

Performance Studies

Advanced GCE **A2 7873**

Advanced Subsidiary GCE **AS 3873**

Mark Schemes for the Units

June 2007

3873/7873/MS/R/07

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Advanced Subsidiary GCE Performance Studies (3873)

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**Mark Scheme 2557
June 2007**

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

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

28-33 marks

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

22-27 marks

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

17-21 marks

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

10-16 marks

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

0-9 marks

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

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

Engaging writing with a developing sense of style. The prose is well structured and the movement between ideas is clear and fluent. Complex ideas are very well explained. There will be few, if any, errors of grammar, punctuation and spelling.

14-15

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

12-13

Generally fluent writing with a sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.

10-11

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

8-9

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

4-7

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

0-3

Poor use of language to express points with frequent errors of spelling, punctuation and grammar. The writing has little or no sense of direction and its style is likely to undermine its content.

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

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

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

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

- 1 Candidates should not merely list Bruce's techniques but show that they have a real understanding of how he structures his work in order to achieve the maximum dramatic impact. The focus must be on the movement and how this is put together to achieve that impact. Bruce's goal in working with Rambert was to create a truly versatile contemporary dance company. His focus is on the movement and although he appreciates the other art forms he does not want the art forms to dilute the effect of the dance. Candidates should be able to identify what ideas Bruce is conveying to the audience within their studied work and how the content of that work is used to help that process.

The scope of the question covers the following points:

- Bruce's works are usually episodic and thematic rather than strictly narrative, candidates should identify the structure of their studied work and how Bruce uses each moment to convey a specific idea. Bruce's involvement in social, environmental and political issues.
- Key moments in the studied works which reflect the candidates' ideas about Bruce's works.
- Choreographic material may include a blend of classical and contemporary dance and often Bruce takes the simple symbolic movement of the indigenous dance steps and works them into his own work to give it a real sense of "truth".
- Structure of the studied work – linear with an obvious storyline or episodic.
- Dramatic or emotive content which has a powerful effect on the audience.
- Works often convey an ecological, political or social message reflecting Bruce's own concerns for the world that we inhabit.
- Bruce's use of transitions to create dramatic impact – scenes flow naturally into each other so the audience is taken on a visual and emotional journey.
- Highly politicised works which are often controversial and challenging eg "Swansong" – 3 person ballet of torture and interrogation focusing on South America.
- Choreographic material which includes many different styles of dance, reflecting Bruce's training and interests. Candidates should identify when different styles are used and what effect is being achieved.

- 2 Candidates should show a knowledge and understanding of the characteristic features of Bruce’s work but the response should not be an “everything I know about Bruce” type of answer. They should be able to identify key moments in their studied work which highlight how Bruce uses movement and music together but they must identify what effect that moment is intended to have on the audience.**

The scope of the question covers the following points:

- How Bruce does not wish the dance to be lost by overwhelming sets, costumes, lighting and music.
- The relationship between the movement and the music – from Bruce’s first ballet “George Frederic” to music by Handel in which the movement simply reflected the music.
- Use of commissioned material from Philip Chambon for “Swansong”, “Nature Dances” and “Stream” to 60s pop songs.
- Candidates may contextualise their studied work and explain how Bruce’s relationship with music has evolved – in his early works he did not want the dance to become reliant on another art form so he avoided expressing or responding to the music through the use of electronic scores, often added after choreography was almost complete eg “Ducts”.
- Bruce later became more able to choose scores and to respond to compositions and was able to appreciate music and to pick the appropriate music or commission the appropriate music to fit his work:
 - Folk songs and traditional music reflected in folk dances in “Ghost Dances”.
 - Rolling Stones music in “Rooster”.
 - Bob Dylan music in “Hurricane”.
 - Flamenco in “Cruel Garden”.
 - Use of well known pop songs by Joan Baez, John Lennon.
- How important the visual and auditory experience is for the audience.
- Key moments in the studied work which highlight how the movement and music work together to create a greater dramatic effect.
- Use of different dance styles to convey types eg folk elements – heel toe steps, parallel feet, low centre of gravity, deep plies as in contemporary dance.

Lloyd Newson**Fingerprints**

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

- 3** The response to this question will obviously depend on the work studied. The nature of the work means that some responses may seem quite narrative and this is acceptable as long as the candidate includes movement material rather than just describing the storyline. Candidates must identify specific moments in the studied work that illustrate the statement and clearly exemplify how Newson uses the elements of athletic physicality, contact and improvisation skills and body language to provoke a response within the audience.

The scope of the question covers the following points:

- Newson's work is intended to transcend our assumptions of what dance is and to combine all the most dramatic and effective elements of Theatre to create effective Dance Theatre. There is no escape for the audience or performers – they have to face their own fragility and emotional vulnerability.
- Candidates must identify specific movement material used in the studied work and to what effect bodies are used as weight bearers. Also dancers often throw themselves at each other at great speed, climbing up a body as though trying to overwhelm or overpower that body and often repeated until the dancer reaches a state of total exhaustion.
- Use of specific movements to create characters which the audience can relate to eg Wendy's vulnerability and Nigel's constant babble which reflects his loneliness in "Strangefish".
- May mention Newson's background in terms of studying psychology and his continuing interest in how people interact and the different types of "language" that they use to communicate. Candidates should identify how these unique "languages" are used in their studied work and what they represent eg "Strange Fish", "If Only".
- Each character is clearly defined and can be identified by their movement and speech patterns.
- Newson says that the physical language that the company explores, while coming from the individuals he works with, is something everybody knows about and is stylized naturalistic movement and that its origins are imbued with meaning.

- 4 This response will depend on the choice of work studied. The response may sometimes appear narrative but as his work is “Physical Theatre” this will be inevitable. The response should not consist of merely a “shopping list” of the features of Newson’s work. Every time the candidate presents a distinctive feature it should be clearly identified, its function recognised and an example from the studied work should be used to exemplify that feature. Newson himself says that he only creates when he has something to say and the work is generally about issues that concern or affect his life at any given time. He wants to question himself and the performers’ thoughts, motivations and assumptions. Candidates should show an insight into Newson’s work and the ability to prove their opinions using evidence from their studied work.

The scope of the question covers the following points:

- How Newson believes that dance must have something to say, using specific moments in the action to illustrate those ideas.
- Use of all the theatrical elements such as text, sets, soundscapes and dialogue to have an extreme effect on the audience and to create a powerful effect eg text based work such as “MSM” where text was taken from interviews with 50 homosexual and bisexual men and accompanied by a sound score by Jocelyn Pooks.
- Use of costume, lighting and décor to create a powerful effect and to convey something to audience:
 - eg seedy nightclub and flat in “Dead Dreams of Monochrome Men”.
 - the derelict warehouse in “Never Again”.
 - revolving set of washbasins, cubicles and stalls in “MSM”.
- The relationship between the movement and the music. A lot of preparatory work is done using music in an improvisational way. Dancers are taught to observe and use those observations to create distinctive, individualistic work eg stillness and strange slow movements contrasted with thumping nightclub music in “Dead dreams of Monochrome Men”, slow balletic movements contrasted with sharp angular and aggressive movements in “Enter Achilles”.
- Newson’s use of powerful images on stage to elicit an emotional response from the audience eg dead naked bodies hanging upside from the ceiling in “Dead Dreams of Monochrome Men” and “never Again” the female Christ figure in “Strange Fish” – raw images which challenge all the audience’s preconceptions.
- Set as an active part of the performance eg “Strange Fish” trapdoors opening to release the punishing white stones which rain down on the adulterous Wendy and the opening of the floorboards to reveal the subterranean tank below.
- Use of colour, artificial and natural light, candles, smoke, music and any appropriate theatrical device to create the correct dramatic atmosphere.

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

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

- 5 Brecht's insistence on the importance of the word in his productions, even at the expense of the music often encourages candidates to think only of the words in the play, but movement was central to the action and as important to the audience's understanding as anything else. Brecht only collaborated once on Dance work with Weill and Balanchine in Paris on the Seven Deadly Sins, but there are many instances of his interest in movement: The dance that ends the Caucasian Chalk Circle, Mother Courage's dragging of her wagon or the scene from Arturo Ui where the actor is training Ui in speech and deportment.**

The scope of the question covers the following points:

- The moments when the action of the story is told using movement as well as words, eg Grusha's crossing of the bridge, or the pulling of Michael from the Circle.
- The use of gestic acting to reinforce meaning e.g. the scream in Mother Courage.
- The need for informal orchestrated movement in large scenes to retain focus eg the court scene in Chalk Circle, if everyone is moving for the sake of it, it draws our attention away from either Azdak's deliberately outrageous behaviour, or Grusha's uncomfortable situation.
- How Brecht uses physicality in many other ways e.g. interaction with audience, staging, scene changes, costume changes, grouping on stage, use of placards.

- 6 Candidates need not detail Brecht's life history, the relevant bits are loaded in the question, but what they should be able to do is to identify aspects from the play they have studied that might well have been influenced by one or more of the four suggestions made in the question.**

The scope of the question covers the following points:

- All through his life Brecht wrote poetry, he used verse in his plays and uses a heightened language in the dialogue, in the song lyrics and in the scene descriptions.
- As a young man he played his guitar in clubs as a folk singer, a singer of stories. It is not surprising that music plays such an important part in his work and that the role of the narrator in Chalk Circle is actually called the Singer.
- It is not clear whether he was directly involved with the left-wing activism of Rosa Luxemburg and the Spartacists, but he was certainly sympathetic and active in the political sub-culture of Germany of the 20s. His early plays, eg Drums in the Night and the commercial success of The Threepenny Opera set him sufficiently apart politically to be in the top ten of Hitler's wanted people when he came to power after the Reichstag fire. There is no shortage of examples of his political commitment to Marxist ideology in the plays.
- His work with Piscator, (the originator of "Epic Theatre") gave Brecht a clearer understanding of why staging even in minimalist form was necessary. It was Piscator's use of treadmills and revolves in productions such as Toller's Mass and Men that encouraged Brecht to see the mechanistic world of the theatre as a metaphor for the scientific industrialized future for the working class.

Candidates should be drawing examples from their studied play to illustrate where they see the influence of these four areas of his background.

John Godber**Fingerprints**

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

- 7 Godber used a minimalist production style for the early plays, (which helped when touring extensively) but it does not lack for anything in terms of audience enjoyment.**

The scope of the question covers the following points:

- Contemporary music used to introduce and link scenes pertinent to the theme and the action on stage.
- Choral interjections used to underline moments and points.
- Setting could be almost site-specific in some cases, but at most is a minimal set three desks, two beer kegs, two benches, etc but then used creatively in a variety of ways in Physical theatre style. A strong sense of place is prevalent through use of accent and dialect, often Yorkshire, reflecting real but ordinary lives.
- Signature props used such as Maureen's handbag or Basford's Groucho glasses, nose and moustache set.
- Minimal use of costume and unseen props to identify characters.

- 8 The quotation is from *Bouncers* and is a way of highlighting in a comic way a moment of “significance” that in no way lessens the impact, and if anything, adds to it.

The scope of the question covers the following points:

- Godber’s clear critical perspective, whether of the state of education, the world of young girls going to clubs, exploited office workers or the pretentious middle class to which some aspire.
- Godber’s assertion that human existence can be awful, but can also be entertaining and rewarding if we look in the right place.
- Character and stereotype is used to make comment. Mr Basford in *Teechers*, Lucky Eric’s cameo speeches in *Bouncers*, direct audience address in *Shakers*.
- Situation – Nixon’s dilemma in *Teechers* over St George’s is still relevant, perhaps more so, 20 years on; the difficulty of a young man in a masculine culture of pit work to express his sexuality in *Cramp*. The struggle of a group of hopeless pub rugby players to achieve some sense of self-esteem.
- Godber’s ability to focus the audiences attention on social issues such as bullying e.g. Oggy Moxon , binge drinking, the abuse of power, the suggestion of inappropriate relationships e.g. in *Teechers*.

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

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

- 9 In this question candidates should focus on the question with a discussion of the significance of the chorus in Gershwin's song. In many performances of Gershwin's songs the verse is omitted but candidates should recognise the importance of the verse within the context of the narrative (lyrics) and the portrayal of character. Secondary discussion about other musical elements is relevant, particularly as the chorus is often a change of mood from the verse which is affected by elements such as tempo, rhythm and tonality. Candidates should provide specific examples from the song studied, either in the form of notation or as narrative examples.

The scope of the question covers the following points:

Candidates should indicate knowledge and understanding of the use of specific reference to the verse and chorus, including:

- The function of the chorus to provide a catchy and memorable melody which ensured the popularity of the song (earlier songs were influenced by *Tin Pan Alley*).
- The original function of the verse to relay the narrative of a character and to lead into the chorus, which was the main thrust of the songs.
- The contrasting features of the verse and chorus, including changes in melody, harmony, tonality and accompaniment, which alter the mood of the song.
- Awareness that the music was always written first and that the lyrics were added later.
- An understanding of the function of **melody** and its relationship with the lyrics. Candidates should recognise the use of the **syllabic** setting of many of the lyrics ie one note for each syllable, and the way that the melody flows the inflections of the words. In the chorus many words or phrases are repeated, whereas in the verse the lyrics are more 'narrative' and continuous.
- An understanding of melodic structure, including the relationship with the lyrics and specific techniques such as **word-painting** and melodic sequence.
- The use of specific melodic and harmonic techniques that reflect specific words or phrases eg minor melodies, chromatic notes and blue notes can contribute to a melancholy mood, whereas major melodies are associated with more positive moods and emotions. Candidates should compare how these techniques are contrasted in verse and chorus.
- The relationship between **rhythm** and the lyrics – candidates should discuss the rhythm in relation to the lyrics and melody. Credit should be awarded for examples of rhythm being used to enhance a particular mood or emotion with examples of the changes in rhythm from verse to chorus.

- 10 The question requires the candidates to examine the main factors which contribute to the sense of drama in the songs. There are many examples to be drawn from the wealth of songs by Gershwin and it may not be necessary for candidates to cover every point above as this will depend on the songs they have studied. Examples may be described in narrative detail and as musically notated examples.

The scope of the question covers the following points:

Candidates should indicate knowledge and understanding of the range factors which may have contributed to creation of drama in the songs, including:

- The successful collaboration of Ira Gershwin who wrote the **lyrics** and George Gershwin who wrote the **music** for the songs. Candidates should be aware that the music was always written before the lyrics.
- The relationship between the lyrics and the music and how the **sense of drama** in both is successfully integrated.
- The potential of the songs to provide drama, both musically and lyrically.
- The power of the songs to identify with **universal themes** and emotions, which listeners can identify with.
- The expression of Ira Gershwin's witty lyrics, which are often a poetic reflection of what we feel about love and life, therefore providing a sense of personal association for the listener.
- The **fusion of musical styles**, which characterises the music of George Gershwin and contributes to their success. Influences include classical music, jazz, ragtime and blues.
- The relating of the story or character in the introductory verse, which then unfolds into the memorable melodies of the refrain and comments on the specific situation of the character.
- The use of complex melodies and harmonies, which often provide unexpected nuances and subtle changes to the structure.
- The use of chromatic and blue notes and jazz harmonies, which add colour to the songs.
- The close integration of the **rhythm** with the lyrics and the use of rhythmic techniques such as syncopation to add interest and variety.

Steve Reich**Fingerprints**

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

- 11 Candidates may have varying degrees of opinion as to how 'radical' Reich's work is, according to the work they have studied but there should be a clear discussion of the importance of repetition as this is the single most identifiable feature in his music. There should also be an understanding and overview of the use of a range of other techniques in Reich's work in order to justify the extent of the radical nature of his work. Some candidates may justifiably argue that whilst earlier works by Reich were radical for their time, including his inclusion of non-Western influences and music technology, later works can be placed within the context of technological developments in many music genres as well as the growing interest in the fusion of non-Western styles in music. Candidates should give specific examples from the works studied and credit should be awarded to candidates who provide musical or graphic notation to illustrate their answers.

The scope of the question covers the following points:

The feature of Reich's music that may be considered to be 'repetitive but radical', including:

- The exploitation of the repetition of ideas in many of his works, which radically departed from the work of other compositional styles in the 20th Century, including serialism and aleatory music.
- The manipulation of repeated rhythmic ideas (examples of this appear in the Mark Scheme for Question 12).
- Reich's departure in the 1960's from the traditional conventions of Western Classical music.
- The influence of non-Western styles of music, including African drumming and gamelan music.
- The use of unusual combinations of instruments, including the combination of acoustic and amplified instruments.
- The integration of multi-tracked and pre-recorded strands of music with elements of live performance.
- The experimentation with early multi-track recording techniques in the 1960s and 1970s and in the later use of digital sampling and multi media resources.
- The development of electro acoustic developments in the later works, including the integration of music with visual images.

- 12 Candidates may concentrate on a few of the points below and specific examples should be provided in relation to the work studied. Candidates may make reference to other musical elements eg instrumentation, texture, melody, but these should be discussed in relation to the principle consideration of rhythm. Credit awarded to candidates who provide examples of rhythmic notation to support their answers.

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

The ways in which Reich uses rhythm in his music, including:

- Reich's fascination with **African drumming**, which contains complex rhythmic patterns, which rely on aural recollection rather than notated recollection.
- Reich's experience as a percussionist and his love of mallet instruments and his use of these instruments in many of his works.
- The influence of **gamelan music** and its reliance of simple rhythmic and melodic motifs, which are interwoven with each other to produce a hypnotic soundscape.
- The use of **gradual phase shifting** in Reich's compositions, which explores a fundamental rhythmic pattern and gradually changes the pattern over a period of time.
- Reich's experiments with speech patterns and his use of tape looping to experiment with the rhythmic qualities of repeated words and phrases.
- The use of **resulting patterns** – the interlocking of several rhythmic parts, which form new audible patterns as a result of gradual phase shifting.
- The technique of **rhythmic construction** in which the rests are gradually replaced by notes until all the rests have been replaced.
- The technique of **rhythmic augmentation** – a section of music is gradually made longer by adding extra notes/rhythmic values.

**Mark Scheme 2560
June 2007**

Knowledge and Understanding – 36 marks**31 - 36 marks**

An excellent answer that shows a mature overview of the topic studied and clearly addresses the question set. The candidate is able to identify distinctive approaches in discussing contrasting aspects of performance material and to make sophisticated links 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.

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 comment or possibly further reference. The significance of distinctive approaches of practitioners is commented upon but candidates performing towards the bottom of the band do not distinguish them fully. Contextual links are commented upon in some detail but these are not always fully supported by examples, illustration or reference.

19 - 24 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 in this band as a ceiling if there is better 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.

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.

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.

0 - 6 marks

An answer that makes a few points but which does not deal with any of them adequately or in depth. The answer does not address the question and there are hardly any references to works studied. There is some factual accuracy but general claims are made on the basis of very little supportive evidence.

Quality of Language – 9 marks**8 - 9 marks**

Engaging writing with a developing sense of style. The prose is well structured and the movement between ideas is clear and fluent. Complex ideas are very well explained and expressed. There will be few, if any, errors of grammar, punctuation and spelling.

7 marks

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

6 marks

Generally fluent writing with a sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.

5 marks

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

4 marks

Uneven writing, which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar do not obscure the points made but do require further refinement.

3 marks

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

0-2 marks

Poorly-expressed points with frequent errors of spelling, punctuation and grammar. The writing has little or no sense of direction and its style is likely to undermine its content.

Genre and Question-specific Mark Scheme

General Expectations

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

- There should be evidence that the candidate has studied three examples of the work of three different practitioners, one each of Dance, Drama and Music. Thus, nine works in all, but this is not necessarily a counting exercise, unless the candidate(s) are clearly in breach of the specification for this unit. Check the front sheet for the works the candidates have looked at in extract form.
- There is an expectation of comparison and/or contrast across the works studied so that points can be made with specific example rather than generalities. Further credit could be given for relevant illustration, which is drawn from works beyond the prescribed three examples from each art form, providing it does not become just a list of works.
- There should be evidence of the scope of the area studied, a sense of overview that shows a confident knowledge and understanding.
- There should be evidence in the answer of how the art forms work together. This may not be all at the same time, but a balance and awareness of all three must be evident.
- The studied extracts should be used as a means to an end, to answer the question and explain the generic area under discussion. Methodical plodding through the three extracts of each art form would indicate that the candidate had not progressed from the work-specific approach required in 2557.
- Where appropriate the candidate can offer traceable influences upon the genre under discussion, but should not indulge in unqualified historical background merely for the sake of it.
- Similarly, where appropriate, the candidate should be able to make wider reference to the social, cultural and historical context from which the genre arose, in which the genre was nurtured and to which it made its own contribution.
- Use of appropriate vocabulary, terminology and other relevant practitioners.

Post Modern Approaches to the Performing Arts since 1960

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

- Anti-modern – no clear 'manifesto' or even identifying features except a reaction to Modernism thus giving rise to an ironic outlook blurring the boundaries between "high" and popular art, self-consciously ironic and eclectic eg Ballet with Street Dance, Berkoff's resetting of classical plays in the East End of London. There is no one knowledge, but a variety of "knowledges", overlapping relationships of discourses with the predominant the avant garde.
- The end of History – the use of previous art, social, political personalities and movements as a source for reflecting the present and commenting on the past. The fragmentation of time, social structures, human experience, artistic style presented in an eclectic way.
- Re-cycling, refiguration, pastiche, parody, whether in the re-working of classical ballets and plays within a new highly fragmented society or the exploitation of recorded and electronic means to sample, re-use and make music.
- The creation and re-creation of iconic figures and concepts from the everyday and popular cf. Warhol's "15 minutes of fame"; linked to the consumerism of art and existence.
- Gender – the questioning of gender assumptions in outlook, clothing, reversal including the rise of "camp", "so bad its good" concept of art cf. Sontag's Notes on Camp '64.
- Value-free, a sense of having no pedantry, no definitive line, no structural, formal imperatives to follow and reflects the disappearance of "grand narratives", like Marxism, commenting on the consumer society and its products rather than trying to achieve the essence of universal existence in inherent in modernism.
- Freedom from 'Meaning' – no more need for everything to mean something in a post-Freudian sense, hence Cunningham's rejection of Graham's emotionally charged gestural vocabulary for "Dance for Dance's sake".
- Sense of risk – obvious in the growth of physical theatre and dance, but equally present in experimental music and drama forms where the opportunities for a piece not to work by virtue of the disruption of the form are many eg Riley "In C" and Churchill's overlapping dialogue.
- Intertextuality – the witty, "intellectual joke" created by making quick unlaboured reference to other works within a piece, for the sake of it, for fun, for comparison, for emphasis eg Vardimon's brief reference to Thriller amongst many in Park, or Bourne's nod to Hitchcock's The Birds in Swan Lake; the idea of Quotation across and from other forms.
- Playful response to the problems posed by the 'the Modern'. A sense of the ludic trickster at work which can be seen in the work of for example, Berkoff, Nyman, Innes and Morris.
- Manipulation and fragmentation of language (eg Pinter, Mamet, Churchill – use of the poetic – Bond, Cartwright) and form-fractured and dislocated non-linear timelines eg Top Girls, juxtaposition of the historical and the present.

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

1 Answers to this question should:

- Focus on a justification of post modernism as an arts-centred movement through reference to the works studied. It is possible to agree with the statement, but this would require a very sophisticated exposition of style and a critique of those aspects understood to represent this context as detailed above. This is a wider context question allowing candidates to display their knowledge and understanding of the overall context whilst making reference to the aspects of form and the studied extracts.
- Interrogate the notion of PM as a pure arts movement, which of course it is not, but indicate an understanding of the ways that the performing arts reflect the ideas inherent in PM.
- Consider possibly whether the answer lies somewhere between the two extremes offered in the question. Given the notion of for example the consumer and consumerism within this genre, there may well be a case.
- Refer throughout to the works from which their studied extracts are drawn to support their argument.
- Indicate the ways in which they believe PM to be a valid description for what has been happening in the performing arts, other art forms and in society in general.
- Clarify what they understand by PM in a performing arts context making reference to both the elements given above and the works they have considered.

2 Answers to this question should:

- Focus on the distinctive and commonly occurring aspects of PM as outlined above. Offering a negative to this question ie "there are no common approaches..." might well leave the candidate on dangerous ground. This question offers the opportunity to discuss in depth the ways of working and characteristics of PM in the chosen works and perhaps beyond.

- Interrogate a fair proportion of those aspects detailed above, particularly indicating where there are inconsistencies between the works and within the style.
- Consider the forty year span, no matter whether their extracts cover that span or not, that is, there should be some indication of awareness of the “forty years” timespan involved.
- Refer closely to the range of works considered in order to reference the “most common approaches”.
- Indicate the ways in which those “common approaches” have manifested themselves and changed during the time period.
- Clarify their understanding of how and why these “common approaches” developed in a performing arts context, with hints at the wider arts and social world.

Politics and Performance since 1914

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

- The relationship between the art forms and the audience.
- The manner in which the 'politics' are expressed through the dance, music and drama. For some this will be obvious didacticism, for others the positioning is more subtle.
- The manipulation of an audience's expectations, opinions, values and world view.
- The use of influences from the past to give reference, weight and justification.
- The structural and presentational devices used to communicate ideas, eg ballad, epic form, documentary setting with film and information as the backdrop for action or dance.
- The use of humour and comedy, farce, satire and irony as a stylistic device to poke fun and to persuade.
- The use of allegory of and/or direct reference to political situations and figures.
- The use of exaggeration, repetition and scale.
- The type of 'norms' that the candidate believes are being challenged through the range of studied works.

3 Answers to this question should:

- Focus on particular moments related to the works studied, eg Civil Rights movement in the US.
- Interrogate the works they have studied to illustrate (or not) how they “show their teeth”.

- Consider the significant markers in the last 100 years, both inside and outside of the UK. Eg East European political absurdism, Federal Theatre Project and songs of the depression in the US, Joos' Green Table and the Tanztheatre movement and cabaret in Germany of the 20s and 30s, physical theatre making socially relevant statements in the last 30 years.
- Indicate the differing ways political performance manifests itself, such as is detailed above.
- Refer directly to the works/extracts they have considered. There is opportunity here to use all the material they have studied, as the question effectively allows candidates to justify their extracts within this context.
- Clarify their understanding of the relationship between politics and performance.

4 Answers to this question should:

- Focus on the way in which politics in performance offers opportunities to keep on giving the same message as indicated by John Arden's comment. There need not be total agreement with the sentiment expressed in the quote, for example, do some practitioners take a more active, strident view of the artist's influence? Are there other ways to object within a performing arts context?
- Interrogate the "societies" in which their exemplar practitioners lived and how they are saying what they don't like.
- Consider the consistency of message offered by practitioners in this area and the way this might have changed.
- Refer to their works/extracts, but probably more selectively than in Q3. Possibly not all their practitioners and works will offer outright critical perspectives, but may well raise questions for audiences to infer criticism.
- Indicate a clear understanding of how performing arts practitioners "say" what they "don't like about... society" possibly, but not necessarily in which they live eg Fela Kuti's attacks on the corruption in his own Nigeria, coupled with attacks on Thatcher/Reagan.

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 eg *Oklahoma!*; the variety and eclecticism of style drawing on ballet, vaudeville and burlesque and traditional folk and contemporary street and modern.

5 Answers to this question should:

- Focus on the integration of the music and the book with the later development of choreography in its own right.
- Interrogate the context in which Kern was developing his ideas at the Princess Theatre before *Showboat*.
- Consider how the American Musical works book, lyrics, score and dance together.
- Refer to works as examples, but in the light of the work Kern was reacting against.
- Indicate something of the early influences of the Musical, European forms, Minstrelsy, Vaudeville, Burlesque, Revue, Comic opera and Operetta, which Kern was seeking to improve.
- Clarify the impact later in the period, when the “Book musical” has matured.

6 Answers to this question should:

- Focus on the content of the pieces and the ways in which this is expressed, eg through character, dialogue, “American social context” eg De Mille’s use of American folk dance.
- Interrogate the issues present, eg questions of racial superiority in *South Pacific*, *Showboat*, *West Side Story*, *King and I*, or unthinking, uncontrolled physical violence in *Carousel*.
- Consider the wider historical social context, eg the impact of the Depression and the Musical’s place in that era.

- Refer to all aspects as they can be exemplified, eg song lyrics, choreography eg if they could see you through my eyes in Cabaret.
- Indicate the ways that the extracts can offer evidence of manners, attitudes and opinions in differing levels of American society.
- Clarify their position on the statement. Answers taking a negative approach to this question, that is, “there is no evidence to support this genre in reflecting American Social history”, would have to be strongly argued in terms of what there is evidence for, or how it may be a partial view of an idealised society.

**Advanced GCE Performance Studies (7873)
Advanced Subsidiary GCE Performance Studies (3873)
June 2007 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2556	Raw	100	81	72	63	54	46	0
	UMS	90	72	63	54	45	36	0
2557	Raw	100	78	68	58	49	40	0
	UMS	90	72	63	54	45	36	0
2558	Raw	100	80	72	64	57	50	0
	UMS	120	96	84	72	60	48	0
2559	Raw	100	81	72	64	56	48	0
	UMS	90	72	63	54	45	36	0
2560	Raw	45	39	34	29	34	19	0
	UMS	90	72	63	54	45	36	0
2561	Raw	100	81	73	65	58	51	0
	UMS	120	96	84	72	60	48	0

Specification Aggregation Results

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

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

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

	A	B	C	D	E	U	Total Number of Candidates
3873	9.1	34.2	63.2	85.9	96.5	100.0	2394
7873	9.0	35.5	70.3	93.2	99.3	100.0	2060

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

Statistics are correct at the time of publication

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