

OCR ADVANCED SUBSIDIARY GCE IN PERFORMANCE STUDIES (3873)

OCR ADVANCED GCE IN PERFORMANCE STUDIES (7873)

Specimen Questions and Mark Scheme for Unit 2560: Contextual Studies 2

These specimen question papers and mark schemes are designed to accompany the OCR Advanced Subsidiary GCE and Advanced GCE specifications in Performance Studies for teaching from September 2004.

Centres are permitted to copy materials from this booklet for their own internal use.

The GCE awarding bodies have prepared revised specifications. The specimen assessment material accompanying the new specifications is provided to give centres a reasonable idea of the general shape and character of the planned question paper in advance of the first operational examination.

The first operational examination of this revised unit will be in June 2006.

Oxford Cambridge and RSA Examinations

Advanced GCE

PERFORMANCE STUDIES

Contextual Studies 2

2560

Specimen Questions

Additional Materials:
Answer Booklet
Music Manuscript Paper

TIME ALLOWED 2 Hours

The paper will contain questions for three topics.

Candidates will choose one question to answer from the topic they have studied. The paper will contain a choice of two questions for each topic. One example only for each topic is provided in this paper.

This paper is worth 45 marks.

The question is worth 36 marks.

9 additional marks are available for use of terminology appropriate to the subject, the quality of language used in the argument and accurate spelling, punctuation and grammar.

Answer **one** question only from the topic you have studied.

Refer to specific examples from the three practitioners you have studied in your answer.

Post Modern Approaches to the Performing Arts since 1960

1. What contrasting uses of form and structure emerge within dance, drama and music since 1960?

or

2. *(There will be a second question on the actual paper)*

Politics and Performance since 1914

3. 'Performing arts practitioners have used everything from subversion to comedy to challenge socially-accepted norms'. Is there any common thread to creating political performance among practitioners across the art forms?

or

4. *(There will be a second question on the actual paper)*

The Twentieth Century American Musical

5. 'Drama with incidental music and stylised dance'. Discuss the extent to which individual songs and dance routines play a genuine part in moving forward the action of the musical.

or

6. *(There will be a second question on the actual paper)*

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Mark Scheme

Knowledge and understanding – 36 marks

31 - 36 marks

An excellent answer that shows a mature overview of the topic studied and clearly addresses the question set. The candidate is able to identify distinctive approaches in discussing contrasting aspects of performance material and to make sophisticated links between the art forms. Contrasting approaches are well defined and statements are supported by close reference to the works studied. The context of the genre is understood in depth and the answer demonstrates detailed understanding through a well-chosen range of examples.

25 - 30 marks

An accomplished answer that demonstrates some overview of the topic studied and answers the question set. Aspects of the topic are discussed in detail and a range of examples offered, drawing effective links across the art forms. Whilst these are very helpful in supporting the argument, at the bottom of this band their significance may sometimes require further comment or possibly further quotation. The significance of distinctive approaches of practitioners is commented upon but candidates performing towards the bottom of the band do not distinguish them fully. Contextual links are commented upon in some detail but these are not always fully supported by examples.

19 - 24 marks

A competent piece of work that addresses the question set. The answer demonstrates a full understanding of the essential features of the topic although detailed connections or contrasts between the work of practitioners are not fully developed. The depth of discussion is variable and not always supported by reference to works studied and the candidate needs to draw more out of them to establish stylistic and contextual links. [In the case of formulaic answers that do not answer the question set, the lowest mark in this band should be used as a ceiling; lower marks may be awarded if necessary.]

13 - 18 marks

An adequate approach to the discussion that makes a number of useful points about the topic studied based on a fairly narrow range of illustrations. The connections between them are not sufficiently developed by the candidate. The essay is slightly pedestrian in moving from point to point and is variable in depth. The question may only be answered by implication, although there are some valid points.

7 - 12 marks

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

0 - 6 marks

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

Quality of language – 9 marks

8 - 9 marks

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

7 marks

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

6 marks

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

5 marks

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

4 marks

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

3 marks

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

0-2 marks

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

Question specific mark scheme

Post Modern Approaches to the Performing Arts since 1960

1. Candidates should discuss the following points:

- 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 way in which the dance studied uses elements of earlier styles such as ballet
- the approach of dramatists to recreating drama and its relationship to the 'well-made play'
- the rediscovery of tonal structures in some post-modern and popular musics/the reinterpretation of Common Practice harmony
- the use of these earlier devices to establish security or to challenge audiences
- the varied ways and the manner to which these features are achieved in the examples studied

Politics and Performance since 1914

3. Candidates should discuss the following points:

- examples of how manipulation of an audience's expectations, opinions, values and world view may be achieved through performance
- the type of 'norms' that the candidate believes are being challenged through the range of studied
- the structure through which these ideas are communicated and the way in which contrast is achieved
- the use of comedy as a stylistic device to poke fun and to persuade through exaggeration
- the varied ways and the manner to which these features are achieved in the examples studied

The Twentieth Century American Musical

5. Candidates should discuss the following points:

- the new significance given to the plot of many musicals; *Showboat* (1927) was the first example of this although some of the Gershwins' musicals were musical plays with songs inserted at appropriate places
- the distinction between functional or show dance and the use of movement closely related to complex rhythmic structures (e.g. in *West Side Story*).
- a new relationship between the songs and the plot in which the songs are used a vehicle for moving the action forward and the use of simplistic plots and characters each of whom sings a 'big' song; credit for making the point that this has changed little over the years; possible references to the cult of the prima donna – the famous soloist who sings the 'big song'
- the pre-eminence of melody and the need for audiences to leave the performance with a tune they could hum or whistle (give credit for examples); recurrence of musical themes as a structural device
- the formal construction of songs and the way in which standard formulae (AABA) were adapted
- use of songs to create emotional 'high' for the audience