowledge of politics and performance or contextual understanding.</li> <li>• Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>• A few unconnected and unstructured remarks.</li> <li>• There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b></p>
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		No attempt
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<p><b>4 Analyse how issues and topics in political performances reflect the contexts in which those works were created.</b></p> <p><b>Area of Study</b> The key Area of Study for this question is the Cultural, Historical and Social context-</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- Answers should be forensic in their investigation of repertoire, using detailed evidence to illustrate the issue /topic to which the work applies.</li> <li>- There should be a correlation with context: <ul style="list-style-type: none"> <li>the cultural, including comparison with other repertoire considering the same topic;</li> <li>the historical, identifying any other contemporaneous repertoire or issue/topic;</li> <li>the social, marking the intended and/or actual impact and how that has (not) been sustained.</li> </ul> </li> <li>- Whilst there is no expectation of argument, the answer should come to some conclusions, drawn from the analysis, of the ways that the reflection is evident.</li> </ul> <p>Higher level responses may draw conclusions across the art forms from the analysis of the contextual influences. They may also suggest how repertoire influenced the context- eg impact of we shall overcome at the March on Washington.</p> <p><b>NOTE</b> -Answers that merely locate the repertoire chronologically with cursory reference to a</p>	<p><b>Key words:</b> analyse, issues and topics, reflected, contexts</p> <p><b>Focus of the Question:</b> Answers should dissect the repertoire for the evidence of political inference available and draw conclusions as to the ways it has been influenced by the wider context.</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the cultural, historical and social context and analyses effectively the repertoire in terms of related content.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of politics and performance and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to politics and performance, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the cultural, historical and social context of politics and performance, within a structured analysis of repertoire and the context in which it was made.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of politics and performance and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to politics and performance, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of analysis and understanding of cultural, historical and social context.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some politics and performance with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to politics and performance evident but</li> </ul>
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4	<p>topic e.g. “the Vietnam War” or “Women’s Lib” are not likely to be analysing at sufficient depth and therefore unlikely to be responding fully to the focus of the question.</p>	<p>lacks consistency across the three art forms.</p> <ul style="list-style-type: none"> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the cultural, historical and social context and little acknowledgement of the need to analyse the repertoire in that context.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of politics and performance is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of politics and performance often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both cultural, historical and social context and analysis of the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some politics and performance, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to politics and performance and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or politics and performance.</i></p> <ul style="list-style-type: none"> <li>• General claims are made about the topic, without evidence of knowledge of politics and performance or contextual understanding.</li> <li>• Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>• A few unconnected and unstructured remarks.</li> <li>• There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b>  No attempt</p>
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## The Twentieth-Century American Musical

<p><b>5</b> <b>Discuss the treatment of love and romance as expressed through dance, drama and music in the American Musical.</b></p> <p><b>Area of Study</b> The key Area of Study for this question is the significant stylistic features of the genre.</p> <p><b>Indicative Content:</b> - Answers to this question should indicate the ways in which this theme is structurally central to musicals and the variety of features to which it gives rise e.g.: love triangle the problems that beset the lovers, the friends and relatives on each 'side', the eventual outcome of the theme, marriage and a wedding, often used as a celebratory climax e.g. <i>The Most Happy Fella</i>, <i>Brigadoon</i> and anti-climax as in <i>Company</i> or <i>Sweet Charity</i>, with the ironic ensemble number <i>I Love to Cry at Weddings</i>. - Answers should consider all aspects, the difference between an idealistic view, often made realistic e.g. Nellie in <i>South Pacific</i> and a pragmatic view. e.g. Adelaide in <i>Guys and Dolls</i>. - In terms of balance, the ultimately unrequited lovers should also feature, e.g. Jud and Ali in <i>Oklahoma!</i> and Charity in <i>Sweet Charity</i>. - the expression of the theme in songs and</p>	<p><b>Key words:</b> treatment, love, romance, dance, drama, music.</p> <p><b>Focus of the Question:</b> Answers should address the central theme of both love and romance within a balanced discussion of the ways in which that theme is evident in all the three art forms.</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the significant stylistic features and examines effectively the repertoire in the ways the three art forms demonstrate love and romance.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of the American musical and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to the American musical, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the significant stylistic features of the American Musical, within a structured discussion of love and romance.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of the American musical and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to the American musical, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of discussion and understanding of significant stylistic features.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some of the American musical with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to the American musical evident but</li> </ul>
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<p>music, through dance and the drama of the libretto,  what is said about, love and romance in lyric and dialogue,  the way dance can say the things, the characters can't e.g <i>Shall we Dance in The King and I</i>  how the orchestration of underscore is used to tell the audience how one character feels about another.</p> <p><b>Note</b>  - There are many opportunities for this theme to be treated across art forms or by identifying stylistic features and comparing the way they are used differently in different shows. Thus, a chronological work-by-work approach in the answer is not likely to be able to access the higher grades.</p>	<p>lacks consistency across the three art forms.</p> <ul style="list-style-type: none"> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the significant stylistic features and little acknowledgement of the need to create a balanced discussion.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of the American musical is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of the American musical often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both significant stylistic features and discussion of the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some of the American musical, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to the American musical and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or the American musical.</i></p> <ul style="list-style-type: none"> <li>• General claims are made about the topic, without evidence of knowledge of American musical or contextual understanding.</li> <li>• Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>• A few unconnected and unstructured remarks.</li> <li>• There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b>  No attempt</p>
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<p><b>6</b> 'The dramatic content of the American Musical is inferior to the quality of its music and dance.' Discuss this view.</p> <p><b>Area of Study:</b> The key Area of Study for this question is relationship between works in the genre.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>- Answers are likely to conclude that all three art forms in balance work together to create the best musicals.</li> <li>- Thus, whilst the quality of the drama should be discussed, reference should also be made to the contributions made by music and dance.</li> <li>- Many musicals based on plays, e.g. <i>West Side Story</i>, <i>My Fair Lady</i></li> <li>- Contributions made by drama <ul style="list-style-type: none"> <li>action (e.g. emile's radio reports – <i>South Pacific</i>) and reaction (e.g. Queenie's reaction to Julie's song - <i>Showboat</i>)</li> <li>dialogue – central to plot, character and narrative development.</li> <li>humour/comedy- light-hearted banter that derives from the comedy duos of vaudeville</li> <li>tragic events- e.g. death of Jud - <i>Oklahoma!</i> oscar dumping Charity-<i>Sweet Charity</i>,</li> </ul> </li> <li>narrative even into music theatre of later period. <ul style="list-style-type: none"> <li>narrative – gives the drive to the musical character – the song and dance enhances the character, but feeds off the role established through dialogue, dramatic engagement and character development e.g.</li> </ul> </li> </ul>	<p><b>Key words:</b> dramatic, inferior, music and dance</p> <p><b>Focus of the Question:</b> Answers should consider the contribution of drama to the American musical and compare it with that made by music and dance, by using examples of repertoire in a balanced discussion that explains how this view may have arisen.</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the relationship between works in the genre and examines effectively the repertoire in the comparative ways the quality of the drama competes with the two other art forms.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of the American musical and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to the American musical, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the period, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of relationship between works in the genre of the American Musical, within a structured discussion of the relative merits of the contribution made by the three art forms.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of the American musical and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to the American musical, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of discussion and understanding of relationship between works in the genre.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some of the American musical with an implied overview of the topic and some evidence of contextual knowledge.</li> <li>• Knowledge of repertoire and practitioners relevant to the American musical evident but</li> </ul>
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<p><b>6</b> Eliza Doolittle (<i>My Fair Lady</i>) (Narrative and character Director/Choreographers of the Ziegfeld Follies Seymour Felix and Sammy Lee pestered FZ into developing more narrative and character) - the shift over the period of the C20th, from operetta and the Princess Theatre's musical plays, the integrated book musicals into concept musicals and music theatre; - The impact of the rise of the choreographer/ directors from the 1960s, Robbins, Fosse, Champion, Bennett. Bennetts's <i>A Chorus Line</i> a particular exception that integrated dramatic monologues of dancers with songs. - The impact of Sondheim and the concept musical, with less dance, more songs, but still a story to be told.</p> <p><b>Answers agreeing with the statement</b> - would need to:     offer a more detailed explanation of the     higher qualities of dance and music and the     contribution they make.     illustrate the weaknesses of the drama</p>	<p>lacks consistency across the three art forms.</p> <ul style="list-style-type: none"> <li>• Points are made within a basic structure, employing some links and connections across the period, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b> <i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the relationship between works in the genre and little acknowledgement of the need to create a balanced discussion.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of the American musical is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of the American musical often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the period, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b> <i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both relationship between works in the genre and discussion of the three art forms.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some of the American musical, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to the American musical and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b> <i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or the American musical.</i></p> <ul style="list-style-type: none"> <li>• General claims are made about the topic, without evidence of knowledge of American musical or contextual understanding.</li> <li>• Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>• A few unconnected and unstructured remarks.</li> <li>• There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b> No attempt</p>
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## Approaches to Performance in the Far East

7	<p><b>‘Many forms retain their traditional style, others have moved on in response to globalisation.’ To what extent is this true of performance in the Far East?</b></p> <p><b>Area of Study</b> The key Area of Study for this question is the development of the style.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- The most likely approach will involve treating the Country/Style separately, with on-going comparison across the styles.</li> <li>- Most answers are likely to suggest that tradition has been retained as few consider the modern forms available.</li> <li>- But, to answer the question, there should be recognition of how the traditional forms have responded to a wider world audience, global tourism, for example.</li> <li>- Explanation of what is traditional within the style and possibly why it has become traditional.</li> <li>- Comparison between traditions of styles e.g. those with a ‘court’ as opposed to a country background.</li> <li>- answers may challenge the idea of tradition. The Eight Model Operas of the Chinese Cultural Revolution 50 years ago, have become fashionable again and are seen as ‘traditional’.</li> <li>- Higher level answers are likely to be able to trace the development up to the establishment of the traditional way.</li> </ul>	<p><b>Key words:</b> retain traditional, others moved on, to what extent</p> <p><b>Focus of the Question:</b> Answers should compare across the three performance styles, possibly in art form, in order to identify whether they have retained traditional style or developed in response to greater accessibility and create an argument to support the level of agreement with the statement.</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the development of the styles and examines effectively the repertoire in the ways the three styles demonstrate tradition or change.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of performance in the Far East and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to performance in the Far East, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the three styles, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the development of the styles of performance in the Far East, within a structured argument on retention of tradition and changes in styles.</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of performance in the Far East and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to performance in the Far East, covering all the three art forms.</li> <li>• Range of points made within a structured argument with some links and comparisons made across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of argument and understanding of development of the styles.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some of performance in the Far East with an implied overview of the topic and some evidence of contextual knowledge.</li> </ul>
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	<p><b>Answers finding the statement untrue</b></p> <ul style="list-style-type: none"> <li>- Answers could argue that all styles have had to 'move on', for a number of reasons, including globalisation. These should be detailed and evidenced in the answer.</li> <li>- Answers could argue that all of the styles of performance in the Far East have not 'moved on' and all retain their tradition. This would tend to betray a lack of broader contextual knowledge and thus limit the level available.</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge of repertoire and practitioners relevant to performance in the Far East evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b></p> <p><i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the development of the styles and little acknowledgement of the need to offer an opinion on the degree of agreement.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of performance in the Far East is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of performance in the Far East often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b></p> <p><i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both development of the styles and discussion of the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some of performance in the Far East, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to performance in the Far East and appreciation of the art-forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b></p> <p><i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or performance in the Far East.</i></p> <ul style="list-style-type: none"> <li>• General claims are made about the topic, without evidence of knowledge of performance in the Far East or contextual understanding.</li> <li>• Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>• A few unconnected and unstructured remarks.</li> <li>• There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b> No attempt</p>
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8	<p><b>Discuss the importance of costume and setting for differing performance styles in the Far East.</b></p> <p><b>Area of Study</b> The key Area of Study for this question is the techniques used by practitioners within the genre.</p> <p><b>Indicative Content</b></p> <ul style="list-style-type: none"> <li>- Techniques of costume and setting vary considerably across the styles available, but all answers should consider all the performers, musicians and even puppets.</li> <li>- Some styles wear everyday costumes together with what appears to be makeshift setting, however, the importance of these 'ingredients' is every bit as significant as a more formal approach e.g. <ul style="list-style-type: none"> <li>Connection with the audience</li> <li>Practicality of arrangement of musicians, performers, puppets</li> <li>Focus on the word spoken and/or notes and tones played</li> </ul> </li> <li>- Some styles have highly elaborate symbolic costumes and setting e.g. Noh theatre. These are often as important as the words spoken, the music played or the movements. But, the obvious conclusion is that they all work together.</li> <li>- in other styles, the costume and setting may be determined by a political imperative, as in the Yangbanxi, the eight model operas of the Chinese cultural revolution.</li> <li>- some answers may also add the relative importance of mask as part of costume which</li> </ul>	<p><b>Key words:</b> importance, costume and setting, differing styles</p> <p><b>Focus of the Question:</b> Answers should consider the contribution made to performance by the techniques used in terms of costume and setting across the three styles and within the three art forms</p> <p><b>Level 6 (31-36 marks)</b> <i>Excellent response: addresses the focus of the question throughout with a clear understanding of the techniques used by practitioners and examines effectively the repertoire through a balanced discussion of costume and setting of the three styles.</i></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of performance in the Far East and convincing contextual overview of the topic.</li> <li>• Detailed knowledge and understanding of repertoire and practitioners relevant to performance in the Far East, balanced effectively across the three art forms.</li> <li>• Wide range of points, well-structured and making links and comparative connections across the three styles, the three art forms and the representative repertoire.</li> <li>• Extensive use of examples and reference to illustrate points.</li> </ul> <p><b>Level 5 (25-30 marks)</b> <i>Accomplished response: addresses broad aspects of the focus of the question with some understanding of the techniques used by practitioners in the Far East, within a structured discussion emphasising the relative importance of the use of costume and setting in the three styles..</i></p> <ul style="list-style-type: none"> <li>• Detailed knowledge and understanding of performance in the Far East and effective overview of the topic with a sense of the wider context.</li> <li>• Sustained knowledge of repertoire and practitioners relevant to performance in the Far East, covering all the three art forms.</li> <li>• Range of points made within a structured discussion with some links and comparisons made across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses examples and reference to support all the points made.</li> </ul> <p><b>Level 4 (19-24 marks)</b> <i>Assured response: addresses the focus of the question either indirectly or only through some aspects, with a variable depth of discussion and understanding of techniques used by practitioners.</i></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of some of performance in the Far East with an implied overview of the topic and some evidence of contextual knowledge.</li> </ul>
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	<p>would be a positive addition.</p>	<ul style="list-style-type: none"> <li>• Knowledge of repertoire and practitioners relevant to performance in the Far East evident but lacks consistency across the three art forms.</li> <li>• Points are made within a basic structure, employing some links and connections across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses examples to evidence most of the points made.</li> </ul> <p><b>Level 3 (13-18 marks)</b>  <i>Pedestrian response: treats the focus of the question in general terms, with possibly a pre-planned set of generic information. There is only basic consideration of the techniques used by practitioners and little acknowledgement of the need to discuss the relative importance of the costume and setting.</i></p> <ul style="list-style-type: none"> <li>• Knowledge of performance in the Far East is undeveloped, with limited sense of overview of the topic and few references to contextual understanding of the topic.</li> <li>• Knowledge of repertoire and practitioners relevant to a narrow range of performance in the Far East often with an imbalance across the three art forms.</li> <li>• Points are made often in a formulaic way with little connection or comparison across the three styles, the three art forms and the representative repertoire.</li> <li>• Uses a narrow range of examples often in place of discursive points.</li> </ul> <p><b>Level 2 (7-12 marks)</b>  <i>Limited response: evades or ignores the focus of the question, offering little evidence of understanding of both techniques used by practitioners and discussion of the repertoire.</i></p> <ul style="list-style-type: none"> <li>• Partial knowledge of some of performance in the Far East, lacking any sense of overview of the topic and contextual understanding.</li> <li>• Limited knowledge of repertoire and practitioners with relevance to performance in the Far East and appreciation of the art forms, at best, implied.</li> <li>• Comments made at random with few, if any, connections or comparisons.</li> <li>• Use of examples is sporadic and of limited relevance.</li> </ul> <p><b>Level 1 (1-6 marks)</b>  <i>Inadequate response: addresses neither focus of the question, nor area of study, nor command words, offering a few simplistic points about repertoire and/or performance in the Far East.</i></p> <ul style="list-style-type: none"> <li>• General claims are made about the topic, without evidence of knowledge of performance in the Far East or contextual understanding.</li> <li>• Brief, possibly inaccurate, comments on practitioners, art forms and repertoire.</li> <li>• A few unconnected and unstructured remarks.</li> <li>• There is minimal reference to repertoire.</li> </ul> <p><b>0 marks</b>  No attempt</p>
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## Appendix A

<b>Marks</b>	<b>AO3 The ability to use clear and accurate English</b>
<b>8–9</b>	The writing is engaging with an assured sense of style. The prose is well-structured and the movement between ideas is clear and fluent. Complex ideas are very well explained and expressed using a wide range of relevant terminology. There will be few, if any, errors of grammar, punctuation and spelling.
<b>7</b>	The writing is fluent with a developing sense of style and an ability to move easily from one idea to another. Complex ideas are well-expressed using appropriate terminology and errors of spelling, punctuation and grammar are rare.
<b>6</b>	The writing is generally fluent with an emerging sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained using some appropriate terminology as the argument progresses. There are occasional errors of grammar, punctuation and spelling.
<b>5</b>	The writing is somewhat matter-of-fact in style and the argument may stray away from the point; ideas are expressed clearly with sporadic use of appropriate terminology. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.
<b>4</b>	The writing is pedestrian, expressing simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. There is occasional use of appropriate terminology. Spelling, punctuation and grammar do not obscure the points made but do require further refinement.
<b>3</b>	The writing is disjointed, possibly confusing or obscuring the meaning. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weaknesses in these areas.
<b>0–2</b>	The writing is made up of poorly-expressed points with frequent errors of spelling, punctuation and grammar. The writing has little or no sense of direction and its style is likely to undermine its content.

## Appendix B

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

Given that this area is anti-form, defies definition, deliberately counters attempts to 'fix' itself, it is difficult to be specific about 'rules' or elements of which candidates should be aware and therefore evidence in their answers. However, there are some general characteristics, features in common practice, which we might claim are common and therefore identifiable, but it is unlikely that all of the works cited will have all of the following features:

- Anti-modern – no clear 'manifesto' or even identifying features except a reaction to the 'rules' of Modernism ie everything must be 'new' and the artist determined the meaning. Thus, Postmodernism gives rise to a blurring of the boundaries between "high" and popular art, self-consciously ironic and eclectic eg Ballet with Street Dance, Berkoff's resetting of classical plays in the East End of London. Scepticism, detachment, uncertainty, ambiguity and unease is the 'post-modern condition', with not one knowledge, but a variety of "knowledges", overlapping relationships of discourses with the predominant being the avant garde.
- The end of History – a 'liberal democracy', in which opinion and criticism is synthesized. Thus, the use of previous art, social, political personalities and movements as a source for reflecting the present and commenting on the past. The fragmentation of time, social structures, human experience, artistic style presented in an eclectic way.
- Re-cycling, refiguration, pastiche, parody, whether in the re-working of classical ballets and plays within a new highly fragmented society or the exploitation of recorded and electronic means to sample, re-use and make music.
- The creation and re-creation of iconic figures and concepts from the everyday and popular cf. Warhol's "15 minutes of fame"; linked to the consumerism of art and existence.
- Gender – the questioning of gender assumptions in outlook, clothing and reversal including the rise of "camp", kitsch, "so bad it's good" concept of art cf. Sontag's *Notes on Camp* '64.
- Value-free - a sense of having no pedantry, no definitive line, no structural, formal imperatives to follow and reflects the disappearance of "grand narratives", like Marxism, commenting on the consumer society and its products rather than trying to achieve the essence of universal existence inherent in Modernism.
- Freedom from 'Meaning' – no more need for everything to mean something in a post- Freudian sense, hence Cunningham's rejection of Graham's emotionally charged gestural vocabulary for "Dance for Dance's sake". The audience is given greater license to create their own meaning from what they watch/listen to. The emphasis of who creates meaning has shifted from practitioner to receiver – Barthes idea of "Death of the author is the birth of the reader".
- Sense of risk – obvious in the growth of physical theatre and dance, but equally present in experimental music and drama forms where the opportunities for a piece not to work by virtue of the disruption of the form are many eg Riley's *In C* and Churchill's overlapping dialogue.
- Intertextuality – the witty, "intellectual joke" created by making quick un-laboured reference to other works within a piece, for the sake of it, for fun, for comparison, for emphasis eg Vardimon's brief reference to *Thriller* amongst many in *Park*, or Bourne's nod to Hitchcock's *The Birds* in *Swan Lake*; in other words, the idea of quotation across and from other forms.
- Playful response to the problems posed by the 'the Modern'. A sense of the ludic trickster at work which can be seen, for example, in the work of Berkoff, Nyman, Innes and Morris.

- Manipulation and fragmentation of language and form – eg Pinter, Mamet, Churchill; use of the poetic – eg Bond and Cartwright; and the use of fractured and dislocated non-linear timelines - eg *Top Girls* and the juxtaposition of the historical and the present.
- A larger scale perspective, a world picture, yet often created in an apparent random D-I-Y fashion or ‘bricolage’; giving rise to the projection of consumerism in art and performance, the audience as consumer, the performance in the here and now and not purporting to be a contribution to a canon of work. Thus, Cage/Cunningham’s Happenings or Events giving rise to site-specific performance. (Ironic and characteristic of everything the Post-modern approach was working against, that we now want to seek out recordings of these ‘Happenings’ as formative works on the picture today).
- Collaboration – for example, Cage, Rauschenberg & Cunningham; Glass, Childs and Wilson; Nyman & Jeyasingh; Churchill, Gough & Spink, Pinter and Clarke, Adams & Morris, Tavener and Random Dance – deliberate working across forms. Also collaborative working within companies – eg Joint Stock, Wooster Group.
- An eclecticism in form and genre, often combining characteristics from different forms or sectionalised sharply juxtaposed works.
- The use of conventional forms within a new context: identification of formal structures and the purposes for which they have been used since 1960.
- The use of these earlier devices to establish security or to challenge audiences.

### Politics and Performance since 1914

This broad time-span should be reflected in a range of political performance that allows candidates to demonstrate their understanding of the variety of work in this area. The possible areas that are likely to be considered are detailed below.

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

- The type of 'norms' that the candidate believes are being challenged through the range of studied works.

### The Twentieth-Century American Musical

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

Key areas of response should focus on the following:

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

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

### Approaches to Performance in the Far East

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

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

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

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

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

- In drama, the 'story' is often known, but the emphasis is usually placed on the manner of the telling, in terms of the performer's skill. This can be sometimes a solo performance or using a range of role types, as distinct from the character types, with which we are more accustomed. Dialogue can be formal or improvised, with topical, local references, much like the Christian medieval mystery tradition or contemporary pantomime.
- In dance, the emphasis is on a stylised language of movement, a vocabulary of gesture, head turns, hand movements, body positions, often mirrored in the limited but no less expressive puppet forms. Dance can include ancient ritualistic weather and crop dances, the slow lift of a head, a walk in which the performer appears to glide rather than take steps, the coquettish flap of a handkerchief or wild choreographed non-contact martial arts.
- Musical forms vary, but instrumentation has often a mixture of strings, drums and natural wind elements. Rhythm and repetition are important, building tension, but as significant is the complementary role of central participation in the piece, much more than 'accompaniment'. Musicians are seen as well as heard in many forms, and the ensemble often creates the stylised sound effects.

The purpose of the topic is to allow candidates to explore three contrasting areas of investigation, which must include a thorough study of each art form for each area.

Questions require candidates to demonstrate a thorough understanding of how the art forms work in each genre and points of similarity and contrast between the genres studied. Thus, examiners should be alert to and reward comparative discussion both within the style discussed and across the art forms. Most importantly, all of this should be discussed in the context of the arts in South-East Asia and the Far East. Examiners should also be open to candidates using and making reference to contemporary performance as well, as the traditional folk and classical forms. For example, Japanese Bunraku, Malaysian Siti Nurhaliza and Chinese Contemporary Ballet.

Examples of works should be drawn from across the geographical area identified above and candidates must study a range of extracts drawn from work produced in **three** countries; the work of each country should embrace all of the performing arts.

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