

Performance Studies

Advanced GCE **A2 7873**

Advanced Subsidiary GCE **AS 3873**

Mark Schemes on the Units

January 2007

3873/7873/MS/R/07J

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**Mark Scheme 2557
January 2007**

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 *eg* and reflected in the mark awarded. If a point is made without any evidence then use *eg*? 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 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** The question provides the candidates with an opportunity to discuss the characteristic features of Bruce's work but they should not just list Bruce's techniques. These are outlined in the fingerprint section. They should be able to show how they are used in his works to create specific effects. Candidates should appreciate how Bruce's work has evolved yet retains its essential features, and how he also retains his original aim to entertain and move an audience. Credit will be given for examples used and although the focus is on the *one* studied work, some candidates may have explored a range of works in order to contextualise the focus work.

The scope of the answer may cover the following points:

- Key moments in the studied works which reflect the candidate's ideas about Bruce's intention in the studied work and how the theatrical elements such as costume, lighting and setting form a context for Bruce's work.
- Subject matter of Bruce's work which reflects his own social conscience eg "Swansong", "Ghost dances", "Berlin Requiem".
- Bruce works with simple uncluttered settings with the focus on action but also with large more elaborate sets eg "Berlin Requiem", blood splattered bullring in "Cruel Garden".
- Use of music and the relationship between the movement and the music eg 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. So early works avoided expressing or responding to music through use of electronic scores and music was often added after choreography was almost complete to commissioned material, from Philip Chambon for "Swansong", "Nature Dances" and "Stream" to 60s pop songs.
- Bruce's use of literature which is one of his great loves – fact and fiction, poetry and prose – creating movement which directly links to the musical lyrics or to a text. This is an element which features in many of Bruce's works.
- Use of costume and lighting to create visual effect eg the "dead" wear everyday clothes but they are decaying and distressed and the Ghost dancers are skeletal figures in macabre masks in "Ghost Dances".
- Some of Bruce's ballets use disturbing psychological images eg "Ancient Voices of Children and Bad Angels".
- 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 own work to give it a real sense of "truth".

- 2** The question asks for a specific understanding of how Bruce's choreography has been influenced by his training. Candidates may include the features of his work but the focus should be on the choreographic material and how Bruce uses types of movement to create specific effects. They must use specific examples from the studied work to support their ideas although they may refer to a number of works they have studied in a lesser depth in order to understand the nature of Bruce's work.

The scope of the answer may cover the following points:

- Definition of his "dance experiences" and how they have informed him and influenced his choreographic style.
- How Bruce's experiences working with a range of teachers and styles – trained in classical ballet and Graham technique developed a personal way of moving and means of expression.
- How Bruce began as a ballet dancer but moved to contemporary technique as Rambert changed focus to contemporary technique.
- Bruce's use of different dance styles to convey ideas drawing from an eclectic range of styles in his works, borne out of his own training and background ballet, taps and acrobatics.
- Bruce's work with London Ballet and Ballet Rambert when a classical company and how that influenced him in terms of the importance of theatrical presentation.
- How Bruce uses specific movement material to portray his characters, in many cases using a wide range of styles to highlight dramatic moments eg Tap dance used by torturers in "Swansong" – commedia dell'arte and clowning elements used to create dramatic effect.

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 depend on the work studied. Newson is very concerned with the “pictures” he is creating on stage and their effect on the audience and he feels strongly that he does not create work unless he has something to say. The focus of the response should be on the images created and the concerns Newson is conveying through them to 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. Candidates can agree or disagree with the statement but must use specific examples from the studied work to illustrate their ideas.

The scope of the answer may cover the following points:

- Newson’s background in terms of studying psychology and his continuing interest in how people interact and the different types of “language” that they use to communicate. Candidates should identify how these unique “languages” are used in their studied work and what they represent eg “Strange Fish”, “If Only”.
- Exploration of socially taboo subjects in a potentially confrontational way – religion, homosexuality, homoeroticism, sadomasochism, death, murder eg “Strange Fish”, “Dead Dreams of Monochrome Men”, “Enter Achilles”.
- Newson’s exploration of popular media themes eg laddishness in “Enter Achilles” and society’s rejection of bodies that do not “fit in” such as the old and disabled in “Bound to Please” which culminated in a steamy naked duo between an older woman and a young man, so questioning society’s prejudices towards older women especially in sexual terms.
- The relationship between the movement and the music eg 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”.
- Use of text, sets, lighting, décor and costume to create effect eg floorboards are removed in “Strange Fish” to reveal the subconscious miasma below the floor.
- Use of startling and disturbing images to create effect – hanging dead bodies and distorted body images in “Dead Dreams of Monochrome Men”, female Christ figure and raining white stones in “Strange Fish”, breaking glass in “Never Again” and whether the purpose is to shock, challenge or provoke the audience.

- 4 This response will depend on the choice of work studied. The response may sometimes appear narrative but as his work is “Physical Theatre” this will be inevitable. There may be some element of retelling the “story” of the work but the focus of the question is on the range of techniques which Newson uses and their effect. There must be an identification of specific movement material and how it is used at specific key moments to create particular effect. How Newson focuses on content and what the company is trying to communicate.**

The scope of the answer may cover the following points:

- 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”.
- DV8’s determination to be radical yet accessible and to reach as wide an audience as possible therefore fully aware of the TV, multi-media and other challenges which they have to compete with to hold an audience’s interest.
- New works such as “Just for Show” use even more dialogue and drama as well as much audience interaction and blur the lines between drama and dance, almost creating a new art form.
- 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 eg 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 film and video and interest in the relationship between two primarily visual media and how their fusion create a greater artistic whole – “Just for Show” deals with the need for illusion using visual and media effects to create startling imagery which baffles and astounds the audience.
- 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.
- Candidates must identify specific movement material used in the studied work and to what effect – Use of demanding, aggressive movement material – lots of contact work and combining pedestrian movement with a violent dynamic. 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.
- Newson pushes the audience and dancers to the edges of their physical and emotional resources – there is no “comfort zone” – the works are designed to disturb and unsettle. He rejects the accepted norm of dance – of stylish beauty and unattainable physical tricks which separate the audience from the performers.
- How simple movements are used to shocking effect eg the caress that builds into a suffocating movement expressing the destructive inner nature of a relationship.

Section B

Given that centres have a choice of text from a playwright's output, which in some cases 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 text that offers a different slant to the more popular choices. Be willing to be flexible in your application of marks for these indications.

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.
- Use of humour. Often ironic situation or bleak one-liners, more evident in some major works than others.

- 5 There is a common understanding of three phases to his work: The early expressionist plays, the middle era learning plays of the 30s and the parable plays of the later period. In locating their play correctly within this very general structure, candidates should be able to illustrate their understanding of two or three of the key distinguishing features of grouping.**

The scope of the answer may cover the following points:

- Characters that are quite ordinary, but by virtue of the situation they have been put in, they are made extraordinary (Grusha, Shen Te, even Ui). They are not great heroes, or persons of high status as you would find in a Shakespearean tragedy.
- They represent the heroic struggle of the commoner to exist. Thus, identifying the aspects that make them ordinary, like Galileo's eating habits, or Grusha's hands, is important in the response.
- The sense of episodic story-telling as the character progresses through the play. Despite all the theory, it is hard for us not to build empathy with Courage's struggle and admire her stoic response to her losses.
- What Brecht is telling us about the ordinary person. This is not just the central character of the play, as there are a host of other ordinary folk, who find themselves wrapped up in events in history. The Corporal's unfortunate victim he refers to as "blockhead" in Caucasian Chalk Circle for example.

- 6** A literal translation of *Verfremdungseffekt* is “making strange technique” and Brecht uses this in a variety of ways within his plays to encourage the audience to look at things anew. It is often translated as the Alienation effect in the sense of making something look other than what it is. The confusion arises when candidates speak of Brecht “alienating the audience” in a more contemporary sense of shutting them out. This couldn’t be further from his intention. The use of direct address, indicates that, if nothing else. The audience is not meant to be alienated from the play, more it is about creating a critical distance, between the actor and the role, and between the audience and the characters and the play itself. Hence why “making strange” for the audience is a better way of understanding the technique.

The scope of the answer may cover the following points:

- Carefully selected props and the use of clothing as use of symbol.
- Open white light and a sparse set lacking clutter to focus the attention. The anti-illusionist staging with lights on show.
- The use of film, slides, placards, treadmills and revolves.
- Actors are seen to change costumes as they take on multiple roles.
- The raising of questions through the dialogue, narration. situation, action and the character’s behaviour.
- The use of music and song as an integral and disruptive dramatic element, both to comment on and/or underline the point with straightforward words/lyrics but also emphasise that it is a theatrical experience, telling a story (with a moral in the case of the parable plays).
- The use of allegory to explain and distance at one and the same time.
- The announcement of the action of the scene at the start not only reduces the tension but encourages the audience to consider *how* it happens and then *why* it happens rather than get lost in *what* is happening.

All should be illustrated by example from the play studied, not just reeled off as a list of “Brechtian” techniques, which will gain limited credit.

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 Godber's background as a school teacher creating plays led him to understand the need for economy of presentation and develop ways of creating large casts of characters with small numbers of people. In his early days in Hull Truck, there was not the money to pay for many actors, and they were essentially a touring company, hence the name, and therefore needed to travel light.**

The scope of the answer may cover the following points:

- The deliberate use of multi-roles as a performance technique made clear for the audience and part of the self-conscious theatricality of the pieces. The audience are led to enjoy the way the actors can change quickly from one role to another, the ingenuity of a single prop to indicate character, the change in voice from one character to another.
- The use of duos, trios and at most quartets of characters on stage at any one time.
- Choral interjections, in which all the actors take part, even if they are in the midst of changing from one role to another, lend a sense of ensemble to the pieces which belies the number in the company.
- The use of monologue to deepen the audience's understanding of an individual character.
- The audience are quickly educated into needing only the most minimal of set and props with often short pen portraits of characters or places to understand the action.

- 8 A playwright may well not even recognise the closeness of their style to something else or may lay claim to an influence, which is not immediately apparent in his/her work. However, from the style and techniques used we can identify some telling aspects that have antecedents in Godber's background.**

The scope of the answer may cover the following points:

- The technique of actors playing several roles in one production, working their way through a range of characters, goes back to the pantomime of Roman times. Closer to the way Godber works would be a Shakespearian company where for example 12 actors would play 40-50 parts.
- Godber would also be aware of the work of collaborative companies of the 60s and 70s, who were heavily influenced by Brecht's style, using the technique of actors deliberately changing parts to ensure that the audience didn't associate too closely with the actor's particular portrayal of a role.
- As a school teacher of drama, he was very familiar with techniques of improvised setting, mimed occupational identifiers, construction of drama, in episodic form again from Brecht. Also the exposure of the artifice of the theatre was by the mid 70s common-place, few people noticed that all the lanterns were on view and not everything was masked with scenery or red velvet curtains. It was black-box time and anything could be created in that space/
- The use of verse in a non-heroic setting ennobling the ordinary, brash, sharp, energetic theatre with a focus on human experience and expression rather than narrative/
- High energy physical theatre using popular dance where appropriate/
- His work in writing for TV soaps, Crown Court, Grange Hill and Brookside honed his economic, quick-fire dialogue, swift swapping of scenes, rapid building of tension and climax. Music is used in the plays like TV themes eg The Bouncers rap.
- Latterly he has spoken of writing more like Chekhov as with age he has moved into his "sitting down era" rather than the lively 'in-yer-face' physical theatre of the early plays.

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 There is scope in this question for candidates to discuss the ways in which the later songs are more sophisticated than earlier Tin Pan Alley examples, including the use of more complex harmonies and melodies and the influence of other musical genres such as blues, jazz and ragtime. Stronger candidates will be able to identify specific musical features such as the chromatic complexity and melodic development in some of the songs, whereas weaker candidates may struggle to recognise the wider potential of the question.

The scope of the answer may cover the following points:

- Early songs such as *Swanee* which derive from the style of Tin Pan Alley.
- The **formula** of Tin Pan Alley songs was used as a template for many of Gershwin's songs – ie short introduction, usually on piano, the verse to set the scene and the chorus, which usually contained the most memorable melody.
- The **structure** of many of Gershwin's songs fell into the 32 bar AABA form which was so characteristic of Tin Pan Alley.
- The use of memorable and catchy **melodies** which ensured the success of Tin Pan Alley songs was developed by Gershwin to include modulations and new sections of melody to enhance a change in mood or to highlight a particular word or phrase.
- The use of witty **lyrics**; candidates may mention the extended use of internal rhyming schemes.
- The use of playable piano accompaniments for many of the songs, making them accessible to both amateur and professional performers. This was a direct influence from Tin Pan Alley songs.
- The fact that often the verses of the later are omitted in performance, making them more simple and more memorable to the listener, like many of the earlier Tin Pan Alley songs.

- 10 Candidates should provide a range of references to the music and lyrics in the songs studied in relation to the particular ‘ingredients’ that they feel contribute to the success of the songs. Further credit should be awarded for relevant notated examples to illustrate specific points.

The scope of the answer may cover the following points:

The use of specific musical elements, including:

- **Melody** – candidates should discuss the role of the melody in terms of its structure and relationship to the lyrics. This will include the contrast between the use of melody in the verse and chorus and specific details that make the melody memorable. Credit should be awarded to candidates who give examples of ‘word painting’ (words or phrases that are reflected musically by the melodic line).
- **Harmony** – the tonal structure underpinning the melody. Candidates should be aware of the major or minor tonality (key) of the songs studied and how this contributes to the mood of the lyrics (eg a major key may suggest a positive or bright mood whereas a minor key may suggest a more melancholy mood). Credit should be awarded for specific examples of unusual harmony that reflects the mood of the song eg the rate of harmonic change to create tension/release; uses of chromatic harmony to increase dramatic effect.
- **Rhythm** – candidates should discuss the rhythm in relation to the word setting and melody. Reference should be made to metre and natural stresses of words and to examples where rhythm is used to exaggerate a particular word or phrase. Candidates may give examples of ‘forced rhyme’ which resulted occasionally from words which were fitted to music that was already composed. Candidates should be aware that the music was almost always composed before the lyrics were written.
- **Tempo** – the use of changing speeds in the music to reflect the lyrics and mood of the song or character.
- **Approach to word setting** – this should be discussed in relation to the other musical elements and should include specific examples of how the words are interpreted, including the relationship between the voice and the accompaniment.
- The use of **contrast and structure** – candidates should comment on the musical structures of the songs, which will include reference to the verse, chorus and instrumental sections. Specific reference should be made to the musical contrasts between the sections and their purpose eg the chorus is usually the most memorable part of the song in terms of both words and melody. Credit should be awarded to candidates who demonstrate the changes in key, rhythm and tempo in the transitions between verse and chorus.

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 **Specific examples should be provided to support the answers, which may be provided as musical notation or descriptive narrative. Candidates should maintain a clear focus on the question – there should be an attempt to make significant reference to the range of non-Western influences in Reich’s music.**

The scope of the answer may cover the following points:

- Reich’s fascination with African drumming and his experience as a percussionist, which led to many compositions exploring a range of percussive timbres.
- he use of repetition, which forms the structure of African drumming alongside the complex rhythmic patterns which combine to create complex rhythmic structures, including the following:
 - **gradual phase shifting** in Reich’s compositions, which explores a fundamental rhythmic pattern and gradually changes the pattern over a period of time. This results in unexpected rhythmic patterns emerging over an extended period of time.
 - **resulting patterns** – the interlocking of several rhythmic parts, which form new audible patterns as a result of gradual phase shifting.
 - **rhythmic construction** – in which the rests are gradually replaced by notes until all the rests have been replaced.
 - **rhythmic augmentation** a section of music is gradually made longer by adding extra notes/rhythmic values.
- The influence of Javanese gamelan music. Candidates may discuss the use of cyclical and repetitive forms in gamelan music that Reich developed in his minimalist pieces.
- The improvisatory nature of some non-Western music and the greater responsibility that is placed on the performers to interact with each other during a performance. This is a performing medium that Reich explored in his compositions.
- The social status of some non-Western music, which does not create the same barriers between the performer and audience as traditional Western music forms. Reich’s music often depends on the reaction of the audience to the interaction of the performers.

- 12 Candidates must focus their answers to address the use of instruments and/or voices in the specific work they have studied. The range of techniques discussed will be dependent on the work studied but it is likely that most candidates will refer to the fundamental importance of rhythm in Reich's work. The range of other elements such as melody, harmony, timbre and texture may also form part of discussion, depending on the instrumental/vocal forces used and the work studied.**

The scope of answer may cover the following points:

- The function of the instruments/voices used in the work studied. This may include discussion of the reasons for the choice of instrumental/vocal forces eg Reich often wrote for smaller ensembles in his earlier works, which departed from the traditions of Western classical orchestral tradition.
- The use of sampled voices, using short extracts of text or snippets of real conversations was a feature of several of Reich's works, and instruments were often used to imitate vocal inflections, such as in *Different Trains*.
- Several of Reich's works used a single instrumental medium to explore the musical possibilities eg *Four Organs* (organs) and *Clapping Music* (two pairs of hands). Multi-track recording techniques were used for some pieces to create a greater range of textural possibilities eg *New York Counterpoint* (clarinets) and *Electric Counterpoint* (guitars).
- The combination of acoustic and amplified instruments, often used in conjunction with pre-recorded material.
- The use of multi-media in Reich's later works, including the use of electro acoustics and visual images eg the 2002 video opera *Three Tales*.

**Mark Scheme 2560
January 2007**

Knowledge and Understanding – 36 marks**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 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 marks

An accomplished answer that demonstrates some overview of the topic studied 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 quotation. 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.

19 - 24 marks

A competent piece of work that addresses the question set. The answer demonstrates a full 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. [In the case of 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.]

13 - 18 marks

An adequate approach to the discussion that makes a number of useful points about the topic studied based on a fairly narrow range of illustrations. The connections between them are not sufficiently developed by the candidate. The essay 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.

7 - 12 marks

A limited response that does not fully address the scope of the question. Some aspects of the topic are explored but with poorly-chosen illustrations. Contrasting approaches are dealt with, albeit superficially, but the essay may imply that there is little contrast between the work of practitioners.

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 generic 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. 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.
- 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, in which the genre was nurtured and to which it made its own contribution.
- Use of appropriate vocabulary, terminology and other relevant practitioners.

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 Modernism thus giving rise to an ironic outlook blurring 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. There is no one knowledge, but a variety of "knowledges", overlapping relationships of discourses with the predominant 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.
- **not to** 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, reversal including the rise of "camp", "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.
- 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".
- 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 work by virtue of the disruption of the form are many eg Riley "In C" and Churchill's overlapping dialogue.
- Intertextuality – the witty, "intellectual joke" created by making quick unlaboured 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; 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 in the work of for example, Berkoff, Nyman, Innes and Morris.
- Manipulation and fragmentation of language (eg Pinter, Mamet, Churchill – use of the poetic – Bond, Cartwright) and form-fractured and dislocated non-linear timelines eg Top Girls, 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 arts 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 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.

1 Answers to this question should:

- Focus on the reference to historical features, forms, figures, with both an ironical but also respectful perspective.
- Interrogate the rejection of modernism and the sense of periods, in order to be free to select from any style or form; the enjoyment or working outside of rules; the fragmentation of work, non-narrative, disrupted in time and language of communication, which may be verbal, physical, musical.
- Consider the importance of juxtaposition of forms, “bricolage”, using style and form from the historical past, but with a new emphasis, and thus respect; eclecticism and intertextuality as above.
- Refer possibly to the ironic situation where the “history” of post modernism is already being made by virtue of the works created within an historical timeline. (More likely higher level candidates).

2 Answers to this question should:

- Focus on using the works studied to illustrate the incidence of these three elements in particular. Given that the above list is not in any way exclusive, candidates should take the opportunity to link across to other features that can be evidenced.
- Indicate an understanding of parody and pastiche and where it might be evidenced. A piece that deliberately copies another work in a comic or satirical way. Innes and Idle’s *The Rutles* is a good example. Another notion of parody relevant here is the imitation that is so poor that it seems ridiculous, referring back to Sontag’s idea of “so bad, it’s good” above. Pastiche also implies a creative work made up of things borrowed from other works. This is related to the recycling of material and refiguration. So Anderson’s reference to Warhol’s 16 Jackies in *Car* re-works the idea using the same costume duplicated four times rather than 16. Glass takes a fresh look at the operative tradition with *Einstein on the Beach* or re-works Eno and Bowie in his *Low Symphony*.
- Clarify the notion of “quotation” much like parody and pastiche above, this refers to the intertextual reference of another piece within a post modern piece.

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 forms and the audience.
- The manner in which the 'politics' are expressed through the dance, music and drama. For some this will be obvious didacticism, 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.
- The structural and presentational devices used to communicate ideas, eg ballad, epic form, documentary setting with film and information as the backdrop for action or dance.
- The use of humour and comedy, farce, 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 'truth' is the artist's and/or the audience's construct. "Whose truth is it anyway?" The quotation from Ferdinand Lasalle implies also the power of the telling, good education removes the need for revolution.
- Explain the ways in which truth is given validity, the use of transcript as in verbatim theatre or, in a real event or person being used rather than fictional.
- Possibly argue that 'truth' can be an ambiguous concept to be treated with scepticism.
- Be willing to discuss the way political intent may be shown in different art forms so that some may be a distortion of the "truth" – by use of allegory or symbol but the audience is made aware of the conceit and kept informed as in Fo's *Accidental Death of an Anarchist* for example.

4 Answers to this question should:

- Identify the potential of using humour whilst still making a serious point, Fo's Can't Pay Won't Pay, Bob Dylan's jokey protest style in I shall be free No 10, and Ludus Dance's Zygote on teenage pregnancy all bring together in quite different ways and on very different themes a commonality of approach. Less specific and therefore possibly easier to see more readily would be the way the art forms manipulate the audience's view.
- Besides attempting to find commonality explain the manner in which the politics are expressed to show that they understand the presentation of politics.
- Possibly candidates may have studied a range of works where there is no commonality immediately obvious. In which case then arguing against the question is perfectly reasonable and providing it makes the case then can achieve the same range of marks as anyone agreeing with the statement.

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.

5 Answers to this question should:

- Be able to give an overview of the style at least between 1927 and 1980.
- Break down the changes in the individual art forms as they contribute to the development eg the later introduction of Dance, the milestone of Oklahoma, the popularity of the Dream ballet and the gradual dominance of choreography, often at the expense of narrative. Song and Dance becoming the show eg Liza with a Z.
- Similarly look at the book and its increasing centrality in the first half of the century, and the development of the musical score to symphonic proportions.

6 Answers to this question should:

- Identify the growth and importance of narrative across the development of the form.
- Indicate and exemplify the contribution made to the story by the music, lyrics, book, choreography.
- Show how the characters work within the elements to progress the action of the story.
- Higher end candidates may well outline plot lines indicating moments where all the elements coalesce, but equally lower end candidates may well resort to telling the stories from the 9 pieces they have looked at. That sort of approach is not likely to score highly, but if there were a sense of development about the re-telling then that should be credited.

Advanced GCE Performance Studies (3873/7873)

January 2007 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	39	0
2557	Raw	100	81	71	61	51	42	0
	UMS	90	72	63	54	45	39	0
2559	Raw	100	81	72	64	56	48	0
	UMS	90	72	63	54	45	39	0
2560	Raw	100	39	34	29	25	21	0
	UMS	90	72	63	54	45	39	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	0.0	12.2	49.0	77.6	95.9	100.0	50
7873	42.9	57.1	71.4	100.0	100.0	100.0	7

For a description of how UMS marks are calculated see;
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication

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