

Performance Studies

Advanced GCE **A2 7873**

Advanced Subsidiary GCE **AS 3873**

Mark Schemes for the Units

June 2006

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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MARK SCHEMES FOR THE UNITS

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Mark Scheme 2557
June 2006

Knowledge and Understanding - 40 marks per question**34-40 marks**

A highly organised answer that shows a clear understanding of the work studied and addresses the question set. Statements are supported by close reference to the work studied and demonstrate understanding of its context, as appropriate. The candidate showed detailed understanding of the structure and materials of the piece and the extent to which it is typical of the practitioner's output as a whole. There is an intelligent approach to the study.

28-33 marks

A sound answer which demonstrates the candidate's ability to relate his or her understanding of the work to the question set. There is clear insight into how the practitioner organises his or her materials. Reference to the work is significant and the answer covers a range of important points. The context of the piece will be clearly understood although this is more generalised than top band answers. The exact links between the piece and its context, or between the piece and other works by the same practitioner, are explored but not always with a consistent level of detail.

22-27 marks

A competent piece of work that seeks to address the question set. Discussion of the work is fairly detailed and the candidate is able to discuss its most significant aspects. The response is variable, however, and the connections between ideas are not always made obvious, the reader being left to supply some of the implicit links. Detail in one part of the answer is matched by generality elsewhere. [In the case of the formulaic answers that do not answer the question set, the lowest mark in this band should be used as a ceiling; lower marks may be awarded if necessary].

17-21 marks

A narrow discussion of the work which makes some points about the practitioner's style with little specific reference to the work OR a detailed discussion of the work that misses most of the significance of these details. The approach is pedestrian and may repeat points in attempting to make a little go along way. Some points may be factually incorrect. At the top end of this band the answer is, however, credible and demonstrates a fair understanding of the work.

10-16 marks

A limited answer that does only partial justice to the scope of the study. Some relevant aspects of the work are explored but the writing is largely unsupported by specific textual reference. Occasional references to the work studied may be given inflated significance in the absence of a wider range of references; little attempt is made to connect ideas.

0-9 marks

An answer that concentrates on two or three points or which is very general indeed. No attempt is made to answer the question and ideas are confused. There is some factual accuracy but the weaknesses of the answer clearly outweigh its strengths.

Quality of language - 20 marks for the paper as a whole**16-20**

Engaging writing with a developing sense of style. The prose is well structured and the movement between ideas is clear and fluent. Complex ideas are very well explained.

There will be few, if any, errors of grammar, punctuation and spelling.

14-15

Fluent writing with an assured sense of style and an ability to move easily from one idea to another. Moderately complex ideas are well explained and errors of spelling, punctuation and grammar are rare.

12-13

Generally fluent writing with a 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.

10-11

Ideas are expressed clearly if not always fluently. The style is somewhat matter-of-fact and the argument may stray away from the point. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.

8-9

Uneven writing which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar are of a standard where they do not obscure the points made but may suggest further refinement is needed.

4-7

Writing which is likely to confuse, rather than enlighten, the reader. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weakness in these areas.

0-3

Poor use of language to express 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.

Given that centres have a choice of work from a practitioner's output, which in some case is extensive and on going, examiners should see the following as indications, rather than prescriptions. It may well be that centres have chosen a less popular works that offers a different slant to the more popular choices. Be willing to be flexible in your application of marks for these indications.

All questions seek reference and example from the individual work studied. This is to support a point the candidate is making and evidence the indicative Knowledge and Understanding. Each time a relevant reference or example is offered it should be annotated in the margin with *e.g.* and reflected in the mark awarded. If a point is made without any evidence then use *e.g?* It is important to note that this need not be merely quotation from the text for example. Often, more useful can be the reference to moment or incident in the work or a brief description of a character's behaviour in the play, for instance.

Section A***Christopher Bruce*****Fingerprints**

- The works are thematic and episodic rather than strictly narrative.
- There is often a strong sense of character.
- Stimulus material such as music, paintings and works of literature on which to base his dance pieces
- Music plays a significant role in the structuring of the piece and in giving it a particular flavour.
- Works convey an ecological, political or social message
- Message is often universal and concerns human suffering
- Interpretation remains open – Bruce does not give out any programme notes
- Bruce uses a fusion of dance techniques, generally ballet and contemporary. The technique of Martha Graham is clearly an influence as he trained with her. He uses other dance styles such as folk and social dancing, tap and flamenco. He takes the essence of the style and creates his own steps and creates his own steps and movements. Bruce uses gestures in his work.
- Bruce has a strong visual sense which extends beyond the choreography and includes the set, lighting and costumes. Bruce does not want the stage set to interfere with the dance and sets are often bare as costumes are free-flowing or able to stretch easily so as not to impede movement

- 1** Candidates should not merely list Bruce's techniques but should be able to show they are applied to his work in order to achieve a more powerful message. Although Bruce himself seems to feel he is not making statements, nonetheless he believes that seeing good work and the chance to perform, either as an amateur or a professional, can not only enrich lives, but can also be a civilising influence. It is important that the candidates appreciate Bruce's strongly held political and social beliefs and they should be able to show using key moments in the studied work how this social conscience is reflected in the work. Credit will be given for examples used although the focus is on the *one* studied work, some candidates may have explored a range of work in order to contextualise the focus work.

Candidates should cover some, or all of the following points:

- Bruce says that his work is mainly about ideas not movements yet his movement material is distinctive and appealing to a contemporary audience with room for interpretation
- Bruce's acknowledges himself that human rights themes have provided him with a strong source of inspiration and he is a passionate advocate for the role of dance and the arts in society
- Key moments in the studied works which reflect the candidates' ideas about Bruce's political intention in the studied work and how the theatrical elements such as costume, lighting and setting form a context for Bruce's work
- Choreographic material may include a blend of classical and contemporary dance and often Bruce takes the simple symbolic movement of the indigenous dance steps and works them into his work to give it a real sense of "truth"
- In each case Bruce specific movement material to portray his characters, in many cases using a wide range of styles to highlight dramatic moments e.g. Tap dance used by torturers in "Swansong".

- 2 The candidate should show a knowledge and understanding of the characteristic features of Bruce's work but this should not merely be a generic "shopping list" – they should show a real personal engagement with the work and be able to illustrate each feature with a 'moment' from the studied work and be able to show how the movement and other elements work together to create a particular effect on the audience.**

Candidates should cover some, or all of the following points:

- How the content of the studied work is characteristic of Bruce's work, using key moments to illustrate this
- How Bruce uses or does not use a range of dance style to create moments of tension and to draw the audience into the emotional experience – use of tap in "Swansong", use of indigenous dance steps to create symbolic imagery
- Use of heel toe steps, parallel feet
- Exploiting a low centre of gravity through deep plies and lunges
- Use of circular pathways and lines
- Use of quick small steps often contracted with bold circular gestures
- Use of music and the relationship between the movement and the music – from Bruce's first ballet "George Frederic" to music by Handel in which the movement simply reflected the music as Bruce did not want his dances to become reliant on another art form. Therefore his early works avoided expressing, or responding to music through use of electronic scores, (often added to commissioned material after choreography was almost complete) from Philip Chambon for "Swansong", "Nature Dances" and "Stream" to 60s pop songs
- Use of costume and lighting to create visual effect e.g. the "dead" wear everyday clothes but they are decaying and distressed and the Ghost dancers are skeletal figures in macabre masks in "Ghost Dances".

Lloyd Newson**Fingerprints**

- Physical theatre, consciously challenging the formal and established convention of traditional dance forms
- Physically demanding movement, with performers often taking risks
- Challenging for the audience and often shocking, deliberately targeting taboo subjects
- Reflects human needs and desires and explores human relationships
- Works put together through improvisation and experimentation
- Unusual sets which performers work with from an early stage
- Use of songs, dialogue, soundscapes

- 3 The response to this question will obviously depend on the work studied. Candidates must recognise that Newson's work has characteristic features and be prepared to identify those features but the focus of the response should be on the relationship between Newson and, through his performers, the audience. The nature of the work means that some responses may seem narrative and this is acceptable as long as the candidate includes movement material rather than just describing the storyline. Many people believe that Newson's prime objective is to shock with images that deliberately upset the sensibilities of the audience whilst pushing the performers to their absolute physical and emotional limits. Candidates can agree or disagree with the statement but must use specific examples from the studied work to illustrate their ideas.**

Candidates should cover some, or all of the following points:

- Newson's attempt to communicate with, rather than to shock an audience whilst exposing human behaviour in a sometimes disturbing "in your face" way which does not allow the audience or the performer any escape from the object of the enquiry
- Candidates should identify stark and disturbing images being used on stage and whether the purpose is to upset, disturb or to challenge the audience
- Newson's artistic policy which states that DV8 Physical Theatre is "about taking risks, aesthetically and physically, breaking the boundaries between dance, theatre and personal politics"
- Newson's use of a particular structure to allow the audience to follow the journey of the characters
- Candidate may refer to Newson's working methods and the demands he makes on himself and the dancers both during the creative process and during the performance process. Those demands being both physical and emotional
- Newson's idea that dancers should be honest and truthful and how the reliance on personal experience and emotion is reflected in the studied work
- Dancers perform with an honesty and vulnerability which is often painful to observe – his work often deals with the "outsider" in society, looking in on the "insiders" and the painful journey of characters in order to achieve some sort of acceptance
- Newson's work and working methods demands athletic stamina and physicality of the performances as well as the ability to improvise
- The relationship between the movement and the music e.g. stillness and strange slow movements contrasted with thumping nightclub music in "Dead Dreams of Monochrome Men", slow balletic movements contrasted with sharp angular and aggressive movements in "Enter Achilles"
- Newson's exploration of human fragility and how this resonates with an audience creating a powerful physical and emotional response as they recognize their own experiences particularly in love and how we hurt each other, consciously or unconsciously in the name of love e.g. "Happiest Day of My Life" exploring the soap opera like world of marriage and infidelity, "Bound to Please", exploring alternative types of live, partly inspired by Wurtzel's book "Prozac Nation".

- 4 This response will depend on the choice of work studied. The response may sometimes appear narrative but as this is “Physical Theatre” this will be inevitable. The candidate may recount the “story” of the work but the focus of the question is on the range of techniques, which Newson uses to create a powerful visual and emotional reaction. There must be an identification of specific movement material and how it is used in conjunction with the theatrical elements at specific key moments to create a certain effect. The candidate must always stay connected with the fact that the movement is vital in conveying that effect but is framed within a theatrical context.**

Candidates should cover some, or all of the following points:

- Use of all the theatrical elements such as text, sets, soundscapes and linear dialogue to have an extreme effect on the audience and to create a powerful effect (e.g. text based work such as “MSM” where text was taken from interviews with 50 homosexual and bisexual men and accompanied by a sound score by Jocelyn Pooks)
- Use of costume, lighting and décor to create a powerful effect and to convey something to audience – e.g. seedy nightclub and flat in “Dead Dreams of Monochrome Men”, the derelict warehouse in “Never Again”, “MSM” revolving set of washbasins, cubicles and stalls
- Newson’s assertion that his work is “physical theatre” and therefore must combine the theatrical elements with the movement vocabulary to create an effective piece of Total Theatre
- Use of demanding, aggressive movement material – lots of contact work and combining pedestrian movement with a violent dynamic
- Newson’s personal rejection of abstraction in dance and his concentration on connecting meaning to movement and addressing current social issues
- Candidates must identify specific movement material used in the studied work and to what effect – bodies are used as weight bearers and often dancers throw themselves at each other at great speed, climbing up a body as though trying to overwhelm or overpower that body and often repeated until the dancer reaches a state of total exhaustion
- External physicalisation represents the internal emotional turmoil of a particular character so each character has a specific movement material which conveys their individual “truth” e.g. Nigel in “Strange Fish”
- The idea that the dance should engage the audience, regardless of whether they like it or not.

Section B***Bertolt Brecht*****Fingerprints**

- Epic theatre developed by Brecht – forced the audience to think actively for themselves about the issues presented. Distanced them from engaging in the action: verfremdungseffekt
- Structure – usually episodic, with a tension deliberately drawn to structural elements
- Brecht's reaction against the theatre prevalent at the time – an art form that existed as entertainment for the bourgeois classes
- Political and social issues as inspiration for the plays
- Self-conscious theatricality also demonstrated by clear juxtapositions, introductions to scenes, narrator comments, and features such as songs and poems to divide scenes
- Actors distanced from their characters – presenting them rather than becoming them. Use of gestus. Prevents audience from becoming emotionally involved
- Cast remained on stage and changed costume in view of the audience – lack of pretence of realistic theatre
- Mechanisms of the theatre deliberately not hidden

- 5 This is a character study question, but rather more. The response should not just consist of a list of what the character does and says as the question asks what we, the audience, learn or are intended to learn from the journey we observe.**

Candidates should cover some, or all of the following points:

- The focus laid upon the main character, and the devices used by Brecht to develop that character
- The range and type of scenes in which that main character appears
- The path they take and the consequences of the choices made en route
- The stylistic devices used to influence our learning, e.g. satire, irony, allegory, comedy
- The way in which Brecht uses characterisation as a didactic device.

- 6 Candidates need to have a clear command of the text that has been studied in order to use references from it. The context will obviously differ between plays: from the Cauliflower Trust or Cicero to the Thirty Year War, but almost all the plays have topical, contemporaneous or deliberate allegorical reference in them in order to make the political point.

Candidates should cover some, or all of the following points:

- The cultural references, to art, to music, to sport, to literature and self-conscious theatricality
- The social reference in terms of:
 - class, aristocracy, bourgeoisie, simple hard-working if lawless characters, from a range of experiences;
 - war and the military, from his own experience during World War One and the growth of National Socialism from which he fled;
 - poverty, money and the acquisition of wealth, from greed to need;
 - a moral code that is often upturned for dramatic, ironic, satiric impact
- The historical references that help locate and point up the issues and the lessons to be learnt. In this respect, candidates may be aware of Brecht's notion of "historicizing" from Marx. *Mother Courage* is one of the best examples.

John Godber**Fingerprints**

- ☑ Godber's experiences as a drama teacher and in television writing have been hugely influential on his playwriting, from the subjects he chooses to write about to the structure of the plays and the sets he specifies
- ☑ The theatricality of the plays is self-conscious and the audience is often directly addressed
- ☑ Structure – usually made up from many short episodes that move at a fast pace
- ☑ Characters are stereotypes, mainly working class and often from the north of England, and a small number of actors multi-role many parts
- ☑ Humour and irony are used to convey serious social and political messages
- ☑ Sets are minimal and there are few props
- ☑ Music and dance feature prominently in Godber's plays, helping to create atmosphere as well as aiding the structure by dividing or linking scenes

- 7** Whilst some of the following points, if overdone, could dissolve into biographical narrative, detailed reference to the play studied will ensure that the answer stays in focus. However, breadth should be rewarded providing it is justified.

Candidates should cover some, or all of the following points:

- The popular appeal of his work – through the use of the everyday, almost banal existence, that is the experience of the majority, capturing the humorous but with an ambivalent universal pathos
- The use of “popular” situation, disco, Club 18-30, office party, pub rugby with which audiences easily identify
- Social document of a generation, and its parent as in September in the Rain and Happy Jack
- The use of a small number of performers in several, often comic, roles, like the Roman Pantomimus or Dick Emery with little set or costume, but a lot of audience engagement
- That he cut his writing teeth on TV soap operas, that he converted a touring political theatre into a financially successful local community theatre with “fringe” plays about teachers, coal board workers and waitresses which went on to West End runs, country-wide tours and TV sit-coms
- His use of accessible and readily identifiable language, situation and stereotyped folk
- His use of a writing/presentation style more akin to TV and film than classical theatre, fast pace, short episodic scenes, stream of consciousness, and self-conscious theatricality, with “message moments” underlined and highlighted for the audience.

- 8 Godber's drama is heavily character driven, but the use of stereotype may well suggest a lack of depth. It is more a question of fitness for purpose. Some roles have depth and are rounded out, whilst other merely serve to colour the action or reflect a major character.**

Candidates should cover some, or all of the following points:

- The range of stereotype used together with their signature attributes, whether hair style or language they use, for example the use of Northern working class and pretentious aspirant middle class – the former we usually laugh with, the latter, we tend to laugh at
- The stereotypes being true to life - ordinary recognisable characters with everyday problems cf. *Shakers*
- Balance of a few central figures and a lot of 'extras' e.g. Mr Nixon and the Caretaker in *Teechers*
- The range of themed stereotypes played by a central core of performers e.g. *Bouncers, Office Party*. The limitations and potential implicit in this approach.

Section C***Songs of George Gershwin*****Fingerprints**

- Gershwin's song writing career began in Tin Pan Alley where he was a song plugger – able to both compose and perform
- Tin Pan Alley songs were written to 32 bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA
- Gershwin's music was composed before the lyrics therefore examples of word painting are the skill of the lyricist. The rhythm of the words always matches the rhythm of the music although a fair criticism is that the words sometimes make little sense
- Lyrics are witty often with internal rhyme schemes and reflect the style of Gilbert and Sullivan: memorable melodies and witty lyrics
- Early songs such as *Swanee* can be shown to derive from the style of Tin Pan Alley
- Melodies make extensive use of pentatonic scales and are generally highly memorable, particularly the choruses. Verses were often omitted in performance
- Blue notes are often used to capture the style of African-American singers
- In performance many of the rhythms would be given a rubato treatment, especially slower songs
- Later melodies have greater chromatic complexity
- Strong harmonic progressions, in the early songs often based around standard progressions such as I – VI – II – V but later songs have greater harmonic complexity
- Songs normally written for piano and voice but there are a variety of different piano styles in different songs

- 9 Credit should be awarded to candidates who discuss the different musical influences in detail, with specific examples from the songs studied. Whilst candidates may not cover all the points, they should demonstrate knowledge and awareness of the specific influences that are demonstrated in the songs they have studied. Examples may be described in narrative detail and as musically notated examples.**

Candidates should cover some, or all of the following points:

The use of specific musical influences, including:

- The influence of Tin Pan Alley and the music publishing industry. This led to Gershwin's production of many 'hit' songs, including those that are part of revues or musicals
- The influence of piano ragtime music, particularly the syncopated melodies found in the right hand part, which influenced Gershwin's use of syncopated melody in his songs
- The influence of black American culture, notably jazz and blues music. Candidates should make reference to the use of blues and jazz melodic and harmonic influences in specific songs. The influence of jazz is also manifested in his song arrangements with traditional jazz and big band ensembles
- George Gershwin's early training as a classical musician. This is evident in some of the songs with large orchestral accompaniments and his use of orchestral instruments
- The Eastern European influences, from Gershwin's Jewish heritage.

- 10 Credit should be awarded to candidates who discuss the different musical elements in detail, with specific examples from the songs studied. Examples may be described in narrative detail and as musically notated examples.

Candidates should cover some, or all of the following points:

The use of specific musical elements, including:

- **Structure/form** – many of the songs consist of a verse and refrain structure, often with an instrumental section. This became an almost formulaic part of Gershwin's song-writing style
- **Melody** - candidates should comment on the melodic structure, including the relationship with the lyrics and specific techniques such as word-painting and melodic sequence
- **Harmony** (the tonal structure underpinning the melody) - candidates should be aware of the major or minor tonality (key) and of any interesting harmonic features such as the use of blues and jazz harmonies. Credit should be awarded for specific examples of harmony that reflect the mood of the song
- **Rhythm** – candidates should discuss the rhythm in relation to the lyrics and melody. Credit should be awarded for examples of rhythm being used to enhance a particular mood or emotion
- **Tempo** – the use of changing speeds in the music. Candidates should give specific examples of how a change in tempo can affect the mood of the song
- **Texture** – the layering of sound, which can contribute to the mood or emotion of a song
- **Timbre** – the use of particular musical effects to enhance the lyrics or mood of the song e.g. muted strings create a warm romantic sound; brass and percussion instruments are often used to create a more uplifting feeling
- **Dynamics** – the changing volume and expression in the music to enhance the lyrics
- **Lyrics/word-setting** – This should be discussed in relation to the other musical elements and should include specific examples of how the words are interpreted musically
- **Instrumentation** – the use of specific combinations of instruments to enhance the mood or word setting of the song. Credit should be awarded for examples of changes in instrumentation to highlight a particular moment in the song.

Steve Reich**Fingerprints**

- ☑ Often referred to as Minimalism, Reich's music is better described as systematic music or phase music. His most famous statement on how he used musical ideas is his 1968 essay *Music as a gradual process*
- ☑ Reich is often compared to three other 'minimalist' composers – LaMonte Young, Terry Riley and Philip Glass but in reality the differences in approach tend to outweigh the similarities except for some music produced during the 1960s
- ☑ Extensive use of short rhythmic or melodic units that intertwine
- ☑ The early pieces are based on phasing but Reich had moved away from this by the mid 1970s but the principle of counterpoint runs through all his pieces
- ☑ In later pieces, particularly in the 1990s onwards, the counterpoint gives way to the use of augmentation canon
- ☑ Reich's musical background is as a percussionist and there is a strong rhythmic backbone running through all his pieces. Between 1964 and 1981 he did not write a slow movement
- ☑ Reich's earlier pieces make use of speech samples and speech has been used in other pieces from the mid 1980s onwards. Where speech is used, melodic lines are created which exactly mirror the shape of the speech melody
- ☑ Since the 1990s a new dimension has been added to this by the creation of video operas where music and image reinforce each other
- ☑ Development of technology (especially the sampling keyboard) has enabled Reich to sample, edit and manipulate musical material
- ☑ Autobiographical – some pieces relate to events in his life – particularly his Jewish background

- 11 There may be varying degrees of consensus with the statement according to the work studied; however there should be an understanding and overview of the use of minimalist techniques in Reich's earlier works in order to justify the extent of minimalist techniques in their chosen work. Candidates should give specific examples from the work studied and credit should be awarded to candidates who provide musical or graphic notation to illustrate their answers.

Candidates should cover some, or all of the following points:

- The understanding of the word 'minimalist' as applied to Reich's early works i.e. the stripping down of the music to its bare essentials, notably short rhythmic and melodic cells
- The importance of **repetition** in Reich's music and in particular the dominance of **rhythm**
- The use of techniques in Reich's early pieces such as **phasing**. This is a technique, which involves different strands of sound gradually being played out of synchronisation to allow the piece to evolve gradually. If candidates have studied later pieces by Reich, they may note that phasing does not form part of the composition, as this was an earlier technique, which he dropped in his later pieces
- The use of rhythmic permutation such as **resulting patterns, rhythmic construction** and **rhythmic augmentation**. Each of these techniques forms subtle alterations to the music to allow gradual change to take place and are associated with Reich's earlier minimalist pieces
- Candidates studying later pieces will note that Reich rejects the terms 'minimalist', as his pieces contain larger structures, some of which rely on narrative and/or visual content e.g. *Different Trains (1988)*; *Three Tales (2002)*.

- 12 Candidates' answers should clearly focus on the significant ways in which their studied works have challenged the conventions of the Western orchestral tradition. The inclusion of some points from above will be dependent on the work they have studied e.g. Reich's later works do not use phasing and larger instrumental forces are used in certain pieces e.g. *Music for a Large Ensemble (1978)* & *Tehillim (1981)*.

Candidates should cover some, or all of the following points:

- Reich's rejection of large orchestral forces in his early minimalist pieces, in favour of small ensembles
- Reich's creation of music using the minimum of means, which is a reaction against Western classical music traditions
- The importance of rhythm in Reich's pieces, which is influenced by his love of percussion. Candidates may mention the influence of African drumming and the presence of complex rhythmic structures such as phasing, rhythmic construction, resulting patterns and rhythmic augmentation. In many of his early pieces rhythm predominates over the other musical elements
- The influence of music from non-Western cultures, including African drumming and Indonesian Gamelan music
- The challenging of the social conventions of Western classical music e.g. more responsibility is placed on the performers, as there is usually no conductor. Candidates may mention the increased communal aspects of the performers
- The use of more flexible and intimate performing spaces, where the barrier between the performer and audience is less apparent than in Western classical music
- Reich's use of single timbre ensembles in many of his earlier pieces e.g. *Piano Phase*; *Violin Phase*; *Music for Four Organs*
- The use of short rhythmic or melodic cells to generate a whole composition, rather than a through-composed composition, which has a recognisable form or structure
- The experimentation with developing recording technology as an integral part of Reich's compositions. In earlier pieces this includes the use of tape loops and in later pieces it includes digital recording techniques and the use of multi-media forces, including film and video.

Mark Scheme 2560
June 2006

Knowledge and Understanding – 36 Marks

Band One - 31-36 marks

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 across 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.

Band Two – 25-30 marks

An accomplished answer that demonstrates some 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 comments 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.

Band Three – 19-24 marks

A competent piece of work that addresses the question set. 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. Use the lowest mark in this band as a ceiling for “formulaic” or “generic” answers that do not answer the question set.

Band Four – 13-18 marks

An adequate approach to the discussion that makes a number of useful points about the topic studied. The discussion is 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 is slightly pedestrian in moving from point to point and is variable in depth. The question may only be answered by implication although there are some valid points.

Band Five – 7-12 marks

A limited response to the question that does not 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.

Band Six – 0-6 marks

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 general claims are made on the basis of very little supportive evidence.

Quality of Language – 9 marks

8 - 9 marks

Engaging writing with a developing 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 marks

Fluent writing with an assured 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 marks

Generally fluent writing with a 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 marks

Ideas are expressed clearly if not always fluently. The style is somewhat matter-of-fact and the argument may stray away from the point. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.

4 marks

Uneven 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 marks

Writing which is likely to confuse, rather than enlighten, the reader. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weaknesses in these areas.

0-2 marks

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.

Genre and Question-specific Mark Scheme

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 the work of three different practitioners, one each of Dance, Drama and Music. Thus, nine works in all, but this is not necessarily a counting exercise, unless the candidate(s) are clearly in breach of the specification for this unit.
- 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.
- There should be evidence of the scope of the area studied, a sense of overview that shows a confident knowledge and understanding.
- 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 2557.
- 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 and in which the genre was nurtured.
- Use of appropriate vocabulary, terminology and other relevant practitioners.

Post Modern Approaches to the Performing Arts since 1960

Given that this movement is anti-form, it is difficult to identify specific elements of which candidates should be aware and therefore evidence in their answers. However, there are some general characteristics, which we might claim are common and therefore identifiable:

- 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.
- Re-cycling, refiguration, pastiche 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.

- 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.
- Playful response to the problems posed by ‘the Modern’ Sense of the ludic trickster at work which can be seen in the work of Berkoff, Nyman and Morris.
- Manipulation of language and form- Pinter, Mamet – use of the poetic – Bond, Cartwright.
- A larger scale perspective, a world picture, yet often created in an apparent random D-I-Y fashion or bricolage.
- Collaboration – Cage & Cunningham, Nyman & Jeyasingh, Churchill & Spink, deliberate working across forms.
- 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.

1 Answers to this question should:

- focus on the re-cycled nature of the works studied, clearly indicating their knowledge of how the works relate to what has gone before. Higher level candidates may well point out that the re-working is not just of that which has gone before, but also of the present, but from another culture or form.
- interrogate the creation of ‘meanings’ through a fresh look at form and content and/or whether there are any ‘meanings’ created at all.
- consider the importance of the audience, “the consumer”, is heightened in po-mo in terms of scale and numbers and to the point where they can become an active part of the performance.

2 Answers to this question should:

- focus on using the works studied to show the complementary developments within post-modern dance, drama and music. i.e. isolating the ‘characteristics’ outlined above and how they are made manifest in the works they have studied.
- address the notion of analysis, thus verbal language can work in layers, Churchill’s *Top Girls* is a good example, in the same way that a choreographer will build ensemble work in duos and trios, not necessarily in unison, but

working the same material just as Stockhausen in his later works uses an ironic 'cut and paste' repetitive approach, mixing high and low art at the same time.

Politics and Performance since 1914

This broader area is intended to widen the horizon of political performance beyond the rather restricted view often perpetrated through the previous construct of this unit. Essentially, candidates need to indicate awareness of:

- The relationship between the art form and the audience.
- The manner in which the 'politics' are expressed through the dance, music and drama.
- The manipulation of an audience's expectations, opinions, values and world view.
- The structural and presentational devices used to communicate ideas, e.g. ballad, epic form, documentary setting with film and information as the backdrop for action or dance.
- The use of satire and irony as a stylistic device to poke fun and to persuade.
- The use of allegory of and/or direct reference to political situations and figures.
- The use of exaggeration, repetition and scale.
- The type of 'norms' that the candidate believes are being challenged through the range of studied works.

3 Answers to this question should:

- indicate the extent to which 'instruction' is a part of the works of which they are aware.
- explain the form the instruction takes and the expectation implied in it e.g. Flexer's *Sold* where at the end of the dance a projected letter is written to indicate exactly what they want the audience to do when they leave.
- possibly argue that art can have political intent in more subtle ways than 'instruction', others even that if there is political intent then it cannot be 'art'.
- be willing to discuss the way political intent may be shown in different art forms so that some may be direct instruction and in other ways the audience is made aware or informed.

4 Answers to this question should:

- indicate an appreciation of the conflicts that choreographers, musicians and playwrights create in performance with a political edge to it and be able to reference that.

- explain the way that humour is deliberately used as a vehicle for political message about a serious issue, for example, Bintley's *Still Life* or Fo's *Accidental Death*.
- consider that the lament of the title infers a looking back, regretting and deploring a situation possibly with the intention of inciting anger and reaction, that it should not happen again. McGrath's *Cheviot* could be said to be an example, but there is still a great deal of laughter within this and it is that peculiar balance to which the question alludes. Similarly, Rome's *Sing Me A Song With Social Significance* is a biting satire on American labour relations under FDR in the 30's but is a witty and jaunty opening to wide-ranging political revue.
- possibly detail examples of material, which is all 'lament' with no humour involved. For example, Bausch's *Café Muller* is an unrelenting carousel of unfulfilled mundane and repetitive relationships, at which we cannot laugh, but from which we cannot turn away.
- above all, show that they understand the ways that the intentions of the practitioners they have studied in the context of this area are manifested in the performance, and avoid a discussion of the issues that they raise.

The Twentieth Century American Musical

Again this is now a broader concept than previously considered and whilst it would be important to have a less prescriptive view of the first, and last, two decades, (Oscar Hammerstein II had already written several musicals prior to *Showboat* and there were some classic and highly influential songs written in the early part of the century), the main focus is likely to be on the most productive 50 year period in the middle of the century 1927-1977.

Key areas of response should obviously focus on:

- The Book and the new significance given to the plot, development of character, situation, and dialogue; the importance and exploitation of Romance and Comedy; the 'book' as the lead sheet for the whole musical, often determining the energetic pace, the structure, 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 Lyrics of the songs and their dramatic purpose; the notion of progression within the lyric, or "lyric ascension' where the song has a definite structured intention; 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 and structure.
- The Score and the importance of music within the musical: reinforcing emotion and dramatic expression, complementing the dramatic action and movement; establishing tone; capturing essential quality of a character, moment or setting an emotion through the use of leitmotif; setting and manipulating mood and atmosphere; as a transitional device between action and scenes, bridging and

retaining flow through the use of segue. The importance of rhythm and melody, use of harmony and dissonance. Structural elements, such as the use of overture, opening or establishing number, mixes of songs, the underscoring, the score as a complete entity, rather than a collection of songs and entries.

- 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 increasing importance of dance in the form and the milestones e.g. *Oklahoma!*; the variety and eclecticism of style drawing on ballet, vaudeville and burlesque, jazz, traditional folk, contemporary street and modern.

5 Answers to this question should:

- agree or disagree and provide examples to support their point of view.
- simplest approach is to disagree and point out where music, dance and drama interact successfully from the potentially nine pieces they have looked at.
- alternative approaches may well reflect the works studied, where there is little integration and, for example, the songs do not necessarily advance the plot, or the choreography is a special feature rather than developing the narrative or characterisation.
- there should also be some sense of the development of the genre throughout the century, hinted at in the question by the provocative “artificial genre”. At times maybe, but it developed and evolved into a significant art form and cannot be easily dismissed.

6 Answers to this question should:

- identify the importance of location, period, moral standpoint and the dramatic, musical and choreographic means by which the aspirations of and threats to the American way of life are expressed.
- triumph of ‘American’ values of the honest, simple, homespun over evil in all its forms, thus use of folk and traditional music and dance.
- characters drawn to exemplify the America to be striven and fought for.
- use of ‘dream’ songs, dances and sequences.
- the change in tone from Musical Comedy as the century moves on – West Side Story-the Dream goes sour.
- questioning themes within the musicals related to race, immigration, social class.

**Advanced GCE Performance Studies (7873)
Advanced Subsidiary GCE Performance Studies (3873)**

June 2006 Assessment Series

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2556	Raw	100	80	71	62	53	45	0
	UMS	90	72	63	54	45	36	0
2557	Raw	100	78	68	58	49	40	0
	UMS	90	72	63	54	45	36	0
2558	Raw	100	79	71	63	55	48	0
	UMS	120	96	84	72	60	48	0
2559	Raw	100	79	71	63	55	47	0
	UMS	90	72	63	54	45	36	0
2560	Raw	45	39	34	29	24	19	0
	UMS	90	72	63	54	45	36	0
2561	Raw	100	81	72	63	54	46	0
	UMS	120	96	84	72	60	48	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3873	300	240	210	180	150	120	0
7873	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3873	8.3	29.2	58.7	82.8	95.3	100.0	2893
7873	8.3	31.7	65.5	90.1	99.1	100.0	2267

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