

Performance Studies

Advanced GCE

Unit **G403**: Performance Contexts 2

Mark Scheme for June 2012

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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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Knowledge and understanding – 36 marks per question

Marks	AO1
31-36	An excellent answer that shows a mature overview of the topic studied and clearly addresses the question set. The candidate is able to identify distinctive approaches in discussing contrasting aspects of performance material and to make sophisticated links between the art forms. Contrasting approaches are well-defined and statements are supported by close reference to the works studied. The context of the genre is understood in depth and the answer demonstrates detailed understanding through a well-chosen range of examples.
25-30	An accomplished answer that demonstrates an overview of the topic studied, makes comparisons and answers the question set. Aspects of the topic are discussed in detail and a range of examples offered, drawing effective links across the art forms. Whilst these are very helpful in supporting the argument, at the bottom of this band their significance may sometimes require further comment or possibly further reference. The significance of distinctive approaches of practitioners is commented upon but candidates performing towards the bottom of the band do not distinguish them fully. Contextual links are commented upon in some detail but these are not always fully supported by examples, illustration or reference.
19-24	A competent piece of work. The question may be answered by implication, although there are valid points. The answer demonstrates an understanding of the essential features of the topic although detailed connections or contrasts between the work of practitioners are not fully developed. The depth of discussion is variable and not always supported by reference to works studied and the candidate needs to draw more out of them to establish stylistic and contextual links. Use the top mark of this band as a ceiling if there is scope for better use of the works studied.
13-18	An adequate approach to the discussion that makes a number of useful points about the topic. The discussion may be heavily focused on only a few examples with few connections between examples or across art forms that are insufficiently developed by the candidate. The answer may attempt to address the question but does so at a superficial level, with limited discussion or exemplification of points made. The answer is slightly pedestrian in moving from point to point and is variable in depth. Use the highest mark in this band as a ceiling for formulaic or generic answers.
7-12	A limited response that does not fully address the scope of the studied topic. Some aspects are explored but with a few basic, poorly-chosen illustrations or references to works. Contrasting approaches are dealt with, albeit superficially, but the answer may imply that there is little to compare or contrast between the work of practitioners.
0-6	An answer that makes a few points but which does not deal with any of them adequately or in depth. The answer does not address the question and there are hardly any references to works studied. There is some factual accuracy but generic claims are made on the basis of very little supportive evidence.

Descriptor	Award mark
Consistently meets the criteria for this level	At top of level
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
On the borderline of this level and the one below	At bottom of level

AO3 The ability to use clear and accurate English – 9 marks per question

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. 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 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 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. 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. 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.

Subject-specific marking instructions

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

- There should be evidence 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.
- 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 example 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.

Question	Anticipated Content & Answer	Marks	Guidance
<i>Post-modern Approaches to the Performing Arts since 1960</i>			
1	<p>“Half of what I say is meaningless, But I say it just to reach you...” (Lennon & McCartney) How far would you agree that the techniques used by post-modern practitioners are little more than meaningless attempts to connect with their audience?</p> <p>The Focus of this question is the techniques used by practitioners. Answers are likely to agree that there is greater engagement with the audience, but that there is more purpose and meaning left for the audience to interpret than is suggested in the question. There should be knowledge and understanding shown of the techniques used, but not just a listing. In particular, answers should indicate how techniques ‘connect’ with the audience and whether there is more meaning behind them, if that is how they are arguing their answer.</p> <p>Indicative Content :</p> <ul style="list-style-type: none"> • The re-using of familiar works, intertextuality, iconic reference, the quotation is originally taken from Khalil Gibran. • The idea of performances being value-free and therefore more accessible. • The use of the everyday, the pedestrian, the ordinary as art. 	45	<p>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:</p> <ul style="list-style-type: none"> • Anti-modern – no clear ‘manifesto’ or even identifying features except a reaction to Modernism thus giving rise to an ironic outlook blurring the boundaries between “high” and popular art, self-consciously ironic and eclectic e.g .Ballet with Street Dance, Berkoff’s resetting of classical plays in the East End of London. There is no one knowledge, but a variety of “knowledges”, overlapping relationships of discourses with the predominant being the avant garde. • The end of History – 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.

Question	Anticipated Content & Answer	Marks	Guidance
	<ul style="list-style-type: none"> The audience as 'consumer' of art making their own 'meanings'. Attention-grabbing effects, that may surprise, and at the opposite end, the idea of 'reductio ad absurdem' in terms of repetition to put the audience into almost a trance-like state. 		<ul style="list-style-type: none"> Gender – the questioning of gender assumptions in outlook, clothing and reversal including the rise of “camp”, kitsch, “so bad its 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 in inherent in modernism.
2	<p>In what ways do post-modern approaches to the performing arts reflect the cultural, social and historical context of the period in which they were created?</p> <p>The focus of this question is the cultural, historical and social context.</p> <p>Answers should be able to outline key features of the 50 year period since 1960 that can be traced in works of the period. Answers may also include details of approaches taken, but this should not be the main thrust of the answer.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> Fragmentation of society, reflected in features such as, distorted timelines, overlapping and/or non-sequitur dialogue. Use of iconic people and things but re-made in a new image. Reference to tv programmes, characters, advertisements etc. reflecting (and reinforcing?) the consumerism of the age. The sense of 'risk', danger, experimentation, 'living on the edge' since the 'cold war' and reinforced by 9/11 and 7/7. 	45	<ul style="list-style-type: none"> 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 e.g. Riley “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 e.g. Vardimon’s brief reference to Thriller amongst many in Park, or Bourne’s nod to Hitchcock’s The Birds in Swan Lake; in other words, the idea of quotation across and from other forms. Playful response to the problems posed by the 'the Modern'. A sense of the ludic trickster at work which can be seen, for example, in the work of Berkoff, Nyman, Innes and Morris.

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	<ul style="list-style-type: none"> • The heavy irony often implicit in works that indicates the cynicism of the latter part of the period. • The philosophical, literary, architectural context. • The levelling of 'society' reflected in the blurring of 'High' and 'Low' art. 		<ul style="list-style-type: none"> • Manipulation and fragmentation of language and form – e.g. Pinter, Mamet, Churchill; use of the poetic – e.g. Bond and Cartwright; and the use of fractured and dislocated non-linear timelines - e.g. 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 – e.g. 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.

Question	Anticipated Content & Answer	Marks	Guidance
<i>Politics and Performance since 1914</i>			
3	<p>Compare the treatment of political issues in contrasting works since 1914.</p> <p>The focus of this section is the relationship between works in the genre. Answers should be comparing and evidencing the approaches taken to making their point, by different practitioners of the genre.</p> <p>Indicative Content:</p> <p>Depending on the exemplar works offered, many aspects of the guidance may occur in the answer, but of particular relevance might be:</p> <ul style="list-style-type: none"> • A thematic approach, for example, comparing the treatment of war, gender or miscarriages of justice. • A stylistic approach, for example, comparing the different uses of humour and satire to make a point, or the use of music to structure the argument within the performance. • Awareness of the political purpose of the representative works, but this should not be the sole content. The 'How' it is conveyed is more important than the 'what' is conveyed. 	45	<p>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.</p> <ul style="list-style-type: none"> • The relationship between the art forms and the audience, the range of conventions used to elucidate the topic, e.g. 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, e.g. 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 <i>Swansong</i>, Brecht's <i>Caucasian Chalk Circle</i> and Dylan's <i>With God on our Side</i>.
4	<p>Discuss the ways in which performance works have reflected the changing political landscape since 1914.</p> <p>The focus of this question is the development of style.</p>	45	

Question	Anticipated Content & Answer	Marks	Guidance
	<p>Answers should indicate a sound overview of forms of political performance as well as the context and issues to which they relate.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Changing attitudes to war, conflict, propaganda, nuclear deterrence, political tension, environmental and sustainability issues. • Campaigns such as the Civil Rights campaign in the U.S. or Mandela's release and the fall of apartheid in S.A. • Attitudes to public figures, e.g. The Queen, The President. • Threads of objection throughout the C20th e.g. Coal miners, gender and sexual, racial difference. 		<ul style="list-style-type: none"> • 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.

Question	Anticipated Content & Answer	Marks	Guidance
<i>The twentieth century American musical</i>			
5	<p>Discuss the view that ‘music, dance and drama all compete for the audience’s attention in a musical, but only the best musicals demonstrate effective integration’.</p> <p>The focus of this question is the significant stylistic features.</p> <p>This question does not expect a chronological take on “the musicals studied”, nor needs a great deal of background context on what gave rise to the musical but more an understanding of how the art forms together with the narrative are deliberately employed to serve the musical as a whole.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Gestation of the book musical, how it works at its best and moves away from the ‘cue for a song’ approach. • The individual contributions made by the three art forms that could be perceived as competing. • Use of musical forms to weave the characters, songs, lyrics, movement together and act as the transitional medium. • The changes that occurred with the onset of choreographer/directors e.g. Robbins, Fosse or Bennett or Composer/Lyricists, e.g. Sondheim or Schwarz. 	45	<p>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.</p> <p>Key areas of response should focus on:</p> <ul style="list-style-type: none"> • 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.

Question	Anticipated Content & Answer	Marks	Guidance
6	<p>“Everything that happens in life, Can happen in a show” (Dietz) Discuss the ways in which the American Musical of the Twentieth Century reflects what ‘happens in life’.</p> <p>The focus of this question is the cultural, historical and social context.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Move into a less fantastical world than that of the spectacle with greater realism, in terms of characters, situations, settings and movement. • Portrayal of contemporaneous issues either directly, as in <i>West Side Story</i> or indirectly through <i>The King & I</i>. • Depiction of lifestyle and its association with the notion of the ‘American Dream’– e.g. homespun farmers in <i>Oklahoma!</i>, military life in <i>This is the Army</i>, sophisticated clubbers in <i>Sweet Charity</i>, hopeful dancers in <i>A Chorus Line</i> or ‘marital bliss’ in <i>Company</i>. • Real life stories e.g. <i>Gypsy</i>, <i>The Sound of Music</i> or <i>Cabaret</i>. • The antithesis of real ‘life’ often exploited for theatrical effect, e.g. Billy’s return in <i>Carousel</i>. 	45	<ul style="list-style-type: none"> • The different styles of songs: ballads, charm songs, ‘list’ and patter songs, ‘torch’ songs, entire ‘music scenes’, such as ‘Tonight’ in <i>West Side Story</i>, stand-alone songs or deliberate punctuation of the plot, as Sondheim in <i>A Funny Thing Happened on the Way to the Forum</i>. • The techniques of the lyricist in building songs, such as the use of rhyme, metaphor, innovation and wit; using formula structures that allow wider commercial use or songs that are constructed specific to 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, e.g. Cohan, Kern, Blake, Youmans, Friml, Gershwin, Porter, Berlin, Rodgers, Schwartz.A, Loewe, Weill, Styne, Bock, Coleman, Herman, Schwartz.S, Hamlisch, Menken.

Question	Anticipated Content & Answer	Marks	Guidance
			<ul style="list-style-type: none"> • The 'all-in-one' composer, librettist and lyricist eg Willson and Sondheim, Larson. • The choreography, and the integration of dance as a structural element, replacing dialogue, establishing atmosphere, creating spectacle, progressing the plot and understanding of the characters. • 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 e.g. On Your Toes, Oklahoma! and Chorus Line. • The rise of the Director-Choreographers, Robbins, Fosse, Champion, Bennett and Tune. • The importance and exploitation of Romance as a narrative form, establishing conventions e.g. 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.

Question			Anticipated Content & Answer	Marks	Guidance
					<ul style="list-style-type: none"> • 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 e.g. Bolton, Wodehouse & Kern, Rodgers & Hart, Rodgers & Hammerstein, Lerner & Loewe, Dietz & Schwartz, Bernstein, Robbins, Laurents & Sondheim, Berlin & Fields, Kander & Ebb, Sondheim & Lapine.

Question	Anticipated Content & Answer	Marks	Guidance
<i>Performance in The Far East</i>			
7	<p>‘Approaches to performance in the Far East are completely bound by their traditions.’ To what extent do you agree with this view?</p> <p>The focus of this question is the relationship between works in the genre. Answers should take a comparative view of the different geographical areas studied in terms of the debt to tradition and practice.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The respect for, the continuation of, and, in some cases, deliberate revival of performance traditions, to the point where the ‘form’ becomes the performance. • The working within the ‘tradition’, the basic form stays the same, but the performance has an improvised immediacy of the ‘here and now’ for a particular audience. • Traditions lend a semi-mystical semiotic element through codified language, gesture and music. 	45	<p>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.</p> <p>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.</p> <p>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, Vietnam.</p> <p>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.</p> <p>The art forms manifest themselves in a different way than that to which many candidates will be accustomed:</p> <ul style="list-style-type: none"> • 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.
8	<p>To what extent did trade routes, empire builders and religious narratives influence the development of performance in the Far East?</p>	45	

Question	Anticipated Content & Answer	Marks	Guidance
	<p>The focus of this question is the cultural, historical and social context. Answers should be able to locate the different art forms and their host country in a cultural and historic 'timeline' and demonstrate familiarity with the historical and cultural through the evidence in the practice of today.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The cross-over of forms, stories, instruments, movements from one country to another. • The eclectic locations, e.g. Java, Malaysia as opposed to those that at times have been narrower and 'closed' in their outlook e.g. Japan. • An understanding of what was 'traded' in performance terms, as well as the spices and silks. • The uses to which the religious narratives are put: sometimes direct re-telling of the story, or as a moral allegory. • The impact of the shifting political scene in the Far East as the performance forms were developing. 		<ul style="list-style-type: none"> • 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. <p>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.</p> <p>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.</p> <p>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.</p>

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