

Advanced Subsidiary GCE (3873)
Advanced GCE (7873)

Performance Studies

Teachers' Guide
to the
Delivery and Assessment
of the
AS and A2 Specification

Sixth Edition

2007 – 2008

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It is a free list which aims to bring together teachers to discuss issues relating to
Performance Studies and to support each other. To join please visit:*

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Coursework

There are two coursework units: one in AS and the other in A2.

***The AS unit is 2556 (The Language of Performing Arts)
the A2 unit is 2559 (Community Performance Project).***

Each unit is worth 15% of the total marks for the specification.

The total weighting given to coursework assessment is 30%.

AS Unit 2556: The Language of Performing Arts

*The wording of this unit has been expanded and clarified in the revised edition of the Specification. The assessment requirements have **not** changed; the change in wording is to offer more detailed guidance to Centres on the stages through which the work should progress.*

1 What's the purpose of the Unit?

The Specification summarises the scope of the unit as follows:

This unit contains both practical and written work. The assessment is based solely on the written commentary of the practical work.

This first unit covers the main elements of Dance, Drama and Music and the ways in which they may work together. Candidates develop their technical skills by taking part in preparatory workshops and by subsequently devising and performing four short pieces: one in each of Dance, Drama and Music and a further piece which makes creative links between the art forms.

In addition to developing technical skills in all three art forms, candidates are introduced to the performance process of IMPROVISING, REHEARSING, PERFORMING as a means of devising performance material.

Most importantly, the practical work is **not** assessed. The assessment is based on a written commentary of between 2000 and 3,000 words. If candidates exceed this maximum, moderators may moderate candidates' marks downwards. The written commentary is marked by the Centre and moderated by an OCR Moderator.

2 Preparatory Workshops

In the first part of the unit, candidates should take part in a number of practical workshops which should explore practically the elements of each art form (as identified in the Specification). In these workshops candidates will undertake technical exercises or studies in order to acquire or develop the necessary skills to attempt the four devised pieces.

Each cohort of candidates will have a different mixture of skills and backgrounds and the strengths of each candidate may be in different areas of performing arts.

The first part of the unit enables all candidates to cover essential skills in each of the art forms. This should reflect the technical vocabulary outlined on pages 22 and 23 of the Revised Edition of the Specification. There is no need to make links between the art forms at this stage. A workshop on rhythm might lead into dance work, for example, but it would be perfectly acceptable simply to focus on developing rhythm work.

A record is kept by the candidates of their involvement in the workshops. It may be that they find writing out definitions of terms helpful at this stage but when it comes to the final piece of writing it should be assumed that the reader is already familiar with these terms!

Avoid lengthy diaries in favour of short summaries of each session. The format below may be helpful. This Guide is available electronically via www.ocr.org.uk so please feel free to copy it and make it available to your candidates.

Date of lesson		
Skills work covered	Performance processes	Links between art forms

Candidates should complete one of these templates at the end of each skills session and their collection of these will enable them to address the required headings for the Written Commentary.

3 Devising the pieces in Dance, Drama and Music

The Specification summarises the requirement for the four pieces as follows:

Candidates work in groups to devise four pieces. Candidates should not work individually in this unit: the nature of the work requires them to work in groups of three or more. The four pieces should not each be based on the same thematic content.

Each piece should

- **be about three minutes in length**
- **be original work rather than repertoire; it may, however, be inspired by exemplar material**
- **have an identified purpose and structure**

Candidates should complete the three pieces in discrete art forms before they begin work on combined arts piece. If there are three lessons each week, one art form could occupy each lesson. At the end of this phase of work, there are three mini-performances. There is no need for this work to combine the art forms; it is better at this stage if it does not.

Each piece should make full use of skills that candidates have acquired or developed during the skills workshops as well as other relevant advanced skills. Teachers should give candidates a

brief for each piece and this brief must allow scope for the incorporation of the elements of the relevant art form.

Piece 1 includes these elements of Dance:

MOTIF ACTION RELATIONSHIPS DYNAMICS SPACE

Piece 2 includes these elements of Drama:

DIALOGUE CHARACTERISATION PHYSICALITY PROXEMICS TENSION

Piece 3 includes these elements of Music:

RHYTHM MELODY HARMONY TIMBRE TEXTURE

The focus here is on the performance process of Improvising – Rehearsing – Performing and candidates need to have plenty of experience in following this process by creating the four pieces. Each piece should follow this process and it is therefore likely that extra rehearsal will be needed outside of the taught sessions.

At this stage the candidates should produce a short piece of written work about the processes leading to performance and briefly reviewing the pieces.

4 Devising the combined arts piece

This piece allows candidates the opportunity to take a starting point and produce a short piece that integrates the three art forms. Candidates should **not** produce pieces that are dominated by any one art form: there must be an even balance between the art forms. Taking a commission that has been set for the Student Devised Performance in previous years would be one way of providing a stimulus and would also be a good preparation for what the candidates are aiming for at the end of the course.

Piece 4 focuses on the integration of all three art forms

This piece considers links between the elements studied in the other three pieces. This short piece could develop from the type of commission used for Unit 2561: Student Devised Performance.

Following the performance of this piece, another short written piece is produced.

For each piece, it is best if the candidates perform to an audience as this will encourage them to reflect on what they wish to communicate through their performance.

5 Producing the Written Commentary

The length of the commentary remains as before. Candidates discuss and evaluate their practical work in a written commentary of between 2000 – 3000 words in total. This should use examples equally from each of the pieces and demonstrate ability to use technical language appropriately.

The format in which the Written Commentary should be produced has now been standardised and all candidates should follow the layout identified in the Specification. The commentary should be structured as follows:

Structure of the Written Commentary

Section 1 Improvising

This section should include the following points:

- the way in which the elements of Dance, Drama and Music have been used to create performance.
- examples from each of the four pieces that illustrate the creating and refining of performance material.
- reference to creative links between the three art forms which have emerged during the work.
- links between the structure and purpose of the devised pieces

Section 2 Rehearsing

This section should include the following points:

- methods of rehearsing the performance work
- issues of pacing, timing, balance, transitions, structure
- creative refinements made to pieces in the light of rehearsal

Section 3 Performing

This section should include the following points:

- the intention of each piece and the extent to which that intention was achieved in the performance of each piece
- the performance context for each piece
- performance issues that arose and how they were dealt with
- the reaction of the audience, during and after the performance

The performance work outlined above should be complete well before the end of the Unit to leave some time for tutorials and support in putting together the written commentary. The candidates will already have written a number of short pieces as they have progressed through the unit. They should now be given guidance in shaping and refining this material into the final commentary. Tutors are allowed to guide the work and may mark drafts and annotate them with suggestions. The end piece must be the candidate's work, however, and any help given must be identified on the mark sheet. Candidates are advised to word process their work for ease of re-drafting.

So how can I improve my candidates' grades in the documentation?

Firstly, let's identify some of the main problems for candidates in writing their documentation:

1. They are not used to writing two or three thousand words of continuous prose and struggle to structure it;
2. They do not check spelling, punctuation or grammar;

3. They think there is a 'right' way to present their work but that it is a well-kept secret;
4. They tend to resort to simply 'telling the story' of what they did in the sessions;
5. They struggle with how to use technical language and many end up by simply defining what the words mean;
6. They rely on performance diaries and their style is inconsistent as they copy what it says in the diary for a particular session;
7. They don't know how to use pictures or notation or quotations from books;
8. Sometimes, what they have been taught has been exciting but of little direct relevance to helping them in writing their documentation.

The following strategies have all been suggested by teachers at INSET days in recent years as a method of improving grades in written coursework:

1. Short essays about each of the pieces as soon as they are completed. These may include specific questions such as:
 - *What do you now know about this art form?*
 - *What performance skills have you acquired?*
 - *Discuss the performance process in putting together this piece*
 - *What links have you discovered with other art forms?*
2. Structured records of lessons. These work well electronically and a version similar to the template on page 4 could be adopted.
3. Handouts with discussions of skills work that reinforce the technical terminology.
4. Recorded vivas. The teacher gives out a list of questions and then records a fifteen-minute viva with each candidate. This can be a very useful *aide-memoire* when the candidate writes up his or her coursework. A variation on this is to video a group evaluation of the work after each piece but this needs to be handled carefully to avoid the group all relying on the same material.
5. Practice essays. There is no substitute for candidates working on drafts of their documentation in order to learn from mistakes before they hand in the final version.

Assessment criteria for The Language of Performing Arts

1. Knowledge and understanding of dance, drama and music (40%)

This covers the extent to which candidates understand the nature of those art forms.

32 - 40	Wide-ranging knowledge of the elements of all three art forms and considerable ability to discuss their usage in the performance work. An outstanding ability to discuss technique and demonstrate how it may be used to create expressive effect.
28 - 31	Very thorough knowledge of elements of all three art forms and ability to discuss their usage in the performance work. A highly competent discussion of the role of technique.
24 - 27	Thorough knowledge of a range of elements of all three art forms and ability to discuss their usage in the performance work. A secure discussion of the role of technique in the practical work.
20 - 23	Modest knowledge of technical elements but only in two art forms <i>or</i> thorough technical knowledge of only one art form.
16 - 19	Some knowledge of technique in one art form or rudimentary knowledge across two or three art forms.
9 - 15	Slight knowledge of some technical elements of the performing arts disciplines
0 - 8	Limited knowledge of the role of technique in the performing arts.

2. Understanding of the links between the Performing Arts (20%)

This credits candidates for their emerging understanding of how the art forms relate to each other. This will reflect the work they have undertaken in their fourth piece and any other links (or contrasts) they are able to discern.

16 - 20	Assured ability to link elements of dance, drama and music in performance work and comment on their similarities and differences. Completely clear as to how the arts work together in the practical assignments.
14 - 15	Secure ability to link elements of dance, drama and music in performance work and comment on a number of similarities. A strong feeling for how the arts work together in the practical assignments.
12 - 13	Variable ability to link elements of dance, drama and music in performance work. A sense of conviction that does not always spring from aspects of practice; one art form may receive less attention than the other two.
10 - 11	Modest ability to discuss links between the art forms; one art form tends to dominate with the others being considered in a supporting role.
8 - 9	An attempt to make creative links between dance, drama and music which sometimes succeeds, although the reader is left to make many of the connections.
4 - 7	The art forms are treated largely in isolation and any discussion of collaboration appears strained.
0 - 3	Occasional glimpses of the relationship between dance, drama and music.

3. Understanding of performance processes (20%)

This credits the ability to discuss the various stages of the performance process of Improvising – Rehearsing – Performing. It is not ‘evaluation’ as such, but there should be an ability to reflect on the practical work and discuss it in some detail.

16 - 20	A highly perceptive understanding of the different stages of the performance process. An excellent ability to discuss the expressive effect of the practical work.
14 - 15	A perceptive understanding of the performance process and an assured ability to discuss the expressive effect of the practical work.
12 - 13	A secure understanding of the performance process and a sound ability to review the practical work.
10 - 11	A fair understanding of the performance process with some ability to review the stages of the practical work.
8 - 9	Sufficient understanding of the performance process to attempt a review of the practical work.
4 - 7	A largely narrative account of what went on with hardly any reflection on the significance of the process.
0 - 3	An arbitrary selection of points, demonstrating little understanding of the processes leading to performance.

4. Quality of language (20%)

This mark is awarded for the quality of expression and should reflect the candidate's ability to handle the conventions of written English.

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.

A2 Unit 2559: Community Performance Project

*The wording of this unit has been expanded and clarified in the revised edition of the Specification. The assessment requirements have **not** changed; the change in wording is to offer more detailed guidance to Centres on the stages through which the work should progress.*

There are some minor changes to the assessment criteria and these are sidelined in the margin of the Specification (see pages 40 and 41 of the Specification).

1 What's the purpose of the Unit?

This unit is often the most popular with candidates as it gives them the opportunity to work on a large-scale piece in a venue away from their Centre. The purpose of the unit is very simple: candidates need to show they know how to devise, perform and evaluate an extended piece in a given style for a given performance situation.

The Specification summarises the task as follows:

This unit contains both practical and written work. The assessment is based solely on the written commentary of the practical work (about 3000 words).

Working in groups, candidates devise and perform one piece in a specific performance style which relates to a community-based historical story or situation. The piece should be about 30 minutes long and be performed at a venue elsewhere in the community, not in the Centre.

The focus of this unit is on the performance style of the piece, the way it explores its theme, the venue where it is performed and the audience for whom it is performed. The piece must combine at least two of the three art forms and be based on a situation or story (historical or contemporary) specific to a local community.

When reading candidates' submissions, moderators will look to see how the level of discussion builds on the work completed in *The Language of Performing Arts*. The work should also build on the development of the performance process of Improvising – Rehearsing – Performing.

The Specification divides the practical work into three stages:

- Performance style and theory
- The stimulus for the piece
- The performance venue

This order reflects the sequence in which the work should be approached.

1 Performance Style and Theory

The style of the devised piece must be decided first and the Specification now makes it clear that the Centre will decide the style of the piece so as to ensure that the brief to candidates is rigorous, challenging and fits naturally into the Centre's design for this A Level course. This is summarised in the Specification as follows:

The focus should be on performance theory and practice in a given situation and with a specific brief. The Centre will determine the performance style of the piece, bearing in mind the venue where it is to be performed. The performance conventions and theoretical dimensions of this style must be

understood by the candidates before work commences on the devising of the piece. Examples of performance styles that might be considered include *Commedia del' arte, Street Theatre, Cabaret, Performance Art, Pageant, Pantomime, Melodrama, Folk Music and Dance*. TIE projects are not a suitable vehicle for the delivery of this unit.

Candidates must be absolutely clear what style the piece is to be in and they need a number of sessions exploring this style before they begin work on the piece. If the piece is meant to be in the style of a Masque, for example, the candidates will need to be completely familiar with this before they start work. If the piece is intended to be a piece of *Commedia*, they need to know the conventions of the style.

The examples of style are not prescriptive: any appropriate style may be used for the piece. The reason for disallowing TIE projects is because of their focus on educational aims which may take candidates away from the centrality of performance for this unit.

Centres must make available extracts, articles, chapters or books about the style they have chosen and candidates must spend some time reading, researching and reviewing their level of understanding before commencing the devising of the piece. This constitutes the underpinning knowledge for the unit and covers the relevant dimension of **performance theory**.

2 The Stimulus for the Piece

The stimulus for the piece may arise naturally from the study of the intended performance style and it is likely that Centres will have a brief in mind when they decide on the style. This brief is, in effect, rather like a commission (something with which candidates will have to engage in the final unit – Student Devised Performance). It's best to think of this Unit as a preparation for the Student Devised Performance. Candidates need practise at devising from a commission and sticking to it!

The Specification identifies four types of stimuli but Centres are free to devise their own if these are not relevant to their particularly community. The important thing is to think creatively: there is nowhere in the UK without a local history, identity, famous sons and daughters, customs, food, accent. Every town has a selection of community halls, public spaces, parks, museums, art galleries, statues and shopping centres: you can find one of these without having to pay to hire a venue!

As long as the stimulus is related to the community where your Centre is located, the exact nature of it is unimportant and there is no requirement to seek approval from OCR. Ideas about stimuli may be readily exchanged through OCR's Performance Studies e-community, however.

The Specification gives the following **examples** of stimuli for the piece:

- Historical situations or events *Coventry during the Blitz*
The Miners' Strike in Nottinghamshire
The Battle of Hastings
- Legends and Myths *The murder of Thomas à Beckett*
Stories from the Mabinogion
Robin Hood
King Arthur at Tintagel
The white horse of Uffington
- Site-specific performances *Performance in a local building that explores its*
development through the ages
Performance in an art gallery to interpret a collection
of paintings
- The life and work of a local figure *L.S.Lowry*
John Bunyan
Joseph Chamberlain
Thomas Telford

3 The Performance Venue

Don't perform in your own Centre! Even if you've got a theatre in your Centre that is used for community shows, let your students have the same challenge as everyone else and force them to devise for an off-site venue.

Any available space outside the Centre itself may be used for the performance event. This could involve libraries (especially local studies collections), museums, art galleries, street performances, market squares, parks or any other venue suitable to the style and content of the piece. Candidates should focus on the relationship between the style of the performance, the content of the piece and the possibilities rather than potential limitations of the performance venue. Performances in Senior Citizens' homes are also unlikely to fulfil the requirements of the unit.

The focus of this piece is on the **devising** and **performance** of a piece related to a particular community. It does not have to be the *exact* local community where the candidates are being taught but it does have to be somewhere to which they have easy access. Do *not* choose a performance venue so far away from the Centre that rehearsal is impossible! Avoid primary schools or senior citizens' homes – they are too 'safe' as venues and will encourage the candidates into superficial pieces.

Remember that candidates need to undertake research into the situation, venue (and possibly audience). Candidates will find this easier than the stylistic work so it is important not to start this until they are clear about the style. For example, if the stimulus was a picture in a local art gallery, the candidates need to be completely familiar with the images in it and the way they relate to their performance. If the starting point is historical, the candidates should have a detailed knowledge of the events involved. In the case of a legend or a myth, it is essential that the story is known in detail.

Avoid situations that will force candidates into working only in one art form. Be careful, for example, that biographical detail does not only lead to drama: candidates should be aware that they are not simply 'dramatising', they are producing a piece of performance work that brings together two, and preferably three, art forms.

4 Other frequently-asked questions

- **How does this work relate to the work we did for AS?**

It needs to build on it and go into more detail about the theory and practice of how a piece is created.

The process Improvising, Rehearsing, Performing that was learned in the first unit is still central and candidates should discuss these phases in relation to this work. In addition they now need to be able to discuss style and intention in relation to this process.

- **How long should the piece last for?**

The piece should be about 30 minutes long although this may be reduced if the group has only a few candidates. It is more important to produce a piece of high quality than one which keeps going simply to fulfil a pre-determined length of time!

- **Do we need to invite an audience for the performance?**

It would be perverse not to: after all, the whole point of the exercise is to create a piece for an audience to enjoy! A decision needs to be made early on in the work as to who should attend the performance, bearing in mind that in an open-air performance the audience may be anyone who is passing by and stops to watch.

The final performance should be delivered to an audience and a video made for the candidates to review afterwards. Where appropriate, the audience may be given extra information or material to set the performance in context.

5 The Written Commentary

Assessment of the unit is solely through the written commentary and for many candidates, the thought of writing 3000 words will be daunting!

It is important to note, therefore, that the written commentary is not the same as a continuous essay. It is acceptable to write shorter sections which are structured into the larger piece as work progresses. The whole issue of structure should also be addressed at an early stage: transitions are likely to prove challenging to candidates at this stage in their course.

The four assessment criteria for the unit cover knowledge and understanding of performance theory and evaluation of the process and the performance. 60% of the total marks available are for evaluation and this is likely to be the greatest challenge for candidates.

The sections of the written commentary should cover the following points in an evaluative manner.

- The style of the piece and the key aspects of that style that they chose to use
- The performance issues that grew from the content of the piece
- Researching the content of the piece
- Improvising with performance ideas
- Structuring the piece
- Relationship between the art forms used
- The rehearsal process: refinements and performance issues
- The performance: putting on the final event, the audience's response
- Final evaluation of the group's success in achieving their performance intentions

A significant difference between the AS and A2 assessment criteria for coursework is that the A2 unit stresses the candidate's evaluation of the practical work. This is more challenging than simply describing what went on and candidates need to be given careful guidance on how to review their performances.

Assessment criteria for Community Performance Project

1. Knowledge and understanding of performance theory (20%)

This covers the extent to which candidates understand the theoretical dimensions of their work (style, intention, relationship to the work of practitioners and theorists, use of reference material)

16 - 20	Excellent in-depth knowledge and understanding of the intended style and its relevance to the community stimulus. Significant reference to relevant writings about performance style and theory and the way in which the performers communicate to their audience. There is strong evidence that the work makes detailed links between the discrete art forms.
14 - 15	Wide-ranging knowledge and understanding of the intended style and its relevance to the community stimulus. Frequent reference to relevant writings about performance theory and the way in which the performers relate to their audience. There is evidence that the work makes effective links between the art forms.
12 - 13	Competent understanding of the intended performance style and the framework in which the performance operates. Some reference to writings about performance and ability to place them in the context of discussion. The work makes some links between the art forms.
10 - 11	Sufficient knowledge and understanding of the style to link it to the stimulus chosen although references to writings about performance theory are rare. The work is predominantly in a single art form; references to other art forms appear not to be properly integrated or even tokenistic.
8 - 9	The stimulus appears more important than the performance style and this is viewed entirely from a present day perspective. The work hardly mentions a second art form.
4 - 7	A simplistic discussion of how the stimulus was used but with occasional glimpses of the style of the piece.
0 - 3	A narrative discussion of how the stimulus was used.

2. Evaluation of the success of the performance process (40%)

This credits candidates for the more advanced skill of evaluating the success of the processes that fed into their performance work. There should be a strong link between their understanding (as evidenced in the first criterion) and their ability to demonstrate it in their evaluation of the performance process.

32 - 40	Excellent ability to review all aspects of the performance process and to focus on the most significant aspects of the work. A clear demonstration of the purpose of the piece and the reasons why certain methods were adopted. Rigorous, in-depth analysis showing originality and objectivity.
28 - 31	Assured ability to review all aspects of the performance process and to focus objectively on their significance. There may be occasional 'glossing over' of some important points but the work demonstrates a perceptive analysis.
24 - 27	Sound ability to review the performance process and to discuss its significance. The work relies occasionally on narrative but there is a clear sense of purpose and a competent analysis of the performance.
20 - 23	Modest ability to review the performance process although there is an over-reliance on narrative and some uncertainty as to which were the most significant aspects. The importance of some aspects is commented upon but evaluation is infrequent and rather subjective.
16 - 19	Some ability to review the performance process but reliant on personal feeling rather than evaluation of the performance intention.
9 - 15	Slight ability to review some aspects of the performance process; a tendency towards the anecdotal with no analysis.
0 - 8	Marginal ability to review some aspects of the performance process but little insight into its significance or effectiveness.

3. Evaluation of the success of the performance (20%)

These marks are for the extent to which the candidate is able to evaluate the final performance.

16 - 20	Excellent ability to review all aspects of the performance and to focus on the most significant aspects of the work. A clear demonstration of the purpose of the piece and the reasons why certain methods were adopted. Rigorous, in-depth analysis showing originality and objectivity.
14 - 15	Assured ability to review all aspects of the performance and to focus objectively on their significance. There may be occasional 'glossing over' of some important points but the work demonstrates a perceptive analysis.
12 - 13	Sound ability to review the performance and to discuss its significance but with some uncertainty as to which were the most significant aspects. The work relies partly on narrative but there is a clear sense of purpose and a competent analysis of the performance.
10 - 11	Modest ability to review the performance although there is an over-reliance on narrative. The significance of some aspects is commented upon but evaluation is infrequent and rather subjective.
8 - 9	Some ability to review the performance but reliant on personal feeling rather than evaluation of the performance intention.
4 - 7	Slight ability to review some aspects of the performance; a tendency towards the anecdotal with no analysis.
0 - 3	Little or no insight into the significance or effectiveness of the performance.

4. Quality of language (20%)

This mark is awarded for the quality of expression and should reflect the candidate's ability to handle the conventions of written English.

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 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.

Written Examination Papers

*There are two written examinations: one in AS and the other in A2.
The AS unit is 2557 (Contextual Studies 1); the A2 unit is 2560 (Contextual Studies 2).
Each unit is worth 15% of the total marks for the specification.
The total weighting given to written examinations is therefore 30%.*

AS Unit 2557: Contextual Studies 1

The work for this unit is linked to the practical work in AS unit 2558 (Performance Realisation).

Contextual Studies 1 introduces candidates to the study of repertoire through both practical and theoretical means since the study is related to this written paper and two practical performances for Unit 2558, Performance Realisation.

1 Which practitioners are set for the revised Specification?

There are **six** practitioners set for this paper. Those set from June 2005 until 2008 are:

Section A

- Christopher Bruce
- Lloyd Newson

Section B

- Bertolt Brecht
- John Godber

Section C

- George Gershwin (at least *four* contrasting **songs** should be studied)
- Steve Reich

Copies of works studied or candidates' notes will not be allowed in the examination room.

2 How do I choose the works for study?

As outlined already, the paper is divided into three sections: A, B and C. Section A is concerned with practitioners in dance, Section B is concerned with practitioners in drama and Section C is concerned with practitioners in Music. There are no 'set works', however: the choice of representative work for study is left to the tutor. There are no 'easy' or 'difficult' works, in principle: works need to be chosen that will best suit the group of candidates in any given cohort. Don't just go for what you already know, though – think through the selection of interesting and challenging repertoire. This requires considerable care.

In choosing a work, the following points need to be considered:

- *to what extent is this work representative of broad trends in the practitioner's output?*
- *how does this work relate to other works by the same practitioner?*
- *how accessible is this work for my candidates?*
- *what resources are available for support? (books, videos, recordings, scores etc)*
- *what performance opportunities does this piece offer my group of candidates?*
- *how much time do I have to research this practitioner's output?*

3. Are there any rules of combination?

The previous rules about linkage between AS and A2 have been relaxed and the only continuing rule is that **two** practitioners must be studied, each from a different list.

4. What needs to be studied?

The focus in Contextual Studies 1 is on study of a representative work by the practitioner. You need to deconstruct the work, see how it fits together, look at its style, its influences, its intentions, its context, the way in which the different art forms interact.

Questions will be set on the following areas:

- structure and form
- elements of the performing arts
- stylistic influences
- cultural, social and historical context

Most questions will test more than one of these areas, however. A candidate who has studied all of these areas will be well equipped to tackle the paper. 'Guessing' the questions that will come up is discouraged since examiners will penalise 'set' answers that ignore the question set. The important point is that candidates are clear about how to use the knowledge they have gained in different contexts.

5. How long should the pieces be?

This is not a main consideration since it is acceptable to perform an extract when it comes to the practical work in unit 2558 (Contextual Studies 1). It would be wise, however, to not choose a work longer than necessary since for the written paper the candidates have to study the whole thing. There is also the issue of parity across the art forms. A play by Brecht is likely to take longer in performance than a song by Gershwin. This is addressed partly through the requirement to study four songs by Gershwin.

6. How does the practical work relate to the study?

There will not be an opportunity to write about the practical work; the performances are assessed separately by a visiting examiner. However, the practical exploration of the pieces must be seen as complementing theoretical study of them. For example, structural issues are seen far more easily in performance than they are through textual study or study of a video or a CD. The relationship between the art forms is more naturally experienced through live performance.

7. Can my candidates have a copy of the works they are studying in the examination?

No. The reason for this is that it is impossible to guarantee parity between the art forms. Play scripts are accessible in a way that music scores or dance notation are not. It would not be possible to provide videos or CD players in an examination context. Similarly, candidates will not be allowed to take notes into the examination room.

8. Can you give us an indication of what aspects we should study for each practitioner?

Yes. Here is a list of some significant aspects of the style of each practitioner, together with a list of the questions that have been asked since 2001, bearing in mind the subtle changes (e.g. from George and Ira Gershwin to George Gershwin).

2557 – Fingerprints of Practitioners' Style & Question Archive

Section A: Christopher Bruce

Fingerprints of Bruce's style

- 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.
-

June 2001

- a) **Analyse** the structure of one work created by Christopher Bruce.
- b) "Although the ideas are central to the productions, Bruce's concern is to create a dance, not a statement" (Bremser). **How** is this demonstrated in the work you have studied?

January 2002

- a) **What** choreographic material and theatrical techniques does Bruce employ in the work you have studied to show his concern with the important social, political and ecological issues of contemporary society?
- b) Bruce's work is said to draw inspiration from other art forms, yet he does not want his dances to be reliant on them. **How** is this shown in the work you have studied?

June 2002

- a) **How** does the work by Bruce you have studied combine classical and contemporary influences to create an immediate impact on the audience?
- b) It has been suggested that Bruce's work is concerned with ideas rather than movement. **How far** is this true of the work you have studied?

January 2003

- a) **Show** how the work you have studied reflects characteristic features of Bruce's style.
- b) 'Bruce's work is designed to present experiences which are recognisable but which allow the audience to make interpretations'. **How far** is this view reflected in the work you have studied?

June 2003

- a) 'Many of Christopher Bruce's works have dealt with people's feelings, their relationships and injustices done to them by others.' **How** is this demonstrated in the choreography of the work that you have studied?
- b) **Show** how the choreography of the work you have studied is a reflection of the many stylistic influences on Bruce's work.

January 2004

- a) In 2002 Bruce was praised by the chairman of Amnesty International for his work in exploring social issues. **How** does the work you have studied show this social conscience?
- b) **How** does the work you have studied reflect the varying dance styles employed by Bruce?

June 2004

- a) 'Bruce uses a range of dance and musical styles to create works which have a strong immediate impact'. **How** does the work you have studied reflect this point of view?
- b) 'Serious themes with moments of comedy, human pathos and disturbing images'. **Discuss** this statement in relation to the work you have studied.

January 2005

- a) **How** is Bruce's desire to engage the audience with strong imagery whilst also exploring serious issues expressed in the work you have studied?
- b) 'Bruce's work combines classical and contemporary elements, allowing him the freedom to experiment with both.' **How** is this reflected in the structure and content of the work you have studied?

June 2005

- a) 'Bruce combines design, music and choreography to create work which is greater than the individual art forms.' **How** is this statement reflected in the work you have studied?
- b) **How** does the work that you have studied show that Bruce is able to produce dance which is both accessible and profound?

January 2006

- a) Bruce's work has been described as 'poignant and dramatic'. **How** does Bruce structure his choreographic material to achieve this?
- b) **In what ways** is Bruce's training reflected in his work?

June 2006

- a) Christopher Bruce has said that he is in the business of 'making dances not statements'. **What** techniques demonstrate this approach in his work?
- b) **Identify** specific features of one dance which make it distinctive and recognisable as a piece by Christopher Bruce.

January 2007

- a) **Identify** the stylistic characteristics that are typical of Bruce's works and explore how these are seen in a specific piece.
- b) **How** are Bruce's dance experiences, particularly his early training in classical ballet and Graham technique, reflected in his choreography?

June 2007

- a) **Show how** Bruce uses structure and choreography to communicate ideas in one of his works.
- b) **Examine** the relationship between music and movement content in a work by Bruce.

Section A: Lloyd Newson

Fingerprints of Newson's style

- 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
-

June 2001

- a) **How** does Newson find physical ways to interpret patterns of human behaviour and language in the work you have studied?
- b) "Newson's skill at evoking images, structuring movement and creating theatre makes for gripping, disturbing and thought-provoking performances" (Josephine Leask). **Discuss** this statement with reference to the work that you have studied.

January 2002

- a) Lloyd Newson's work with DV8 has been described as 'a mixture of the shattering, the hilarious and the deeply affecting'. **How** is this demonstrated in the work you have studied?
- b) **Describe** the different techniques Newson uses to provoke debate and challenge assumptions in the work you have studied.

June 2002

- a) **How** does the choreography of the work you have studied reflect Newson's concern with the individual's life story and his/her emotional state?
- b) **Show** how Newson uses movement, as well as theatrical devices (text, songs, sets, sound scores and linear narrative) to express his meaning or idea in the work you have studied.

January 2003

- a) **How** does Newson use different theatrical techniques and choreographic material to challenge both the audience and the dancers in the work you have studied?

June 2003

- a) Newson believes that his role in the company is much more than that of the traditional choreographer and that he is a stimulator, a facilitator and a teacher. **How far** are these ways of working reflected in the work you have studied?
- b) 'Confronting life, pushing the boundaries of contemporary dance beyond that of making pretty pictures performed by youthful, obedient bodies.' **How far** is this opinion true in relation to the work that you have studied?

January 2004

- a) 'Lloyd Newson's work with DV8 has focused on taboo subject matter to create engaging pieces of Physical Theatre'. **How** is this reflected in the work you have studied?
- b) 'Combining gymnastic bravado with an unflinching examination of human frailties, it makes a potent mix' (*The Guardian*). **Discuss** the work you have studied in relation to this statement.

June 2004

- a) 'Newson has created works like a psychologist's playground, exposing human emotion and feelings and investigating questions of sex, identity and relationships' (Bremser). **Explore** this statement in relation to the work you have studied.
- b) **What** techniques does Newson use in the work you have studied to convey the meaning of the piece?

January 2005

- a) 'Newson's work astonishes with its haunting imagery, its humour, its drama, its often frightening extremes of physicality – this is Total Theatre' (London Evening Standard). **Discuss** this statement in relation to the work you have studied.
- b) **How** is Newson's exploration of the world around him expressed in the work you have studied?

June 2005

- a) Newson has said that he is 'prepared to use any device or technique to create distinctive work'. **Explore** this statement in relation to the piece you have studied.
- b) **Describe** how Newson uses the specific movement content and behaviour of his characters to explore the human condition.

January 2006

- a) **How** does Newson use extreme movement material and imagery to create a challenging theatrical experience for the audience?
- b) **Describe** how Newson structures his work in order to allow the audience to follow the narrative journey of the characters.

June 2006

- a) 'Newson's work is not for the fainthearted and is a challenge to both performers and audience alike.' **How** is this 'challenge' presented in his approach to Physical Theatre?
- b) How does Newson combine movement content with theatrical elements in his work to create effective Dance Theatre?

January 2007

- a) "My big concern is to try to present images through movement and to talk about the whole range of social and psychological situations" (Newson). How is this concern reflected in Newson's work?
- b) **How** does Newson use the risk-taking techniques of Physical Theatre to create work which challenges our ideas of what 'Dance' is?

June 2007

- a) **How** does Newson use contact improvisation and body language to present a powerful piece of Dance Theatre?
- b) How are the distinctive structural features of Newson's work with DV8 reflected in the work you have studied?

Section B: Bertolt Brecht

Fingerprints of Brecht's style

- 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
-

June 2001

- a) Take two of the leading characters in the Brecht play you have studied and **describe** how they become "political" figures representing a particular point of view.

- b) **Explain** what is meant by “episodic structure” and illustrate your answer with examples from one work.

January 2002

- a) **Write about** the ways in which Brecht organises the scenes and characters in his plays, using illustrations from the play you have studied.
- b) **Explain** the main theatrical and stylistic influences on Brecht’s work. How are these seen in the play you have studied?

June 2002

- a) ‘Music and song are important elements of many plays by Brecht.’ **Explain** how music is used to enhance the drama in the play you have studied.
- b) **How** did Brecht use the medium of theatre to convey his message? Refer to the play you have studied for examples.

January 2003

- a) **Explain** the importance of the cultural, social and historical references in the Brecht play you have studied.
- b) **How does** Brecht use dramatic devices to create effective theatrical moments in the play you have studied?

June 2003

- a) **Explain** the dramatic influences on Brecht as seen in the play you have studied.
- b) **Describe** Brecht’s idea of structure and form as it is used in the play you have studied.

January 2004

- a) Using examples from the play you have studied, **show** how Brecht uses a variety of dialogue forms from poetry to slang.
- b) With reference to the characters in the play you have studied, **explain** how Brecht presents ‘types’ rather than individual personalities.

June 2004

- a) **Explain** Brecht’s use of Epic Theatre in the play you have studied.
- b) **Describe** how Brecht uses his characters as mouthpieces for political statements.

January 2005

- a) **Outline**, with examples, the central techniques of structure and form in the Brecht play you have studied.
- b) With reference to **three** specific characters from the play you have studied, **explain** what an audience might learn about their situation.

June 2005

- a) **Show**, using references to the play you have studied, how Brecht uses episodic structure to build the narrative.

- b) 'Brecht's plays provoke the audience to challenge their own thinking'. **Show** how this is achieved in the play you have studied.

January 2006

- a) **In what ways** are other art forms used by Brecht to complement the drama?
- b) **Explain** how Brecht tries to make things strange for the audience, so that they look at the action in a new way.

June 2006

- a) **Explain** what the audience learns from the progress of the central character in a play by Bertolt Brecht?
- b) **Describe** Brecht's use cultural, social and historical elements to create Political Theatre.

January 2007

- a) Locate the play you have studied in Brecht's overall output and explain the means by which he illustrates the ordinary person's struggle through life.
- b) Explain what is meant by Verfremdungseffekt and identify how it works in one play by Bertolt Brecht.

June 2007

- a) In what ways is the action of the story moved along by physicality as well as words in the Brecht play you have studied?
- b) 'Brecht's dramatic approach owes much to his background as a poet, cabaret artist and collaborator with Piscator'. Consider this statement with reference to the work you have studied.

Section B – John Godber

Fingerprints of Godber's style

- 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
-

June 2001

- a) "In the pop music of the last 15 years there were girl bands and boys bands; in pop theatre there was John Godber" (Lawson). **Explain**, with examples, to what extent the Godber play you have studied can be described as "pop theatre".

- b) **Describe** the creative styles and techniques of John Godber, using illustrations from the play you have studied.

January 2002

- a) **Does** the audience laugh 'at' or 'with' the characters of a Godber play? Use the work you have studied to provide examples.
- b) **Explain** the ways that Godber uses movement and music in the play you have studied.

June 2002

- a) **How** does Godber use a variety of verbal language in the play you have studied?
- b) **Identify** the various influences on Godber's style, making specific reference to the play you have studied.

January 2003

- a) **Describe** the structure and form of the Godber play you have studied.
- b) **Explain** Godber's use of sentiment and irony in developing the dramatic narrative of the play you have studied.

June 2003

- a) **Describe** the distinctive features of a Godber play, using examples from the play you have studied.
- b) 'Theatre for the Soap Opera Generation.' **Explain** why this label has been attached to John Godber's work. Illustrate your answer with reference to the play you have studied.

January 2004

- a) **Show** how Godber uses popular culture as a theatrical medium, using examples from the play you have studied.
- b) **Describe** the contribution made by music, dance and physical theatre to the Godber play you have studied.

June 2004

- a) **How** does Godber use a range of characters in the play you have studied?
- b) **Identify** the performance techniques Godber uses in the play you have studied.

January 2005

- a) **Explain** the importance of pace in the play you have studied.
- b) 'Godber often uses common, vernacular language for dramatic effect' (Henderson). **How** is this shown in the play you have studied?

June 2005

- a) Using examples from the play you have studied, **show** how important physicality is to the creation of characters in Godber's work.

- b) 'Godber's style owes much to his background in television script-writing.' **Illustrate** this view using examples from the work you have studied.

January 2006

- a) **Discuss** the cultural, social and historical influences on the work of Godber.
- b) Godber's style has been described as 'cheap and cheerful'. **Does this reflect** the most distinctive features of his work?

June 2006

- a) **Discuss** the aspects of Godber's work that might account for his popularity with contemporary audiences.
- b) **How** does Godber use stereotypical characters in his work?

January 2007

- a) **In what ways** is a Godber play structured to capitalise on a small company of performers?
- b) **Explore** the most significant dramatic influences on John Godber's work.

June 2007

- a) **Describe** Godber's use of setting, costume, props and sound within his style of theatre.
- b) **How does** Godber present what he has called 'social comment' in the play you have studied?

Section C - George Gershwin

Fingerprints of Gershwin's style

- 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
-

June 2001

- a) **What** musical elements are characteristic of the songs you have studied?
- b) **Discuss** the relationship between the voice and accompaniment in the songs you have studied.

January 2002

- a) **Explore** the relationship between the rhythm and other musical elements in the songs you have studied.
- b) **Examine** the ways in which the Gershwins' songs differ from previous songs of *Tin Pan Alley* with reference to the songs you have studied.

June 2002

- a) **What** musical techniques are employed to portray the mood of the words in the songs you have studied?
- b) 'The songs of the Gershwins have been influenced by the rhythms and melodic twists of jazz.'
Consider this statement with reference to the songs you have studied.

January 2003

- a) **Explain** the relationship between the music and the lyrics in the songs you have studied.
- b) **What** range of techniques does Gershwin employ in the accompaniment to his songs?

June 2003

- a) **Describe** the range of techniques used to capture the mood and atmosphere of the songs you have studied.
- b) **Discuss how far** the influences of different musical styles are apparent in the songs you have studied.

January 2004

- a) With reference to a range of musical techniques, **describe** how word painting is used in the songs you have studied.
- b) **Discuss** the varying ways that melody and harmony are used in the songs you have studied.

June 2004

- a) **Explain** how the music of the songs you have studied explores a variety of moods and emotions.
- b) **To what extent** did the partnership between George and Ira Gershwin produce a balance between the lyrics and the musical elements in the songs you have studied?

January 2005

- a) 'The success of the songs can be attributed to the close collaboration of the Gershwins.'
Discuss this view with reference to the songs you have studied.

- b) 'The Gershwins have the ability to make their songs intrinsically dramatic.' **Illustrate** how this is achieved in the songs you have studied.

June 2005

- a) **Explore** the range of musical techniques used in the songs you have studied.
- b) 'The ingenious rhymes are as important as the blend of jazz and classical melody'. **Use** examples from the songs you have studied to support this view.

January 2006

- a) **Analyse** the importance of rhythm in the songs of Gershwin.
- b) **Discuss** the musical means that Gershwin employs to allow the listener to identify with the characters in the songs you have studied.

June 2006

- a) **Explore** the range of musical influences in the songs of George Gershwin.
- b) **What** elements of music are the most significant in Gershwin's songs?

January 2007

- a) To what extent were Gershwin's songs a development of the earlier Tin Pan Alley style?
- b) Describe the main ingredients that contribute to the successful partnership between the music and lyrics in Gershwin's songs.

June 2007

- a) 'Forgettable verses, memorable choruses'. Explore this statement in relation to the songs of George Gershwin.
- b) Discuss how successfully a sense of drama is communicated in the songs you have studied.

Section C - Steve Reich

Fingerprints of Reich's style

- 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
-

June 2001

- a) Reich's background as a percussionist is reflected in his emphasis on the use of rhythm. **How** is this demonstrated in the work you have studied?
- b) Reich referred to music as "a gradual process". **How** is this true of the work you have studied?

January 2002

- a) **Describe** Reich's use of 'phasing' in the work you have studied.
- b) **Discuss** the influence of non-Western music in one of Reich's compositions.

June 2002

- a) 'Reich's music departs from the traditional formula of harmony, key structure and thematic development.' **Consider** this statement with reference to the work you have studied.
- b) 'Reich's music attempts to employ compositional processes that are clearly audible to the listener.' **How true** is this of the work you have studied?

January 2003

- a) Reich's music is often described as 'minimal music'. **Do you agree** with this view? Use examples from the work you have studied to support your answer.
- b) **Explain** the importance of rhythm in the work you have studied.

June 2003

- a) **What** are the most significant musical influences in the work you have studied?
- b) **Describe** the musical structure of the work you have studied.

January 2004

- a) **Describe** the use of texture in the work you have studied.
- b) 'There is evidence to suggest that Reich's music departs from Western tradition.' **Discuss** the nature of this evidence in the work you have studied.

June 2004

- a) Reich refers to 'musical process' rather than structure. **To what extent** is this reflected in the work you have studied?
- b) 'Reich delights in destroying rhythmic expectations.' **Discuss** this statement with reference to the work you have studied.

January 2005

- a) **How** is Reich's background as a percussionist reflected in his music?

- b) 'Reich was fascinated by the rhythms and pitches of the human voice and the ways in which these could be used as musical material.' **How** is this reflected in the work you have studied?

June 2005

- a) 'Reich's objective is to allow listeners to appreciate the process of change'. **Discuss** this statement with reference to the work you have studied.
- b) **Explore** Reich's use of timbre and texture within the piece you have studied.

January 2006

- a) 'The success of Reich's music lies in its direct simplicity'. **Discuss** this statement with reference to his music.
- b) **Discuss** the most significant influences in Reich's work.

June 2006

- a) **To what extent** can Reich's music be described as minimalist?
- b) **How** does Reich's music challenge the traditions of orchestral writing?

January 2007

- a) **Discuss** the significance of non-Western music in Reich's work.
- b) With reference to a range of musical techniques, **describe** the use of instruments and/or voices in the work of Steve Reich.

June 2007

- a) 'Repetitive but radical'. **How** is this reflected in Steve Reich's music?
- b) **Describe** the range of rhythmic techniques that Reich uses in his work.

A2 Unit 2560: Contextual Studies 2

This unit has undergone major revision. The new version will be examined for the first time in June 2006.

The new content of Unit 2560: Contextual Studies 2 as described in the revised edition of the specification will be first examined in June 2006. In the January 2006 examination sessions the examination paper will contain questions on the six genres listed in the first edition of the specification entitled 'For teaching from September 2000'.

Please note that candidates starting will not be able to answer questions on the new topics until June 2006. The January 2006 paper is available for those candidates studying the previous genres.

1. What's the purpose of the unit?

Unit 2560 develops the contextual approach to Performance Studies begun in Unit 2557. The emphasis in Contextual Studies 2 is on breadth. In the past this was achieved by looking at complete pieces but this encouraged some candidates to take a similar approach to Contextual Studies 1 and focus on the works they had studied. The purpose of the unit is to broaden the candidate's understanding of a genre. They should look for generic trends rather than detailed textual study in this unit. As a result of the study, candidates should be equipped to write informatively about **the genre as a whole**.

2. How many topics do the candidates have to study?

Only one. In the previous Specification we were concerned that candidates needed to cover too much by studying two topics. They will now study only **one** topic but they will study it in *considerable* depth.

3. How many pieces do they have to study?

The study is not based on complete pieces. They will have learned relevant analytical techniques in their study of two pieces for Contextual Studies 1. the purpose of this unit is to cover a broad range of repertoire drawn from across the art forms.

Candidates will study **nine** extracts altogether. They will need to look equally at all three art forms and with reference to one practitioner in each art form.

In summary: one topic, three practitioners, nine extracts.

4. I don't like any of the practitioners in the Specification. What should I do?

Choose some that you do like! The suggestions are not compulsory and you can change one, two or all three of them if you wish. However, if you do choose your own practitioners, you need to ensure that your candidates are introduced to sufficient breadth to understand the genre. It would be wise to select practitioners about whom you have – or are able to get – plenty of resources. You also need to make sure you have balance across the art forms. Don't choose practitioners from individual disciplines who clearly have almost nothing in common with each other or the candidates will find it difficult to make sense of the topic they are studying.

5. So what needs to be studied?

The focus in Contextual Studies 2 is on study of a genre as seen through a selection of works by different practitioners.

Questions will be set on the following areas:

- **development of the style**
- **significant features of the genre**
- **techniques used by practitioners within the genre**
- **links between the art forms**
- **relationship between works in the genre**
- **cultural, historical and social context**

Most questions will test more than one of these areas, however. A candidate who has studied all of these areas will be well-equipped to tackle the paper. As with the AS unit, 'guessing' the questions that will come up is discouraged since examiners will penalise 'set' answers that ignore the question set. The important point is that candidates are clear about how to use the knowledge they have gained in different contexts.

The specific requirements for each area are as follows:

Breadth and depth of study:

The focus of the questions will be on the area as a whole; specific references to work studied should seek to establish trends, similarities and contrasts. Specific questions concerning issues that apply to only one work will not be set. The examination questions will test knowledge and understanding of one or more of the generic aspects identified below. All six aspects will *not* necessarily be covered in the questions on any one genre in a given question paper.

- **development of the style**

The chronological framework of the genre; where the practitioners studied fit into this framework and the significance of the works studied in moving the genre forward; major artistic developments in the genre or period)

- **significant stylistic features of the genre**

Commonly accepted features of the style as evidenced by the works studied; given the possible diversity within a genre, candidates should only make overarching claims where these can be justified from the works cited)

- **techniques used by practitioners within the genre**

The manner in which individual practitioners establish their own style within a given genre and the diversity that exists within the chosen genre; candidates need to understand the distinctiveness of individual practitioners within the apparent 'conventions' of a genre; candidates should avoid setting up 'false' contrasts or unfair comparisons; subtle differences in the genre should be addressed as well as more obvious ones)

- **links between the art forms**

The manner in which the arts interact within the genre; links between the art forms as evidenced in particular works, difference of approach between practitioners; issues of discrete art forms and integrated art forms)

- **relationship between works in the genre**

Understanding of the significance of the works studied within a genre and the extent to which the practitioners who produced them were dependent on earlier *or* more significant works)

- **cultural, historical and social context**

A broad understanding of how the genre developed in history, culture and society and the relationship between these and the artistic material produced at the time; the potential for the performing arts to challenge society; the extent to which a genre may critique the society which gave rise to it)

Summary of the Specification requirements

The content of Unit 2557 is developed and expanded in Unit 2560 by addressing broader contextual issues and focusing on generic trends rather than individual works.

Candidates will study one topic. Within this topic candidates will study the work of three practitioners, one based in dance, one in drama and one in music. For each practitioner, candidates must study three extracts (a total of nine extracts for the topic). The length of each extract studied is not prescribed but the total length of the nine extracts must equate to between four and six hours in performance.

The choice of extracts is left to the Centre's discretion but these extracts must be drawn from contrasting works in order to demonstrate broad trends within the topic. None of these extracts should be by either of the two practitioners studied for Unit 2557. Candidates will be required to identify in their answer booklets which practitioners they have studied for Unit 2557.

Unit 2560 (Contextual Studies 2) is assessed through a written paper of two hours' duration. Candidates answer a question on one topic. Examination questions will require candidates to consider repertoire in the context of the genre as a whole. Specific questions on the structure of individual pieces will not be set.

Copies of works studied or candidates' notes will not be allowed in the examination room.

Topic 1: Post-Modern approaches to the Performing Arts since 1960

The end of the twentieth century and the start of the twenty-first has led to a re-assessment of the status of the art of the past. Since the Renaissance, European views of artistic techniques, styles and genres have been 'evolutionary' in looking for one style or period to evolve into another. The proliferation of a broad range of artistic styles at the same time has meant that it is increasingly difficult to speak of what is 'mainstream' or to see any obvious direction for future developments.

This has meant that the latest developments in performing arts have used earlier styles and approaches in a creative new way. It is no longer unusual for works to be eclectic and draw on a

variety of earlier and contemporary styles. Whilst there are many possible definitions of post-modernism, at its heart lies the notion that styles can be mixed within works and that earlier styles and conventions can be used freely without reference to their original context. The focus of this topic is not on definitions of post-modernism but rather the investigation of how eclecticism and the reinterpretation of the past are features in a range of performing arts works written since the 1960s.

Examples of works should be drawn from across the period and candidates must study a range of extracts drawn from the work of three practitioners, one based in dance, one in drama, one in music.

Centres are free to choose their own practitioners but may decide to choose any or all of the ones listed in the Specification

Fingerprints of the style

- Post-Modern theory tries to make sense of the huge proliferation of contemporary styles and the way in which there no longer seems to be any 'direction' in terms of stylistic development
- It involves a reassessment of the art of the past – the style marks the 'end of history' if it is accepted wholesale since there can be no more styles to follow it. Modernism is, on this view, the last historical style
- Eclecticism and the reinterpretation of the past. The approach is all about using existing styles in a new context – often conventional forms. Styles are often juxtaposed in a way they were never intended but this does not matter.
- Postmodernism makes no value judgements about the relative worth of different types of art. This raises questions of meaning and 'no meaning' – should there be a meaning in any case? The audience as 'consumer' and therefore simply chooses what he or she wants. The style is about approaches to re-working, refiguration, recycling/pastiche with large scale perspective creating a random fashion – collage
- Collaboration between art forms and between practitioners is often a feature of work.
- Intertextuality – the use of references to things outside of the art form or artefact

Suggested practitioners

DANCE - Lea Anderson [extracts taken from Car, Flesh and Blood, Cross Channel]

Thumbnail sketch

- Background in visual art – she uses visual imagery extensively within her dances
- Notions of identity and gender - established dance groups *The Cholmondeleys* and *The Featherstonehaughs*
- Juxtaposes high art and popular culture; zany humour
- Changing locations - her works are often performed in non-conventional venues – typical of postmodern practitioners - works in unconventional venues and locations (e.g. a cross-channel ferry, a car, a derelict wharf side)

- Fragmented form, non-linear/non-narrative structures; Intertextuality – use of film imagery in dances – produces different levels of performance imagery
- Movement content: pedestrian movement, gesture, unison work, floor work

DRAMA – Caryl Churchill [extracts taken from Top Girls, Cloud Nine, Vinegar Tom]

Thumbnail sketch

- Non-linear, unresolved plots – fractures the historical timeline to offer a new ‘a-historical’ time line
- Treatment of time and place – historical parallels
- Exploration of gender issues – strong Feminist dimension to much of the work
- Distinctive approach to speech and dialogue
- Collaboration with other artists to produce pieces – her style of working with Joint Stock exemplifies this

MUSIC – Phillip Glass [extracts taken from Strung Out, Einstein on the Beach, ‘Heroes’ Symphony]

Thumbnail sketch

- Cultural identity - although he studied orchestration in Europe, did not want to be enslaved by European musical language of the 20th century – disengaged from audience
- Breakdown of barrier between composer and performer – develops own ensemble
- Return to essential elements of musical language – rhythm, pitch, timbre. texture
- Use of popular thematic material in orchestral music
- Use of non-narrative structures in operas
- Influenced by Indian approaches to additive rhythm
- Monotimbrality and the use of short motivic units to build up extended structures

OTHER POTENTIAL PRACTITIONERS

Dance

- Richard Alston
- Matthew Bourne
- Mark Baldwin
- Michael Clark
- Robert Cohan
- Siobhan Davies
- Shobana Jeyasingh

Drama

- Steven Berkoff
- Caryl Churchill
- Edward Bond
- Tom Stoppard
- Brian Friel
- Moira Buffinni

Music

- The Beatles
 - Philip Glass
 - John Adams
 - Mark-Anthony Turnage
 - Terry Riley
 - Michael Nyman
 - Karl Jenkins
-

June 2006

- a) 'Post-modernism acknowledges and re-works the past in order to create meaning for audiences.' **How far** do you agree with this statement?
- b) **Identify** and **analyse** the parallels between post-modern developments in dance, drama and music since 1960.

January 2007

- a) 'Post-modern practitioners treat the artistic output of previous generations with both respect and contempt at the same time'. **Discuss** this statement in the context of the performing arts.
- b) **To what extent** are the techniques of parody, pastiche and quotation used effectively by practitioners in the performing arts during this period?

June 2007

- a) 'Post-modern approaches represent a significant arts movement rather than a mere fashion statement.' **How far** do you agree with this view?
- b) **Identify and discuss** the most common approaches used by post-modern practitioners across the three art forms since 1960.

Topic 2: Politics and Performance since 1914

This topic requires candidates to consider the relationship between performance and politics in works written since the start of World War I. The connection between the politics and performance may be through content, style or structure but in all cases there will be an *intention* on the part of the practitioner to persuade an audience and to convince them of the need for action. Whilst, therefore, a number of works might be seen as political by audiences, this topic is concerned with performing arts works which seek to challenge the status quo of their time. Works may achieve this through overt protest or implicit critique of one or more aspects of the social order. Whatever political message is embodied in the extracts studied, candidates should focus primarily on stylistic techniques used by practitioners rather than the political issues themselves.

Examples of works should be drawn from across the period and candidates must study a range of extracts drawn from the work of three practitioners, one based in dance, one in drama, one in music.

Centres are free to choose their own practitioners but may decide to choose any or all of the ones listed in the Specification

Fingerprints of the style

- Defining a political work – one which seeks to question the status quo with the intention of persuasion through performance.
- The notion of political performance is much older but the focus here is on varied methods of influencing and inciting audiences to action.
- 1914 is a useful historical marker for political change across the world although there were a number of other significant ‘political’ dates in the first two decades of the 20th century. Candidates need to be aware of the significance of the outbreak of World War 1 and the shattering of Romantic notions about continuous human improvement.
- Political performance offers a critique of the social order – this may be on a micro-level (such as in a local community) or on a macro level (such as the challenge to corrupt Government policies)
- The use of satire, humour and lampoon as a means of poking fun and persuading
- The poking fun at political figures through the use of allegory
- Use of music – especially song – as a means of commenting directly on the political dimensions of a situation

Suggested practitioners

DANCE – Union Dance

Thumbnail sketch

- Company founded in 1985 by Corrine Bougaard and aims to use a variety of styles to reflect current cultural diversity in the UK. The work has a strong educational bias
- Use of street dance styles influenced by Caribbean and African art forms to represent conflict between culture and sub-culture
- Considerable focus on individual identity and heritage
- Styles incorporated by the company include hip hop, capoeira, aikido and street dance
- Influence of martial arts and acrobatics
- The work is often combative incorporating notions of the Warrior

DRAMA – Dario Fo

Thumbnail sketch

- Strong working class background – was aware of the political struggle of the working class from childhood days
- Provocative performances devised for groups of workers (e.g. at Fiat factory at Turin)
- Consistent use of humour and satire to highlight and undermine the ‘farce of power’

- ☑ Influenced by older styles such as Commedia dell'Arte and its use of improvisatory scenarios, stock characters, bawdy humour and gesture, rapid pace of performance and staccato dialogue
- ☑ Consistent use of hyperbole and repetition to enlarge relatively minor incidents into issues of considerable scale
- ☑ Politics are overt and obvious – the exaggeration leaves the audience in no doubt as to the political point being made

MUSIC – Bob Dylan

- ☑ Dylan's work is not primarily political but he was caught up in the Protest movement in 1960s America with its reaction to The Cuban Missile Crisis, The Vietnam War and the Civil Rights movement. Dylan claimed not be a political song writer!
- ☑ Whilst his output can be traced to styles of political folk singing – particularly Woodie Guthrie – Dylan's contribution to political performance was the way some songs from the 1960s combine his earthy singing style to comment prophetically on social and political issues – themes of anti-war, nuclear destruction and black civil rights
- ☑ Dylan's singing style is more distinctive than his songwriting. The songs themselves derive their strength from their musical simplicity and directness with a strong narrative line
- ☑ The instrumentation is texturally simple – acoustic guitar, with harmonica interjections – the move to 'electric guitar' was badly received by some fans.

OTHER POTENTIAL PRACTITIONERS

Dance

- Pina Bausch
- Mark Murphy and V-TOL
- Candoco
- Mark Morris
- Twyla Tharp

Drama

- Steven Berkoff
- Timberlake Wertenbaker
- Joan Littlewood
- David Mamet
- Sean'O Casey
- Sarah Daniels
- Clifford Odets
- Jim Cartwright
- Athol Fugard

Music

- Bob Dylan
- Billy Bragg
- U2
- The Fugees
- Bob Marley
- The Levellers
- Dimitry Shostakovich
- Krystov Penderecki

June 2006

- a) 'For art to have political intent it must instruct its audience.' **Evaluate** this comment with reference to a range of performance contexts.
- b) **Discuss** the view that 'political performance embodies the tension between laughter and lament'.

January 2007

- a) 'To tell the truth is revolutionary' (Lasalle). To what extent have practitioners confronted audiences with 'the truth' in a range of political contexts?
- b) What areas of commonality can be found in the presentation of politics in dance, drama and music since 1914?

June 2007

- a) Identify moments when the performing arts have shown their political teeth since 1914 and discuss the ways in which this has manifested itself.
- b) "The only thing you can do is to keep on saying what you don't like about the society in which you live" (Arden). In what ways has performance in the twentieth century reflected this viewpoint?

Topic 3: The Twentieth Century American Musical

The topic examines the emergence of the American Musical in the twentieth century, a bringing together of a variety of strands that set a framework for later works. Candidates should demonstrate knowledge of the roots of the Musical in operetta and musical comedy (vaudeville and burlesque) and in the spectacular works of the *Ziegfeld Follies*. Candidates should be aware of the how the genre moved towards establishing credible drama rather than being performances that were merely a succession of unrelated songs, comedy routines and dance numbers.

Candidates should study the way in which the art forms are integrated within the genre and the ways in which choreographer, composer and lyricist work to produce an integrated work. This will include the dramatic importance of the musical score and the importance of stylistic accessibility for the audience. Individual songs need not be analysed in detail but candidates should be aware of the song writing styles employed in the extracts studied. The social, cultural and historical context of twentieth-century America, the rise and importance of jazz and impact of the two world wars in fostering an escapist genre should be studied.

Examples of works should be drawn from across the period and candidates must study a range of extracts drawn from the work of three practitioners, one based in dance, one in drama, one in music.

Centres are free to choose their own practitioners but may decide to choose any or all of the ones listed in the Specification

Fingerprints of the style

- Derived from a number of late 19th-century antecedents: revue, vaudeville, music hall, pantomime, minstrel shows, operetta, burlesque
- Landmark works prior to the 20th century include *The Black Crook* (1866), *The Brook* (1879) and the widespread success of *HMS Pinafore* in the USA in the 1870s.
- The Merry Widow* (1905) by Austrian composer Franz Lehar transferred to USA in 1907 to huge acclaim
- Development of the 'book' musical in the 1920s, culminating in the production of *Showboat*. Contrasts with earlier loose collections of songs brought together in the style of a revue.
- Significance of teams of practitioners who worked together to produce Musicals:
 - *Rodgers and Kern/Hammerstein*
 - *Lerner and Loewe*
 - *Kander and Ebb*
- Others worked with a variety of partners:
 - *Bernstein*
 - *Sondheim*
 - *Loesser*
- The maturity of the musical after *West Side Story* and the establishment of the Art musical with Stephen Sondheim
- The genre was produced by practitioners who were first or second generation immigrants to the USA and whose experience was of wanting to take part fully in the American Dream
- This is most obvious in the works produced in the mid-century between 1927 and 1957 although a few isolated works outside of these dates also have elements of the 'Dream'.
- The Art musical of the last half of the century was dominated by Sondheim and took the art form in a different direction

Suggested practitioners

DANCE – Bob Fosse

Thumbnail sketch

- Direct influenced by his experiences as a youth in vaudeville and burlesque
- Themes of sexuality in the dance which conflicted with the wholesome thematic material of the narrative and the concept of the show as a whole

- ☑ Importance of costume to the dance to create a particular body image of jagged angularity
- ☑ Jazz dance styles interpret the music and thus include shoulder rolls, splayed hands and the theatrical use of hats

DRAMA – Oscar Hammerstein II

Thumbnail sketch

- ☑ Hammerstein's career spans a considerable part of the century – worked with Jerome Kern and Richard Rodgers; was a mentor to Stephen Sondheim
- ☑ Developed the song as part of the narrative – he helped to move the book musical along and away from reliance on extravagant choruses, trite words and contrived plot
- ☑ Social comment comes through –cultural clashes that arise either from the situation or geographical setting
- ☑ Notion of a fundamental 'goodness' about the place of America in the modern world in spite of apparent cultural dissonance
- ☑ Lyrics were witty and appropriate to the style of the composers with whom he worked

MUSIC – Leonard Bernstein

Thumbnail sketch

- ☑ Bernstein came from a strongly Classical background and was not primarily known as a composer of musicals
- ☑ Worked with a variety of partners, but unlike other partnerships he was primarily inspired by his collaborations with the choreographer Jerome Robbins and this gave a more energetic and powerful dynamic to their works
- ☑ His musical style is more complex than any of his antecedents – his rhythmic constructions perfectly capture the jagged and syncopated nature of the words
- ☑ *West Side Story* is his most famous work, but he was primarily a conductor and orchestral writer. He was also a music commentator and aware of the musical picture of 20-century USA

OTHER POTENTIAL PRACTITIONERS

Dance

- Alvin Ailey
- Bob Fosse
- Jerome Robbins
- Busby Berkeley
- Fred Astaire
- Gene Kelly
- Agnes De Mille
- Hermes Pan
- Gillian Lynne

Drama

- Stephen Sondheim
- Oscar Hammerstein II

- Alan Jay Lerner
- Moss Hart
- Frank Loesser
- Dorothy Fields

Music

- Stephen Sondheim
- Richard Rodgers
- Frederick Loewe
- Leonard Bernstein
- Cole Porter
- Fred Ebb

A study of the American Musical during the 20th Century is likely to generate a closely woven tapestry of practitioners since there is significant overlap between them. The table below is intended to demonstrate these overlaps and enables Centres to select practitioners and works that give historical and stylistic coverage of the period.

June 2006

- 'Essentially an artificial genre which struggles to bring about collaboration between practitioners in dance, drama and music.' **What evidence is there** to support or contradict this view of The Twentieth Century American Musical?
- It has been suggested that the Twentieth Century American Musical is the artistic expression of "the American Dream". **Analyse the ways** the genre reflects this 'dream' in terms of culture, society and history.

January 2007

- Trace the development** of the American Musical across the twentieth century, making reference to the shifts in musical, dramatic and choreographic style and form.
- Discuss** the importance of the story in the 'Book Musical' since 1927 and how the art forms make distinctive contributions to the telling of it.

June 2007

- In the early twentieth century, Jerome Kern insisted that song and book should be joined in a perfect and indistinguishable partnership. **To what extent** is this a feature of musicals written later in the century?
- 'The American Musical offers a diverse commentary on America's view of itself in the twentieth century.' **Analyse** the evidence for and against this view.

The 20th-Century American Music - Selecting appropriate Musicals – some possibilities

Date	Title	Music	Lyrics	Book	Choreographer
1927	<i>Show Boat</i>	Jerome Kern	Oscar Hammerstein II	Oscar Hammerstein II	Florenz Ziegfeld
1943	<i>Oklahoma!</i>	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II	Agnes de Mille
1944	<i>On The Town</i>	Leonard Bernstein	Betty Comden & Adolphe Green		Jerome Robbins
1945	<i>Carousel</i>	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II	Agnes de Mille
1947	<i>Brigadoon</i>	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner	Agnes de Mille
1949	<i>South Pacific</i>	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan	
1950	<i>Guys and Dolls</i>	Frank Loesser	Frank Loesser	Abe Burrows	Michael Kidd
1951	<i>The King and I</i>	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II	Jerome Robbins
1951	<i>Paint Your Wagon</i>	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner	Agnes de Mille
1953	<i>Wonderful Town</i>	Leonard Bernstein	Betty Comden & Adolphe Green		Donald Saddler
1956	<i>My Fair Lady</i>	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner	Hanya Holm
1956	<i>The Most Happy Fella</i>	Frank Loesser	Frank Loesser	Frank Loesser	Dania Krupska
1956	<i>Candide</i>	Leonard Bernstein	Richard Wilbur	Lillian Hellman	
1957	<i>West Side Story</i>	Leonard Bernstein	Stephen Sondheim	Arthur Laurents	Jerome Robbins
1959	<i>The Sound of Music</i>	Richard Rodgers	Oscar Hammerstein II	Howard Lindsay & Russel Crouse	Joe Layton
1960	<i>Camelot</i>	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner	Hanya Holm
1961	<i>How to Succeed in Business without really trying</i>	Frank Loesser	Frank Loesser	Abe Burrows	Bob Fosse
1962	<i>Little Me</i>	Cy Coleman	Carolyn Leigh	Neil Simon	Bob Fosse
1964	<i>Fiddler on the Roof</i>	Jerry Bock	Sheldon Harnick	Joseph Stein	Jerome Robbins
1965	<i>Do I Hear a Waltz?</i>	Richard Rodgers	Stephen Sondheim	Arthur Laurents	Herbert Ross
1965	<i>On a Clear Day You Can See Forever</i>	Burton Lane	Alan Jay Lerner	Alan Jay Lerner	Herbert Ross
1966	<i>Sweet Charity</i>	Cy Coleman	Dorothy Fields	Neil Simon	Bob Fosse
1966	<i>Cabaret</i>	John Kander	Fred Ebb	Joe Masteroff	Bob Fosse (Film version)
1970	<i>Company</i>	Stephen Sondheim	Stephen Sondheim	George Furth	Michael Bennett
1971	<i>Follies</i>	Stephen Sondheim	Stephen Sondheim	James Goldman	Michael Bennett
1973	<i>A Little Night Music</i>	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler	Patricia Birch
1975	<i>Chicago</i>	John Kander	Fred Ebb	Fred Ebb & Bob Fosse	Bob Fosse
1978	<i>On the Twentieth Century</i>	Cy Coleman	Betty Comden & Adolphe Green		Larry Fuller
1979	<i>Sweeny Todd</i>	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler	Larry Fuller
1980	<i>Barnum</i>	Cy Coleman	Michael Stewart	Mark Bramble	Joe Layton

Practical Examination Units

*There are two practical assessments: one in AS and the other in A2.
The AS unit is 2558 (Performance Realisation);
The A2 unit is 2561 (Student Devised Performance).
Each unit is worth 20% of the total marks for the specification.
The total weighting given to practical assessment is therefore 40%.*

AS Unit 2558: Performance Realisation

Overview

This unit is linked to the work studied for Unit 2557 (Contextual Studies 1). For that unit, candidates will have studied two pieces in depth. For this unit, they will undertake a performance related to each of those two pieces. The two performances differ slightly in their nature.

Performance 1	This is a piece of 'repertoire' and is taken directly from one of the pieces studied.
Performance 2	This is a piece inspired by techniques studied in the other work studied.

For each piece:

- candidates may either choose to perform individually or in a group of up to seven people;
- the performance must be at least three minutes long. The maximum length for seven candidates is theoretically 21 minutes, but it is unlikely that any group will need to use this length. In fact, as a rule of thumb, it would be wise for candidates to use the minimum necessary for their piece to make the most impact on its audience.

Frequently-asked questions

1. How many performances do my candidates have to do?

Two; each one in a different art form.

2. How does the performance work for this unit link with the other units in the course?

The two performances are linked to the two pieces that the candidates were taught for 2557 (Contextual Studies 1). One performance is an extract from a piece, the other performance is devised by the candidates themselves in the style of the piece they have studied.

3. Is each piece marked separately?

Yes. Each piece is marked separately out of 50 marks. The final mark is reported to Centres as a single uniform mark and grade. You will not be told the individual marks for each performance.

4. What is the difference between the devised piece and the extract?

The extract is taken from the piece as it stands. It will need to 'fit' the candidates you have, though, and it is acceptable to adapt it to make it fit. This includes missing out minor characters, having females playing male roles and vice-versa, multi-role playing. In a music piece, the vocal line could be played by a solo instrumentalist.

The devised piece is created from scratch by the candidates. It should show that they understand the style of the person who wrote the original piece and that they can imitate this style. It is a form of pastiche where candidates demonstrate their ability to show the 'fingerprints' of the original choreographer, composer or playwright in a new piece.

5. How rigid will examiners be in looking for accuracy in the extract from a work?

Examiners are looking for a high quality performance of the piece, as adapted for the candidates. The adaptation is simply to make it fit the resources available, not to make it easier. The marking criteria are about more than mere technical accuracy, however.

6. Are there any marks for the devising of the devised piece?

Yes. It is important that the piece demonstrates an understanding of style. The mark for a performance that does not reflect the style studied will be reduced.

7. How do we decide what piece to perform for repertoire?

Candidates must perform the same piece that they have studied! Obviously, therefore, the pieces for study need to be chosen with an eye to the performances themselves. The following points should be considered:

- the accessibility of the works selected
- the skills of the Centre staff (delivering in the art forms in which they feel most confident)
- the skills of different members of the group (in which art form would they be most at ease with the performance of repertoire)
- the size of the group (if there are two teaching groups, they could study different pieces)
- the balance between male and female
- the length of the piece (is it a good example of how that practitioner normally devises material? Is it a good model on which to base pastiche? Will it be easy to select extracts for performance as a piece of repertoire?)

The answers to these will vary from year to year. To some extent compromise will always be necessary since there is no such thing as the ideal piece which caters for everyone in the group equally.

8. Is it okay to take the subject-matter of a dance, play, song and base the devised piece on that?

No. The purpose of the task is to enable candidates to assimilate the style of the person who wrote the original rather than simply borrowing their subject-matter. In the case of a song writer, the musical style should be assimilated rather than just the words inspiring a new song. The technique of a choreographer is what is being studied, not the thematic content of the dance. The way in which the playwright crafts the drama rather than the plot is the central point.

9. So how closely-related does the devised piece have to be to the work studied?

Avoid both extremes! Candidates need to avoid producing pieces that look nothing like the style of the piece studied or that are so closely related as to appear to be identical to it.

10. I've chosen a piece for eight people. Is that all right?

No. You need to adapt it so that it can be performed by no more than seven people. The maximum group size is seven. However, some Centres have asked if two pieces could be performed consecutively (especially those based on Bruce's work) but this must be agreed in advance with the visiting examiner. To avoid confusion, there is a maximum of two groups allowed to combine performances (i.e. group 1 followed by group 2). An extended interview with each group separately will be held in advance.

11. Do the pieces have to link the art forms?

Not unless the candidates want them to, or unless the original piece linked them. A performance of Brecht's *Threepenny Opera* would be looking to assess drama skills but would take into account the skills involved in the delivery of the songs. However, there is no extra credit for producing a combined arts piece for its own sake.

12. Do the performances have to be from memory?

Yes. It is important that candidates develop this important skill.

13. Can my candidates use music notation to perform from?

Candidates are not allowed to have the sheet music in front of them in their performances. If candidates do use music, there will be a ceiling to the mark they can achieve.

14. What if they can't remember the piece they want to perform?

Advise them to attempt an easier piece or spend more time in rehearsal.

15. Can I have extra performers who are not candidates for the examination?

Not normally. However, there are possibly three main exceptions to this:

- An accompaniment to a solo instrumental or vocal piece provided that the part is written down for the accompanist
- A 'sleeping' partner who serves only as a focus for the action
- A walk-on part where there is a practical necessity for another person (e.g. to ring a bell, to hammer in a nail, to point in the distance)

16. Can teachers take part?

Only in the same capacities as those allowed for non-candidates.

17. How long does each piece have to be?

No more than three minutes for a solo candidate, six minutes for two, nine minutes for three etc. There is no penalty for producing a piece of less than the maximum but candidates should ensure that their pieces are long enough to fully demonstrate their performance skills. Examiners will stop pieces that exceed the maximum length. Examiners will time each piece as it takes place and will signal to a member of staff at the Centre during the performance if they wish the performance to be stopped. The Centre staff must stop the piece, not the examiner.

18. Can a candidate take part in several different performances?

No, because it creates the possibility of a candidate working hard and performing better in a piece for which he/she was *not* assessed than in the piece for which he/she *was* assessed and subsequently asking to be marked on the other performance!

19. Can students perform to backing tracks?

Commercially-produced karaoke tapes are **not** acceptable. However, a student may record a sound track that he/she has produced if this enables them to perform something else 'live'.

20. Can students use masks?

Only if there is some way of identifying them in performance. This means that either the masks have to be recognisably different or the costumes must be different. The extreme case of everyone dressed in black with identical masks is unacceptable unless the candidates wear badges/sashes.

21. Could students use the music of an existing dance piece as the basis of a devised dance?

Only if the movement content is new. Similarly, in music, they could take existing words and produce a new setting. They could, also, take certain chord sequences and produce a new melodic line although this would have to be to different words.

22. We've done Gershwin but I've discovered that the lyrics for Summertime are not by Ira Gershwin. Are the candidates going to be penalised for my mistake?

No. Songs from *Porgy and Bess* are acceptable even though the words are by Edwin DuBose Heyward.

23. I've got to have my exam on May 24th.

We cannot guarantee that this will be possible. In cases where OCR knows of a Centre's special requirements every effort will be made to accommodate them but as a last resort the examination may have to be conducted by video. Please try to be flexible in your choice of dates.

24. What documentation do you need in advance?

14 days before the examination the following material must be sent to the examiner:

- the pre-notification form with the details of the pieces
- photographs of the candidates
- a timetable for the visit

You'll find a form at the back of this document that the examiner will use to confirm these details.

25. How much time should I allow for the visit?

Allow a maximum of fifteen minutes for each discussion, a maximum of fifteen minutes per performance and a further *three* minutes' writing up time after an individual piece, *five* minutes after a duet, *eight* minutes after a trio and *ten* minutes after a quartet. Assume a maximum of twenty candidates in a working day. The examiner must be allowed one hour for lunch and the day must not exceed seven hours except by prior arrangement.

26. Does it matter what order the pieces come in one the day?

Timetable the visit by art form: i.e. run all of the dance pieces, then all of the drama pieces, then all of the music pieces.

27. My candidates are really worried about the discussion beforehand. What are they going to be asked?

The Examiner will meet the candidates before the performance for a short discussion. This is not assessed. The discussion will focus on the performance skills learned for the repertoire piece and the techniques used to create the devised piece. The Centre must provide a separate room for

this discussion. Allow the same amount of time for the discussion as is allowed for the piece itself. Allow periodic breaks for the examiner and one hour for lunch.

28. *I've heard that you have to make a video. Is that true?*

Yes. You also need to complete a label with the Centre number and running order on it. The candidates must introduce themselves before each piece. The video must be given to the examiner in standard VHS format at the end of the examination.

An effective means of achieving this is by linking the video camera to a VHS recorder and television monitor at the time of the performance. The Centre may retain the tape from the camera for their own purposes and hand the tape from the VHS recorder to the examiner. From Summer 2006, Centres may record the work on DVD if this is more straightforward.

29. *Is it a good idea for singers to use microphones?*

Only if they know how to use them effectively! Candidates who hide behind the microphone, produced unbalanced or distorted sound levels, or make it the means of reducing the impact of their performance will achieve nothing by using it.

A2 Unit 2561: Student Devised Performance

Overview

This unit is the culmination of the course. Candidates need to produce a single group piece that is based on a given Commission. Commissions will be issued in January of the year of the examination.

The piece is to last between 15 and 30 minutes, depending on how many people are in it. A piece for three people should last 15 minutes, a piece for four people should last about 19 minutes and so on.

The assessment is based on three criteria:

- devising from a commission (group mark)
- devising an individual role
- level of individual performance skills

The piece must demonstrate practical ability in at least **two** art forms.

Links with the commission

25% of the marks for the assessment are awarded for the ability to create a piece clearly linked with the commission. This is different from a starting point where the final piece might be unrelated: there is no room here for flights of fancy or simplistic solutions often dominated the final piece.

The final piece should be clearly linked to the commission and should explore the commission thoroughly. The list of 20 commissions is intended to be precise: there are no general themes, pieces of music or musical notation. The list will include: people, historical situations, pictures, poems and stories and candidates will be expected to demonstrate the precise ways in which these have been used.

How is the piece marked?

Everyone in the group will get the same mark for the relationship between the piece and the commission. The assessment criteria are reprinted later in this Guide. Even if the piece is well-constructed it will be penalised if the link with the commission is not evident in performance. This group mark will be out of 25. The other 25 marks for devising are awarded individually so that each candidate's individual mark is awarded for their role, irrespective of the mark for linking with the commission. This approach will allow credit for individual ability that transcends the piece itself.

The remaining 50 marks are for the performance skills of each individual candidate.

Frequently-asked questions

1. *How many performances do my candidates have to do?*

Only one.

2. *How does the performance work for this unit link with the other units in the course?*

It is synoptic. In other words, candidates must demonstrate as many practical skills that they have acquired during the course as possible.

3. How do my candidates decide what to base the piece on?

You will be sent a list of commissions in January. The candidates have to choose **one** of these to work on.

4. What if they don't like any of the commissions?

That's quite possible! The point of a commission, though, is that you work to interpret what you have been given and very often pieces are commissioned from choreographers, composers and playwrights that the individual does not immediately warm to.

It is essential that the commission is adhered to throughout the working process. A group could lose all 25 marks if there is no link between their final piece and the commission set.

5. How is the work assessed?

Each piece is marked out of 100. There is a maximum of 50 marks for performance skills, 25 marks for the link with the commission (the same mark is awarded to all members of the group) and a further 25 marks for the devising of each individual role.

6. What do you mean by 'devised'?

We mean that the piece must be the original work of the candidates. They cannot simply 'compile' a piece composed of existing material.

7. Are there any marks for the devising of the piece?

Yes. 25% of the assessment is based on the quality of the devising and a further 25% of the assessment is awarded for its link with the commission.

8. I've put my candidates into groups of two. Is that all right?

No. The minimum group size is three and the maximum group size is seven. There must be no variation from this except in cases where some candidates have dropped the course leaving less than three people to perform.

9. Do the pieces have to link the art forms?

Yes – and there must be a balance between the art forms. All candidates have to demonstrate skills in at least two art forms although this does not have to be the same two art forms for each candidate.

10. Do the performances have to be from memory?

Yes. It is important that candidates develop this important skill.

11. Can my candidates use music notation to perform from?

Candidates are not allowed to have the sheet music in front of them in their performances. There is a penalty for performing from notation or using a script.

12. What if they can't remember the piece they want to perform?

Advise them to spend more time in rehearsal.

13. Can I have extra performers who are not candidates for the examination?

Not normally. However, there are likely to be three main exceptions to this:

- An accompaniment to a solo instrumental or vocal piece provided that the part is written down for the accompanist
- A 'sleeping' partner who serves only as a focus for the action
- A walk-on part where there is a practical necessity for another person (e.g. to ring a bell, to hammer in a nail, to point in the distance)

A maximum of two sleeping partners is allowed in any one piece.

14. Can teachers take part?

Only in the same capacities as those allowed for non-candidates.

15. How long does each piece have to be?

No more than 30 minutes for seven candidates, no less than fifteen minutes for three candidates. Groups do not have to use all of the time available.

Examiners will stop pieces that exceed 30 minutes. They will time each piece as it takes place and will signal to a member of staff at the Centre during the performance if they wish the performance to be stopped. The Centre staff must stop the piece, not the examiner.

16. Can a candidate take part in several different performances?

No, because it creates the possibility of a candidate working hard and performing better in a piece for which he/she was *not* assessed than in the piece for which he/she was assessed and subsequently asking to be marked on the other performance!

17. Can students use masks?

Only if there is some way of identifying them in performance. This means that either the masks have to be recognisably different or the costumes must be different. The extreme case of everyone dressed in black with identical masks is unacceptable unless the candidates wear badges/sashes.

18. I've got to have my exam on a different date to the AS Unit 2558.

This is possible, particularly if you have more than one day's worth of examining. To make efficient use of time and resources, both examinations will normally be conducted on the same day. As a last resort the examination may have to be conducted by video.

19. What documentation do you need in advance?

14 days before the examination the following material must be sent to the examiner:

- the pre-notification form with the details of the pieces
- photographs of the candidates
- a timetable for the visit

You'll find a form at the back of this document that the examiner will use to confirm these details

20. How much time should I allow for the visit?

Allow a maximum of fifteen minutes for each discussion, a maximum of fifteen minutes per performance and a further *three* minutes' writing up time after an individual piece, *five* minutes after a duet, *eight* minutes after a trio and *ten* minutes after a quartet. Assume a maximum of twenty candidates in a working day.

The examiner must be allowed one hour for lunch and the day must not exceed seven hours except by prior arrangement.

21. *My candidates are really worried about the discussion beforehand. What are they going to be asked?*

The Examiner will meet the candidates before the performance for a short discussion. This is not assessed. The discussion will focus on the way the commission has been addressed and the techniques used to create the devised piece.

The Centre must provide a separate room for this discussion. Allow the same amount of time for the discussion as is allowed for the piece itself. Allow periodic breaks for the examiner and one hour for lunch.

22. *I've heard that you have to make a video. Is that true?*

Yes. You also need to complete a label with the Centre number and running order on it. The candidates must introduce themselves before each piece. The video must be given to the examiner in standard VHS format at the end of the examination.

It is recommended that Centres record the work on DVD using a new chapter for each performance.

Unit 2561 – Student Devised Performance - Commissions set since 2002

Pictures

June 2002

Each of these pictures may be found in *Masterpieces of Western Art* (ed. Walther), published by Taschen in 1999. ISBN: 3 8228 7031 5.

- a) Hieronymous Bosch – *The Ship of Fools* (p. 136)
- b) Jean-François Millet – *The Gleaners* (p.442)
- c) Pablo Picasso – *Guernica* (p.549)
- d) Salvador Dali – *The Burning Giraffe* (p.613)

June 2003

- a) Salvador Dalí – *The Persistence of Memory* (*The Twentieth Century Art Book* p.99 Phaidon Press ISBN 0 7148 3850 0)
- b) L.S.Lowry – *Market Scene, Northern Town* (*The Twentieth Century Art Book* p.278 Phaidon Press ISBN 0 7148 3850 0)
- c) Kerry James Marshall – *Souvenir I* (*The American Art Book* p.293 Phaidon Press ISBN 0 7148 4119 6)
- d) Sam Nhlengethwa – *It left him cold – the death of Steve Biko* (*The Twentieth Century Art Book* p.336 Phaidon Press ISBN 0 7148 3850 0)

June 2004

- a) Antonin Artaud – *The Totem* (*The Twentieth Century Art Book* p.17 Phaidon Press ISBN 0 7148 3850 0)
- b) Pieter Bruegel – *The Tower of Babel* (*Bruegel* Keith Roberts p.61 Phaidon Press ISBN 0 7148 2239 6)
- c) Judy Chicago – *Rainbow Shabbat* (*The American Art Book* p.84 Phaidon Press ISBN 0 7148 4119 6)
- d) Chéri Samba – *Mr Poor's Family* (*The Twentieth Century Art Book* p.407 Phaidon Press ISBN 0 7148 3850 0)

June 2005

- a) Chris Steele-Perkins – *Blackpool Beach in Summer* (*The Photo Book* p.434 Phaidon Press ISBN 0 7148 3937 X)
- b) Sebastião Salgado – *Serra Pelada Goldmine, Pará, Brazil* (*The Photo Book* p.397 Phaidon Press ISBN 0 7148 3937 X)
- c) Paula Rego – *The Dance* (*The Twentieth Century Art Book* p.383 Phaidon Press ISBN 0 7148 3850 0)
- d) Chéri Samba – *Mr Poor's Family* (*The Twentieth Century Art Book* p.407 Phaidon Press ISBN 0 7148 3850 0)

June 2006

- a) Pieter Bruegel – *Peasant Wedding Feast*
(The Art Book p.71 Phaidon Press ISBN 0 7148 3627 7)
- b) Barbara Morgan – *Martha Graham: 'Letter to the World' (Kick)*
(The Photo Book p.329 Phaidon Press ISBN 0 7148 3937 X)
- c) Tony Ray-Jones– *Glyndebourne*
(The Photo Book p.373 Phaidon Press ISBN 0 7148 3937 X)
- d) Stanley Spencer – *Saint Francis and the Birds*
(The Art Book p.441 Phaidon Press ISBN 0 7148 3627 7)

June 2007

- a) Pieter Bruegel – *The Hunters in the Snow*
(*Bruegel – Keith Roberts* p.23 Phaidon Press ISBN 0 7148 2239 6)
- b) Peter Magubane – *Ndebele Home*
(*The Photo Book* p.290 Phaidon Press ISBN 0 7148 3937 X)
- c) Archibald Motley – *Street Scene in Chicago*
(*The American Art Book* p.308 Phaidon Press ISBN 0 7148 4119 6)
- d) Elie Nadelman – *Dancer*
(*The American Art Book* p.314 Phaidon Press ISBN 0 7148 4119 6)

Historical Events

June 2002

- a) The conquest of Mount Everest
- b) Rhodesia becomes Zimbabwe
- c) The English Civil War
- d) Poll Tax riots

June 2003

- a) Hong Kong reverts to Chinese rule
- b) The signing of Magna Charta
- c) Bloody Sunday
- d) Did they really land on the moon?

June 2004

- a) Owain Glyndwr and the struggle for Welsh nationalism
- b) The assassination of John F Kennedy
- c) The 1770s: the British arrive in Australia
- d) Potato famine in Ireland

June 2005

- a) Boudicca, Queen of the ancient Britons, battles with the Romans
- b) Occupation of the Channel Islands in the 1940s
- c) The Chernobyl nuclear explosion
- d) 1994 – genocide in Rwanda

June 2006

- a) Henry VIII and the English Reformation
- b) Abraham Lincoln's campaign against slavery
- c) The first Butlin's holiday camp opens in Skegness in 1936
- d) Lech Walesa and the Polish Trade Union movement in the 1980s

June 2007

- a) Oliver Cromwell and the Commonwealth period
- b) General Pinochet and the 'disappeared' of Chile
- c) August 1907 – Baden-Powell leads the first Scout Camp on Brownsea Island, England
- d) Malaysia gains independence from Britain in 1957

Poems

June 2002

- a) John Clare *First Love* (*The Nation's Favourite Love Poems* p.16 BBC ISBN 0 563 38378 X)
- b) Wendy Cope *Lonely Hearts* (*The Nation's Favourite Comic Poems* p.65 BBC ISBN 0 563 38451 4)
- c) Grace Nichols *Wherever I Hang* (*The Nation's Favourite Poems of Journeys* p.88 BBC ISBN 0 563 53715 9)
- d) Brian Patten *Going Back and Going On*

June 2003

- a) Eiléan Ní Chuilleanáin *Studying the Language* (*The New Penguin Book of English Verse* p.1102 Penguin ISBN 0 14 058671 7)
- b) William Henry Davies *Leisure* (*The Oxford Book of English Verse 1250 – 1918* p.1101 OUP)
- c) Merle Collins *Where the Scattering Began* (*The Nation's Favourite Poems of Journeys* p.89 BBC ISBN 0 563 53715 9)
- d) Stevie Smith *The Singing Cat* (*The Nation's Favourite Poems of Animal Poems* p.113 BBC ISBN 0 563 537 80 9)

June 2004

- a) Fleur Adcock *For Heidi With Blue Hair* (*The Nation's Favourite Poems of Childhood* p.52 BBC ISBN 0 563 55184 4)
- b) Wendy Cope *Engineers' Corner* (*Making Cocoa for Kingsley Amis* p.3 Faber ISBN 0 571 19121 5)
- c) Jackie Kay *Attention Seeking* (*The Nation's Favourite Poems of Childhood* p.66 BBC ISBN 0 563 55184 4)
- d) W. B. Yeats *The Wild Swans at Coole* (*The Nation's Favourite Poems of Animal Poems* p.19 BBC ISBN 0 563 537 80 9)

June 2005

- a) Wendy Cope *A Green Song*
(*Serious Concerns* p.20 Faber ISBN 0 571 16705 5)
- b) Naomi Long Madgett *Black Woman*
(*The Nation's Favourite Poems of Desire* p.24 BBC ISBN 0 563 48834 4)
- c) William Shakespeare *My Mistress' Eyes are Nothing Like the Sun*
(*The Nation's Favourite Poems of Comic Poems* p.150 BBC ISBN 0 563 38451 4)
- d) Stephen Spender *An Elementary School Classroom in a Slum*
(*The Nation's Favourite Poems of Childhood* p.45 BBC ISBN 0 563 55184 4)

June 2006

- a) Maya Angelou *Still I Rise*
(*The Nation's Favourite Poems of Celebration* p.179 BBC ISBN 0 563 48824 7)
- b) Wendy Cope *Song*
(*The Nation's Favourite Poems of Desire* p.79 BBC ISBN 0 563 48834 4)
- c) Wilfred Owen *Strange Meeting*
(*By Heart: 101 Poems to Remember, edited by Ted Hughes* p.86 Faber ISBN 0 571 19263 7)
- d) Stevie Smith *Not Waving but Drowning*
(*By Heart: 101 Poems to Remember, edited by Ted Hughes* p.95 Faber ISBN 0 571 19263 7)

June 2007

- a) Wendy Cope *The Stickleback Song*
(*If I don't know* p.39 Faber ISBN 0 571 20955 6)
 - b) Ogden Nash *Curl up and diet*
(*The Nation's Favourite Comic Poems* p.135 BBC ISBN 0 563 38451 4)
 - c) Sylvia Plath *Suicide off Egg Rock*
(*Sylvia Plath – Poems selected by Ted Hughes* p.10 Faber ISBN 0 571 22297 8)
 - d) W B Yeats *Down by the Salley Gardens*
(*The Nation's Favourite Love Poems* p.122 BBC ISBN 0 563 38378 X)
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Stories

June 2002

- a) Red Riding Hood (*Grimms' Fairy Tales*)
- b) The Mad Hatter's Tea Party (from *Alice's Adventures in Wonderland* by Lewis Carroll)
- c) The Rubayat of Omar Khayam (*any translation is acceptable*)
- d) The Parable of the Good Samaritan (Luke 10: 25 – 37)

June 2003

- a) The tale of Rumpelstiltskin (*Grimms' Fairy Tales*)
- b) The Loch Ness monster
- c) The epic of Gilgamesh
- d) The blinding of Oedipus

June 2004

- a) Hansel and Gretel (*Grimm's Fairy Tales*)
- b) The tale of Beowulf
- c) The Tao-te Ching ('Classic of the Way of Power')
- d) The myth of Narcissus

June 2005

- a) Arthur and the court of Camelot
- b) Goldilocks and the three bears
- c) The *Manas* Epic of Kyrgyzstan
- d) Prometheus steals fire

June 2006

- a) St George and the Dragon
- b) The Emperor's New Clothes
- c) The story of the Mahabharata
- d) The tale of Daedalus and Icarus

June 2007

- a) The Ugly Duckling
- b) The Parable of the Good Samaritan
- c) *Talaga Warna* – an Indonesian folk tale
- d) The tale of Ruslan and Ludmila

People

June 2002

- a) Jacqueline du Pré
- b) Lady Jane Grey – Queen of England in 1553
- c) Laurel and Hardy
- d) Vasco da Gama and the spice trade

June 2003

- a) Abraham and Sarah
- b) The madness of George III
- c) The life and times of Cleopatra
- d) Helen Keller

June 2004

- a) Isadora Duncan
- b) Paul Robeson
- c) Joseph Grimaldi
- d) Lillie Langtry

June 2005

- a) Charlie Chaplin
- b) Billie Holiday
- c) Scott Joplin
- d) Florenz Ziegfeld

June 2006

- a) Marlene Dietrich
- b) Margot Fonteyn
- c) Tony Hancock
- d) Cole Porter

June 2007

- a) Toru Takemitsu
- b) Judy Garland
- c) Ethel Smythe
- d) Oscar Wilde

Mark Scheme for Unit 2558

Performance Realisation

Each candidate is marked out of 50 for each performance. Form 2558/WMS must be completed for each candidate. Comments should be made on the form illustrating why marks were awarded.

This unit is marked out of 100 as follows:

- Performance 1 - extract from set work 50%
- Performance 2 - devised piece 50%

Performance 1 - extract from work studied in unit 2557 (50%)

40 - 50	An accomplished and sensitive realisation of the chosen extract. The candidate demonstrates a clear understanding of the demands of the piece and demonstrates technique equal to those demands. A well-paced, mature reading with few or no weaknesses and a real sense of commitment and evidence of flair.
35 - 39	An assured and enthusiastic performance of the chosen extract which is fluent, confident and generally succeeds in interpreting the piece. A strong, committed piece of work that communicates well in spite of the occasional moment of uncertainty. Technique is equal to the demands of the piece although one or two minor aspects demonstrate scope for further refinement.
30 - 34	A competent performance that demonstrates a thorough preparation of the piece and is technically secure although the performance is variable in its success. This variability may manifest itself in a) being somewhat devoid of life b) that its energy cannot hide some technical failings c) the level of commitment varies throughout the piece and does not effectively interpret the changing demands of the piece.
25 - 29	A fluent performance which demonstrates careful preparation but may lack energy. The candidate demonstrates sufficient technique to realise the piece although some aspects of technique may be relatively undeveloped. There is a sense that much more could be done by the performer to communicate the intentions of the piece although there may be some attempt at interpretation.
20 - 24	A pedestrian performance which keeps going but which demonstrates insufficient attention to detail and may appear somewhat monotonous. The level of technique required by the piece is broadly within the candidate's grasp and there are more strengths than weaknesses although the performance itself is uneven.
15 - 19	An awkward, fragmentary or monotonous performance. The candidate's technique is insufficiently developed for the effective realisation of the piece although there is some measure of success in the performance.
10 - 14	A performance which may be marred by lack of technical skills or poor pacing which reveals a flawed understanding of the piece and/or insufficient preparation. The performance has some fluency.
0 - 9	The failings of the performance outweigh its merits, serving only to confuse, irritate or unintentionally amuse an audience. A faltering performance which reveals little preparation.

Performance 2 - devised piece, inspired by techniques studied for unit 2557 (50%)

Award a single mark for the performance.

The descriptors of the level of the performance have been placed alongside those describing the link with the work/practitioner studied. If there is a disparity, mark the content separately to the performance and average the two marks.

40 - 50	An accomplished and sensitive performance of the piece. The candidate demonstrates a clear understanding of the demands of the piece and demonstrates technique equal to those demands. A well-paced, mature reading with few or no weaknesses and a real sense of commitment and evidence of flair.	A detailed understanding of the techniques that inspire the piece is evident throughout. The piece demonstrates effective assimilation of the style that has been studied. The piece is consistent in style.
35 - 39	An assured and enthusiastic performance of the piece which is fluent, confident and generally succeeds. A strong, committed piece of work that communicates well in spite of the occasional moment of uncertainty. Technique is equal to the demands of the piece although one or two minor aspects demonstrate scope for further refinement.	The piece is generally successful in its handling of the techniques; the style studied has been well assimilated. The piece is generally consistent in style.
30 - 34	A competent performance that demonstrates a thorough preparation of the piece and is technically secure although the performance is variable in its success. This variability may manifest itself in a) being somewhat devoid of life b) that its energy cannot hide some technical failings c) the level of commitment varies throughout the piece and does not effectively interpret the changing demands of the piece.	The piece demonstrates a careful investigation of the techniques/style studied but their assimilation is variable and some elements do not reflect the style studied. The piece is broadly coherent.
25 - 29	A fluent performance which demonstrates careful preparation but may lack energy. The candidate demonstrates sufficient technique to realise the piece although some aspects of technique may be relatively undeveloped. There is a sense that much more could be done by the performer to communicate the intentions of the piece although there may be some attempt at interpretation.	The piece relies on shallow ideas or simple use of techniques that require more in-depth treatment or does not deviate far from the original. The overall 'flavour' of the style is captured but a number of specifics are missing.
20 - 24	A pedestrian performance which keeps going but which demonstrates insufficient attention to detail and may appear somewhat monotonous. The level of technique required is broadly within the candidate's grasp and there are more strengths than weaknesses although the performance itself is uneven.	The piece itself has some consistency in its application of style and demonstrates some broad linkage with work studied. There is some coherence.
15 - 19	An awkward, fragmentary or monotonous performance. The candidate's technique is insufficiently developed for the effective performance of the piece although there is some measure of success in the performance.	The piece itself is inconsistent in its application of style and demonstrates some faint linkage with work studied. There is some coherence.
10 - 14	A performance which may be marred by technical skills or poor pacing which reveals a flawed understanding of the piece and/or insufficient preparation. The performance has some fluency.	The piece is confused. Its failings outweigh its merits, and the misunderstanding of the techniques studied undermines its success.
0 - 9	The failings of the performance outweigh its merits, serving only to confuse, irritate or unintentionally amuse an audience. A faltering performance which reveals little preparation.	A piece which has little to say. It appears unrelated to any repertoire studied.

Mark Scheme for Unit 2561

Student Devised Performance

GUIDANCE FOR EXAMINERS

Introduction and Overview

The Student Devised Performance is the final module of A Level Performance Studies and is synoptic. The assessment is based on a group presentation which lasts no longer than 30 minutes. The examiner has the right to stop performances which last significantly longer but this authority should be used sparingly.

There will be a preliminary discussion with the candidates. They will be interviewed in the groups in which they have produced their group piece. The examiner will ask each candidate about his or her contribution to the group piece and as many general questions as necessary. There will be a writing-up period at the end of each piece before the process starts over again.

Procedures for arranging visits

This is outlined in full detail in the separate document *Guidance for Examiners*.

Content of the discussion with candidates

The discussions are not assessed but it is vital that the links with the commission are explored thoroughly.

You will be issued with a set of commissions and you should use the commission itself to focus the discussion. It is a good idea to pass a copy of the commission around to stimulate discussion. By the end of this discussion you must be confident that you are able to see how the piece has developed from the commission.

You must also be completely clear that each candidate can be identified once the piece begins. If a piece involves costume, the discussion should be conducted with the candidates dressed as they will appear in the performance.

The group discussion must cover the following points:

- a detailed discussion of the commission and how it relates to the final piece
- the performance process and how research undertaken has influence the performance style of the piece;
- the nature of the roles undertaken and the coherence of the piece;
- the use of skills acquired earlier in the course - the 'synoptic' nature of the piece.

It is possible that the discussion may reveal the piece has little or nothing to do with the commission. In such cases you can only mark what you see and, whilst you should mention it on the report to Centres, you must nevertheless award a mark for the piece that reflects an inappropriate response to the task. However, it is vital that candidates feel at their ease during the discussion. Whilst you may wish to ask a variety of questions and to explore points in some depth, it is vital that you do not imply what you are about to watch is in some way unsuitable!

Marking Criteria

Form 2561/WMS should be completed as appropriate for each candidate.

Each candidate is marked out of 100 for his/her contribution to the Group Piece and his/her performance in it. Comments should be made on the form illustrating why marks were awarded.

Remember that the group piece is multi-disciplinary and each candidate is expected to show skills across two or more art forms, though not necessarily at exactly the same level. There is no credit for tokenism, however.

There are two aspects of the work that you will be marking:

1. Performance skills 50 marks

- These marks are awarded for the quality of the performance *per se*. As far as possible you need to take a view about the actual level of performance in isolation from the quality of the piece. There are limits to this, however, and it is extremely unlikely that a simplistic or poorly constructed piece will enable a candidate to perform effectively. Similarly, it is possible that a candidate may perform poorly in a potentially strong piece.
- The most likely disparity in marking is likely to be pieces where the level of performance is good but the piece does not entirely fulfil the commission. This is no cause for concern and is one method of differentiation by outcome.

2. Devising from a Commission 50 marks

We are testing two related skills here:

- the ability to produce performance work in response to a given commission – this is the same mark for each member of the group. **This mark simply reflects linkage with the commission.**
- the ability to devise performance roles and structures that are coherent and work effectively – this reflects the individual role of each candidate, as evidenced by the final piece *alone*.

We need to recognise that success in either of these is possible as independent skills. We want candidates to demonstrate both, but we need to credit either as they appear.

The marks for these two skills will give a total mark out of 50.

Step 1 Devising – link with the commission

Award the same mark to all members of the group for their *corporate* ability to produce a piece of performance work from the chosen commission.

As a general point, the criteria are written so that candidates balance two things – sticking to the commission whilst being original. Originality on its own, however, is likely to produce very low marks. The task is to be original within a clearly defined framework. The criteria for assessment of the commission may be summarised as follows:

Top	Skilful use of the commission that never loses sight of what has been asked but offers an original interpretation
Middle	Prosaic use of the commission which simply brings it to life
Bottom	Ignores the commission – may have very creative ideas but loses sight of what the task was

It may be useful to consider the sorts of approaches that could be taken to the different types of commission. These are **not** prescriptive, however, and should not be used as a simple checklist. You may feel, though, that you wish to pursue some of these areas in discussions with candidates prior to the performance.

1 Pictures

- What is the 'structure' of the picture – what is the eye drawn to most? Is that the centre of the picture? What is the context?
- Are there recurring themes in the picture? If so, could these be used as a structural device in the piece? What is the balance between things that appear only once and things that are duplicated in the picture?
- How are light and shadow, black and white, variety of colours used in the picture? Do these give any clue as to how the piece could be structured? For example, darkness could be equated with intensity and light with relaxation.
- What levels are used in the picture – could these be translated into 'scenes' or 'episodes'?
- Is there any physical movement implied in the picture that could become a motivic device to structure the piece?
- Is there an implied story to the picture? There is no need to invent one if one there isn't but candidates might use the context of the picture if it has a naturalistic dimension to it.
- What possibilities are there to work across the art forms?

2 Historical events

- What period of time is covered by the 'event'?
- Is it possible to cover this effectively in a naturalistic manner or would it be better to avoid simply telling the story to ensure that the art forms are fully integrated?
- Is it possible to take episodes in the order they occurred or is there scope for adapting the historical time line – start at the end, jump to the beginning and work back?
- How many characters are involved in the event? This may have to be adapted to the group size (minimum three, maximum seven). Does this mean that some characters need to be omitted – or introduced – is there multi-role playing to cover the event effectively?
- Is there anything controversial about the event? This could be embedded in the structure of the piece as a good structure takes the audience where the performers want them to go. Candidates may create some intrigue or mystery by the way you structure the piece. In the commission *Did They Really Land on the Moon?* it would be possible for the piece to convince the audience either that the whole thing was a hoax or that there was no room for doubt, simply on the way in which the episodes were organised.
- What possibilities are there to work within all three art forms?

3 Poems

- How is the poem organised overall? Are there individual sections that could be turned into performance episodes?
- Are there repeated lines that could be used a structural or thematic device in the piece?
- Is there a rhythmic structure to any of the lines that could be used to create some music?
- Could any of the words be set to music? Candidates are not allowed to use large chunks of the poem but it might be effective to take a line and repeat it as a choral motif, or a short musical motif that could be passed around the ensemble. Or they might use a repeated single line to indicate a change of episode.
- Is the poem telling a story? If so, candidates need to decide whether the piece will also have narrative elements. They shouldn't just '**animate**' the poem, though – the best ones will be creative in how they handle aspects of story.
- What possibilities are there to work within all three art forms?

4 Stories

- What is the structure of the story?
- Where are the key moments in the story?
- Can these be turned into transition points in the performance?
- How many episodes do there need to be?
- How much potential is there for dance and music in this story?
- What characters are there – how could these be covered in the piece?
- Is it possible to use a 'parallel story' approach where a contemporary version is interspersed with the original?
- Is it possible to change the setting of the story to a different period or time? Could this be done through dance or music?
- What possibilities are there to work within all three art forms?

5 People

- What is this person's most well-known contribution to the world of performing arts?
- Has the group incorporated these skills into the piece?
- What aspects of the person's career or life does the piece focus on?
- What is the time span of the chosen aspects within that person's life?
- Are there key moments that can be used as separate episodes?
- Is the piece essentially a documentary about the person's life?
- Is it possible to take an angle that gives some originality – perhaps by juxtaposing scenes from contemporary events or episodes?
- What possibilities are there to work within all three art forms?

Do not be afraid to use the full range of marks for the commission since this is a vital means of producing differentiation between pieces in the final results.

Marking criteria for the commission:

21 - 25	A piece that clearly derives from the commission and is the product of a rigorous process of performance research . The process has absolute integrity and there is a rigorous attempt to interpret the commission with originality whilst clearly working within its confines. This band is reserved for a sophisticated approach to the commission which has been clearly shaped so that there is linkage is through exploration of the commission.
18 – 20	A piece that is well related to the commission and demonstrates the research that has been undertaken. The ideas have a level of sophistication that takes the piece beyond the well worn or predictable. The piece develops a new perspective that allows some shaping and working of the material within the confines of the commission. Do not award marks in this band simply for ‘animating the story’!
15 – 17	The piece is generally consistent in its usage of the commission but presents existing perspectives rather than new approaches. In many cases this will consist of an ‘ animation ’ of elements of the commission or an approach that relies on tried and tested methods . There are occasional aspects that do not fully support the commission but despite slight variation of approach or a little unevenness, the connection between commission and final piece is clear from the performance (including programme notes). Understanding of the link does not depend on having been present at the discussion beforehand.
12 – 14	There are some discernable links with the commission although these are located unevenly within the piece . The commission and the content of the performance may be separate things. There are points where the audience is clear what is happening and points where they would lose confidence as to the direction of the piece. The general impression is one of wrestling to make ideas and styles fit the commission rather than growing organically from it. Use this band for pieces that are clearly derived from the commission but superficial.
9 – 11	An idea has been taken from the commission , probably early in the group’s working process, and this has become a straightjacket . The piece contains ideas that could be shown to link with the commission but an audience would need to have these explained.
5 – 8	The piece makes an attempt to deal with ideas that grow from the commission but it would take a leap of the imagination for an audience to be able to see them . The programme notes may help but there may be an imbalance between these notes and the performance. There are jumps that would confuse or mystify an audience watching the piece without explanation.
0 – 4	There is no particularly clear link with the commission but the group is able to point to some general links . The commission has been used as a hook on which to hang a piece, and it appears to have been disregarded after an initial consideration. It is difficult to see from performance, discussion or programme notes that the commission has been given serious consideration.

Step 2 Devising – individual contribution

Award each candidate a mark for his/her individual role in the piece.

21 - 25	The role is sophisticated and demonstrates an outstanding level of coherence. There is clear evidence of the use of contrasting dynamics and the ability to sustain a mood or dynamic. A mature, reflective approach shines through which is sensitive to the needs of the ensemble whilst demonstrating a high order of individual ability.
18 – 20	The role is well developed and emerges fully within the ensemble. There is no hint of well-worn or hackneyed approaches but there is evidence of mature and rigorous shaping and refining of material. The role has a pleasing balance between ensemble and individual work. The sophistication of the role may be seen, for example, in the way it 'enables' transitions in the piece or takes a lead in establishing contrast or pacing at key moments. The individual is not content with easy solutions to creating performance.
15 – 17	A well crafted role with a clear intention which has been carefully developed. This role is workable and demonstrates ability to shape material effectively and, for the most part, is able to take the piece forward. There is a general ability to go beyond a clichéd approach.
12 – 14	A role that has some shape and structure but also some unevenness. It is essentially pedestrian with a tendency to spell out detail and this may at times detract from the energy of the piece. This role is likely to work in some ensemble sections but unlikely to take the piece in a new direction on its own. Some aspects of the role appear clichéd. This band could be used for uneven contributions that make an impact at some points but are not developed at other points.
9 – 11	The role has some sense of purpose and structure but the interpretation does not take ideas beyond the formulaic or hackneyed. The shaping of the work inhibits effective contrast, pacing or fluidity. There may be a glimpse of how the candidate could work but this role is likely to reduce the energy of the piece rather than enhance it. This band could also be used for peripheral contributions that make an impact for a few seconds but then disappoint as their impact quickly dissipates.
5 – 8	The extent of the candidate's contribution is of little importance to the piece as a whole and its removal would make little difference to the overall effect. This may be for a number of reasons but includes formulaic work where the candidate believes his/her work to be original but everything is treated in a completely predictable or superficial manner.
0 – 4	The role is generally superficial in its treatment of ideas. There is more evidence of cliché than anything else. There is hardly any consistency to the role and the candidate has produced only lacklustre material. Award this band also for instances where the candidate's role is either peripheral to the piece or adds virtually nothing to it.

Step 3 Performance Skills

Award a mark for application of skills for the quality of the performance. Take account of the candidate's level of skills and also their range. These may include the following (and others, as appropriate)

- fluency
- use of space
- use of body: eye, voice, demeanour, posture and movement
- intensity of the commitment/involvement, contrast, pacing
- balance of skills across two or more art forms
- interaction with the group and contribution to the group dynamics

40 - 50	An excellent performance that demonstrates extensive breadth of technique in two or more art forms. These skills have been honed and refined and the performance rehearsed rigorously. The pacing of the piece demonstrates energy and the performance has a life of its own; there is no hint of faltering. The performer is in control of the direction of the piece at all times but is able to support other performers generously. A captivating performance.
35 – 39	A highly assured performance that demonstrates considerable breadth of technique in two art forms with no hint of tokenism. Technique is highly polished and the performance is clearly shaped with differing levels of emotional intensity. The performer is always aware of the status of his/her role and is able to demonstrate, as required, strong leadership of the ensemble and sensitivity to the other performers.
30 – 34	An assured performance with an appropriate range of contrast and variety. Whilst one art form may appear to be more in evidence than another, the imbalance is only slight. The differing levels of emotional intensity are generally well handled but there is some variation of energy levels and in some moments more impact is necessary. There is sensitivity to the other members of the ensemble.
25 – 29	A competent performance with a good range of appropriate techniques. There is some variation in this, however. For example, the beginnings and endings of scenes may appear slightly awkward, the energy level of the performance may vary, there are occasional awkward moments where the candidate is not completely clear about changing dynamics within the group situation. Some aspects of individual technique may need further practice. Use this band as a ceiling if one art form dominates the second art form.
20 – 24	A proficient but pedestrian performance. The performer is a passenger in the ensemble situation and displays little ability to take the performance forward. In some pieces there may be energy which is misplaced or unfocused. Technique may require further, detailed practice in spite of overall fluency. Use this band as a ceiling if attempts at working in a second art form are clearly restricted or tokenistic or if the overall contribution is confined to a very small proportion of the piece.
15 – 19	A performance that is generally fluent but which demonstrates a noticeable lack of refinement or rehearsal, or which is simply mundane. The dynamic of the performance may be of a low level and the candidate brings little energy to the performance. Award marks in this band for reluctant performers or work which is limited in its impact on the performance.
10 – 14	A performance on the fringes of fluency with a possibility that the piece may break down. There is some mastery of skills but little to suggest that they have been rehearsed or refined systematically in preparation for the examination.
0 – 9	A rough and ready performance which may be typified in a number of different ways. It may be lacking in contrast, faltering in nature, demonstrate poor use of technique or general unpreparedness for the demands of performance.

Mark Scheme for Unit 2557

Contextual Studies 1

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 shows 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 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 a long 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 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.

14-15 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.

12-13 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.

10-11 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.

8-9 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.

4-7 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.

0-3 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.

Mark Scheme for Unit 2560

Contextual Studies 2

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 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.

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.

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.