

OCR ADVANCED SUBSIDIARY GCE IN PERFORMANCE STUDIES (3873)

OCR ADVANCED GCE IN PERFORMANCE STUDIES (7873)

Specimen Question Papers and Mark Schemes

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 2000.

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The GCE awarding bodies have prepared new specifications to incorporate the range of features required by new GCE and subject criteria. 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 papers in advance of the first operational examination.

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Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

**PERFORMANCE STUDIES
CONTEXTUAL STUDIES 1**

2557

Specimen Paper

Additional Materials

Answer Booklet

Music Manuscript Paper

TIME 2 hours

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer booklet/answer paper.

Write your answers in the separate answer booklet provided.

If you use more than one booklet, fasten the extra sheets together.

There are three sections in this paper. Answer **two** questions, each from a different section.

For each question, answer either (a) or (b).

At the start of each question, write the name of the work you have studied.

INFORMATION FOR CANDIDATES

This paper is worth 100 marks.

Each of the two questions is worth 40 marks.

A further 20 marks are available for quality of written communication.

Answer two questions, each from a different section. For each question choose EITHER (a) OR (b).

SECTION A

Alvin Ailey

1. (a) The energy of Alvin Ailey's choreography is infectious to the audience'. In what ways is this an accurate description of the work you have studied? [40]
- (b) From where does Alvin Ailey draw the stylistic influences in his choreography? How may this be seen in the work you have studied? [40]

Lea Anderson

2. (a) Lea Anderson's choreography has been described as 'streetwise' because of the way it reflects its social and cultural context. Is this a description you would use of the work you have studied? [40]
- (b) Discuss Lea Anderson's use of choreographic structure in any one of her works. [40]

Christopher Bruce

3. (a) How does Bruce structure his work to demonstrate his concern with themes and relationships? [40]
- (b) 'His use of pop songs and folk music give his work both universality and a sense of particular community' (Prosser). How can this be seen in the work you have studied? [40]

Diaghilev's Ballets Russes

4. (a) Analyse and discuss the structure of one ballet created for Diaghilev's *Ballets Russes*. [40]
- (b) How are the art forms combined to create a larger theatrical enterprise in the ballet you have studied? [40]

Martha Graham

5. (a) How does Graham express what she referred to as 'the inner landscape of humanity' in the piece you have studied? [40]
- (b) Discuss the use of structure to create contrast in the work you have studied by Graham. [40]

Lloyd Newson and DV8

6. (a) 'Lloyd Newson's work is a disturbing reflection on contemporary human behaviour.' How is this reflected in the choreography of the work you have studied? [40]
- (b) To what extent has Newson's work moved away from a set vocabulary of movement? [40]

Answer two questions, each from a different section. For each question choose EITHER (a) OR (b).

SECTION B

Aphra Behn

7. (a) ‘Clever plot and crude content’ (Conquer). Discuss Behn’s dramatisation of both plot and content in the structure of one of her plays. [40]
- (b) With reference to one play by Aphra Behn, describe how its characterisation reflects the attitudes and morals of its time. [40]

Steven Berkoff

8. (a) Explain the ways that Steven Berkoff creates a physical theatre. Give examples from one work. [40]
- (b) What are the most significant influences on Berkoff’s style? Give examples from one work. [40]

Bertolt Brecht

9. (a) ‘The audience hang up their brains along with their coats’ (Brecht). Discuss the techniques used in one play by Brecht to prevent this audience response. [40]
- (b) Analyse and discuss the way in which Brecht constructs a play by using separate dramatic episodes to make plays within plays.’ Refer closely to one work [40]

Caryl Churchill

10. (a) Which theatrical techniques does Churchill use to develop her theme in the play you have studied? [40]
- (b) With reference to one play by Churchill, discuss her dramatisation of female rôles. [40]

John Godber

11. (a) With reference to one play by Godber, discuss the ways in which he dramatises contemporary social issues. [40]
- (b) How does Godber use language and dialogue in the play you have studied? [40]

Sophocles

12. (a) How does Sophocles’ use of the three unities of time, action and place contribute to the dramatic intensity of his plays? Illustrate your answer with close reference to one play. [40]
- (b) How might the chorus be seen as integrating the art forms in a play by Sophocles? [40]

Answer two questions, each from a different section. For each question choose EITHER (a) OR (b).

SECTION C

The Beatles

13. (a) Discuss the effect of Lennon/McCartney's use of differing combinations of instruments in the songs you have studied. [40]
- (b) Discuss the dramatic representation in musical terms of either a character or a theme in one album by The Beatles. [40]

The songs of George and Ira Gershwin

14. (a) Discuss the way in which the mood of the words reflect that of the music in **four** songs you have studied. [40]
- (b) In what ways can the Gershwins' songs be seen as superior to their predecessors in Tin Pan Alley? Refer to **four** songs in your answer. [40]

Operatic music of Henry Purcell

15. (a) How does Purcell use musical devices to create drama in the opera you have studied? [40]
- (b) Discuss the most significant structural aspects of Purcell's operatic style in the work you have studied. [40]

Savoy Operas of Gilbert and Sullivan

16. (a) 'The art of Gilbert and Sullivan arose out of, and spoke directly to, contemporary Victorian society.' Discuss this view with reference to one of the Savoy Operas. [40]
- (b) Discuss the various ways in which music and words combine in contrasting numbers in one operetta you have studied. [40]

Karlheinz Stockhausen

17. (a) To what extent has Stockhausen used the techniques of serialism in the work you have studied? [40]
- (b) Discuss Stockhausen's use of the vocal and instrumental textures to create dramatic tension. [40]

Steve Reich

18. (a) Steve Reich's early music has been criticised as 'needle-stuck-in-the-groove music'. Could the criticism be fairly applied to the piece you have studied? Justify your answer. [40]
- (b) Discuss Reich's use of rhythm in the work you have studied. [40]



Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

**PERFORMANCE STUDIES
CONTEXTUAL STUDIES 1**

2557

Mark Scheme

Knowledge and Understanding - 40 marks per question

32 - 40 marks

A highly organised answer that shows a mature understanding of the work studied and clearly 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 strong familiarity with 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 strong evidence of a sophisticated approach to the study and considerable ability to relate ideas. The candidate is completely clear as to how the practitioner works his or her material to convey the intentions of the piece. There is no hint of superficiality.

28 - 31 marks

A strong answer: the reader is in no doubt as to 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 in the work studied and reference to the work will be significant and cover 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 in sufficient detail.

24 - 27 marks

A competent piece of work that seeks to address the question set. Discussion of the work is sound and the candidate is able to demonstrate familiarity with structural and conceptual aspects of the work. This familiarity is a little variable, however, and the connections between ideas are not always made obvious, the reader being left to supply some of the implicit links. The depth of discussion is variable and 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.]

20 - 23 marks

A generic approach to 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 are factually incorrect and the essay deals with most points somewhat superficially. The answer is, however, credible and demonstrates a fair understanding of the work.

18 - 19 marks

An answer that does only partial justice to the scope of the study. Some relevant aspects of the area/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.

14 - 17 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 slightly confused. There is some factual accuracy but the weaknesses of the answer clearly outweigh its strengths.

0 - 13 marks

A weak answer with little relevance to the question set. The question has been partially or totally misunderstood, ignored or answered by a succession of unrelated statements with significant factual inaccuracy. There is some discussion of specific works but little reference to them.

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-o-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.

Question Specific Mark Scheme: Section A

1. (a) Alvin Ailey

Candidates should cover the following points:

- the style of the dance studied (direct, emotionally provocative and topical, charged with energy)
- the dancers and their movements (vividly costumed and lit, flamboyant and confident with neck and torso pulled up high and arms held up and out)
- the importance of the music (accessible, familiar, spirituals, blues and jazz – contrasting with the works of Britten, Barber and Vaughan Williams)
- entertainment value – accessibility – use of theatrical format to bring serious dance to a wide audience

1. (b) Alvin Ailey

Candidates should cover the following points:

- the way in which the dance is derived from the urban body language of Black America and the spirit of rural church-going
- the fusion of styles and Ailey's training in Jazz, Ballet and contemporary techniques
- the accompanying music: the way in which he contrasts the music of Duke Ellington with Barber, Britten and Vaughan Williams.

2. (a) Lea Anderson

Candidates should cover the following points:

- use of images from popular culture
- drawing of images from everyday life rather than esoteric subject matter
- linking of gesture with human behaviour/matter-of-fact approach to the work
- use of parody, cliché
- diverse use of music, especially that of Madden and Black - rock jazz
- fragmented use of costume - everyday streetware
- language of youth culture
- non-traditional performance sites
- commercialisation of work through TV and an attempt to create images which are readily consumed by the media

2. (b) Lea Anderson

Candidates should cover the following points:

- movement vocabulary; pedestrian, everyday movement material, gestural
- eclectic style
- drawing of ideas from everyday popular culture/fashion
- fragmented narrative, juxtaposed elements, multiple perspectives, humour, emotion, gender
- use of music

3. (a) Christopher Bruce

Candidates should cover the following points:

- structure of choreography: narrative, episode etc
- commitment to socially-conscious dramatic/emotional themes or political/ecological issues
- inspiration of historical figures in the creation of dance material
- use of popular music: Rolling Stones, Lennon, Dylan, Flamenco music
- relationship between the themes and the style of vocabulary
- creation/exploration of relationships in his dances.

3. (b) Christopher Bruce

Candidates should cover the following points:

- use of music (folk, pop, classical etc.)
- relationship between music and dance (correlation, narrative etc.)
- style of movement content in relation to the music used

4. (a) Diaghilev's *Ballets Russes*

Candidates should cover the following points:

- the social and historical context of the Ballets Russes and how it was different to what had gone before
- the style and repertoire of traditional ballet and the world which Diaghilev entered
- how movement content, style, designs and music were used to create 'new and exciting' sensations for an audience
- the relationship between dance and the other art forms used within the Ballets Russes

4. (b) Diaghilev's *Ballets Russes*

Candidates should cover the following points:

- the nature of this 'vast theatrical enterprise'
- the nature of Russian art and how it became a platform for innovation to test out new ideas
- how particular dancers became associated with the innovations of the Ballets Russes

5 (a) Martha Graham

Candidates should cover the following points:

- the meaning of the 'inner landscape of humanity'
- Graham's philosophy - relationship between universal emotions, conflicts and tension
- how and why she devised the movements (for herself) - movement growing from an emotional impulse. She believed her training gave her freedom - without form, the dancer would be inarticulate and unable to communicate
- description of the dance studied - significance of key points
- characteristics of Graham's technique - breath as central to human movement - spine and pelvis are axes of this floor-based technique.

5 (b) Martha Graham

Candidates should discuss the following points:

- choice and use of themes
- structure and form
- use of music/accompaniment
- movement vocabulary (contraction, spinal, floorwork, centre work, travelling) to convey themes/ideas
- use of basic dance positions that stem from Ballet.

6 (a) Lloyd Newson and DV8

Candidates should discuss the following points:

- how Newson aims to probe issues and expose the way in people love/hurt each other
- Newson's attempt to portray extreme human behaviour
- how the dance aims to break boundaries
- non-narrative, dramatically emotional theatre
- themes and issues
- set, music, contact improvisation, pedestrian movement and their effect on the audience

6 (b) Lloyd Newson and DV8

Candidates should discuss the following points:

- the way in which Newson's style includes contact work, improvisation, physical theatre, pedestrian movement, humour
- the way the subject matter/movement contact is risk taking/innovative
- the training and experience of the dancers
- relevance of the term 'physical theatre' to describe Newson's work and the extent to which it encompasses elements of dance and drama

Question Specific Mark Scheme : Section B

7. (a) Aphra Behn

Candidates should discuss the following points:

- the structure of Behn's plays: the interweaving of plot lines leading to moments of discovery and comic conclusion
- the use of 'plotting' in a social, as well as a theatrical, sense to create intrigue both for the characters and the audience
- the pace of the play and how this is achieved
- the tone of the play: loose sexual conventions, ridicule of fools (especially men), sympathy for the woman's position
- the use of courtly and coarse language by both men and women

7. (b) Aphra Behn

Candidates should discuss the following points:

- the liberal Restoration court together with the influence from French theatre of critical investigation of character and intention
- the use of stock characters to highlight social types and attitudes: the rake, the intelligent heroine, the cheated mistress, the country bumpkin et al.
- The situations into which the characters are placed and the way they are exposed to extricate themselves

8. (a) Steven Berkoff

Candidates should discuss the following points:

- large-scale exaggerated mime and the juxtaposition of this with sparse dialogue and phatic utterances
- the replacement of props and furniture with what can be created by the actors' bodies
- the almost heuratic leading characters, taking the audience through the narrative
- the link with the idea of 'total theatre' which seeks an almost spiritual response from the audience through using all the resources of theatre including highly affective athletic actors

8. (b) Steven Berkoff

Candidates should discuss the following points:

- Lecoq and the use of mime to both explain and abstract the meanings with precise physical movement
- Artaud and the specific ways in which his ideas have come to fruition (e.g. Use of light, sound and setting)
- characterisation the play, often heavily ironic and satirical, drawn from Brecht, together with episodic structure
- poetic universalism, grounded in a raw vision of Britain at the turn of the millennium

9. (a) Brecht

Candidates should discuss the following points:

- a comparison between the major roles which are developed and have sophisticated intention central to the action and those which serve a narrative moral purpose, eg. Grusha and The Corporal.
- The choice of character type and attitude in the given situations, the purpose behind the choice and their function within an ‘epic’ mode.
- The stylistic requirements of the roles, for example, singing, alienation-effects and marking the moments of critical decision.

9. (b) Brecht

Candidates should discuss the following points:

- the fact that the plays are fundamentally ‘plays-within-plays’
- the ways in which the scenes have their own internal structure and how it is constructed
- the contrasting of one scene with another to satisfy both a political and theatrical intention.

10. (a) Caryl Churchill

Candidates should discuss the following points:

- the use of song, verse and overlapping dialogue
- the use of ghosts and cross-chronological characters
- single gender casting and multiple settings

10. (b) Caryl Churchill

Candidates should discuss the following points:

- the dramatic functions of characters such as Marlene, Scilla and Val
- the language and dialogue given to the leading characters
- the relationship with other characters
- the relationship with the audience and their perception of the roles

11. (a) John Godber

Candidates should discuss the following points:

- how multi-role playing is used and simply differentiated for theatrical effect
- the fast-moving narrative, the conventions of situation comedy - stock characters with a problem
- the direct engagement with the audience in and out of character
- the use of verse, song and music

11. (b) John Godber

Candidates should discuss the following points:

- the appropriateness of the language to the quick-changing characters/situation and the way that language is used to identify character
- the way in which lengthy narrative speech is interlaced with single line and word abrupt dialogue and how this works to create structure/ control the pace of the drama and the audience's engagement with it
- the deliberate mix of third person and first person narrative

12. (a) Sophocles

Candidates should discuss the following points:

- the way intense emotions are portrayed on stage
- the structure of the play and the way, for example, that the Unities contribute to the intensity of feeling
- technical terminology such as catharsis, hubris, anagnorisis and peripeteia
- the role of dramatic conventions such as chorus, the messenger, masks
- dramatic devices such as irony, imagery and use of language

12. (b) Sophocles

Candidates should discuss the following points:

- social, cultural and dramatic background to the Chorus and the extent to which Sophocles refers to the religious origin
- the 'musical' function of the chorus: unison, homophony, repetition, dramatic reinforcement
- the role of the chorus in contributing to catharsis
- the differing functions of the chorus: e.g. the narrator for the audience and advisor to the characters
- use of masks and sense of uniformity in the chorus

Question Specific Mark Scheme: Section C

13. (a) The Beatles

Candidates should cover the following points:

- identification of the most usual instrumental combinations
- discuss of other examples - e.g. string quartet, sitar
- creation of comic effect/serious intention; contrasting moods
- relationship to the words of the song

13. (b) The Beatles

Candidates should cover the following points:

- clear definition of which songs are under discussion and why
- identification of significant musical elements in each
- creation of a mood/contrasting elements within individual songs
- their juxtaposition on the album/ way in which they contribute to the theatricality of the collection
- overall judgement of the balance of the songs discussed

14. (a) Songs of George and Ira Gershwin

Candidates should cover the following points:

- recognition that the music preceded the words
- consideration of the effectiveness of fitting words afterwards - is it any more than doggerel?
- witty rhymes reflecting crisp snappy motifs
- pacing of words and music
- overall effectiveness in establishing a mood

14. (b) Songs of George and Ira Gershwin

Candidates should cover the following points:

- there is no accepted answer - it does not matter whether the candidate agrees or disagrees. It is important, however, that the reasons for the argument are clear.
- Examples of fast, energetic songs such as *I got rhythm*; contrasts with equally effective slow songs such as *Summertime*.
- Comparison of faster, Ragtime-influences songs with slower, blues-inspired numbers
- techniques used by Gershwin to create his songs - effectiveness of the process

15. (a) Operatic Music of Henry Purcell

Candidates should cover the following points:

- dramatic setting of words
- vocal lines which reflect speech inflexions
- where appropriate, use of recitative
- use of chorus to comment on action
- dramatic use of aria

15. (b) Operatic Music of Henry Purcell

Candidates should cover the following points:

- development of a new approach to setting English words
- integration of ground bass into operatic numbers
- florid and expressive melody to reflect the mood of the words
- musical characterisation of the characters in the opera

16. (a) Savoy Operas of Gilbert and Sullivan

Candidates should cover the following points

- the use of wit and satire and the way these speak primarily to a Victorian audience
- the way that music and drama combine in the rhythmic use of words
- the natural humour created by rhythm
- how any of this might be meaningful today - credit should be allowed for any point that is interpreted in terms of performance in the late 20th century

16. (b) Savoy Operas of Gilbert and Sullivan

Candidates should cover the following points

- patter songs - rapid musical argument, not necessarily meant as a rational experience!
- Comic use of chorus as well as serious commentary
- vocal melody - relationship with words
- recurring motifs/ideas

17. (a) Karlheinz Stockhausen

Candidates should cover the following points:

- identification of the elements of music, as learned in module 1, plus any others unique to Stockhausen, such as *density*

- the way these elements are expanded and re-interpreted through extended vocal technique, music technology, creative instrumental writing
- development of structure and relationship with intention.

17. (b) Karlheinz Stockhausen

Candidates should cover the following points:

- extended vocal technique and its relationship to more commonly-accepted notions of singing
- contrasting instrumental textures and the use, where appropriate, of electro-acoustic sounds
- relationship between voice and instruments – timbre, tessitura, texture
- juxtaposition of musical elements to create dramatic effect

18. (a) Steve Reich

Candidates should cover the following points:

- elements which inspired Reich - West African drumming, Gamelan, Indian Ragas
- percussive nature of much of Reich's music
- re-creation of tonality within the context of minimalism
- re-discovery of medieval and Renaissance approaches to using the human voice - no vibrato and amplified
- the notion of *statis* and the avoidance of goal-oriented music

18. (b) Steve Reich

Candidates should cover the following points:

- Reich's background as a percussionist and his love of mallet instruments
- his experimentation with the use of small rhythmical cells but with cross-rhythms so that it is difficult to ascertain where the 'first' beat of the bar comes!
- Influence of African drumming
- relationship between phase-shifting in early tape pieces and the similar effect in *Clapping Music* and other pieces.

Oxford Cambridge and RSA Examinations



Advanced GCE

PERFORMANCE STUDIES
CONTEXTUAL STUDIES 2

2560

Specimen Paper

Additional Materials:

Answer Booklet

Music Manuscript Paper

TIME ALLOWED 2 Hours

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer booklet/answer paper.

Write your answers in the separate answer booklet provided.

If you use more than one booklet, fasten the extra sheets together.

There are three sections in this paper. Answer **two** questions, each from a different section. For each question, answer **either** (a) **or** (b).

INFORMATION FOR CANDIDATES

This paper is worth 100 marks.

Each of the two questions is worth 40 marks.

A further 20 marks are available for accurate spelling, punctuation and grammar.

At the front of your answer book, write the names of the works you studied for Unit 2557 and the works you have now studied for Unit 2560. You should not refer extensively to work studied for Unit 2557 (Contextual Studies 1) but you should use your earlier study to elaborate or expand points (as appropriate) about the new practitioners you have studied for this unit.

Answer two questions, each from a different section. For each question, choose EITHER (a) OR (b). You must refer to specific examples from works you have studied in your answers.

SECTION A

Jazz Dance

1. (a) Compare and contrast the ways in which the diverse roots of Jazz Dance are seen in two contrasting works. [40]
(b) Given the range of approaches to Jazz Dance, is it possible to define its essential characteristics? Refer to at least two works in support of your answer. [40]

British Modern Dance since 1980

2. (a) 'British Modern Dance is a diverse collection of very different styles'. With reference to **two** choreographers, identify this diversity. [40]
(b) What range of ideas and influences have fuelled British Modern Dance? Refer to at least two works in your answer. [40]

SECTION B

Restoration Comedy 1660 – 1710

3. (a) Like the Music and Dance of the time, Restoration Comedy was nurtured by the return of the Court. How is this shown in the two works you have studied? [40]
(b) 'Wholly artificial, but immediately recognisable'. Discuss this comment in relation to the contrasting characters in the works you have studied. [40]

Political Theatre 1956 – present day

4. (a) In what ways do the plays you have studied represent differing approaches to political theatre? [40]
(b) Many pieces of political theatre rely on an integral use of music and song within the theatricality to communicate their issues. To what extent is this true of the works you have studied? [40]

SECTION C

The American Musical: 1927 – 1957

5. (a) How did the American Musical after 1927 differ markedly from earlier works? **[40]**
- (b) In an age less dependent on technical effects, what techniques were used by composers to appeal to the emotions of their audiences? **[40]**

Minimalism

6. (a) 'That which is created by a minimum of means' (La Monte Young). Is this a fair description of the minimalist pieces you have studied? **[40]**
- (b) To what extent have Minimalist composers reverted to "traditional" tonal music? **[40]**



Oxford Cambridge and RSA Examinations

Advanced GCE

PERFORMANCE STUDIES
CONTEXTUAL STUDIES 2

2560

Mark Scheme

Knowledge and Understanding - 40 marks per question

32 - 40 marks

An excellent answer that shows a considered overview of the area studied and clearly addresses the question set. Contrasting approaches are well defined and supportive statements are supported by close reference to the works studied. The candidate is able to use individual works to establish generic trends and identify essential elements and idiosyncratic approaches. The context of the generic area is understood in depth and the answer demonstrates detailed familiarity through a suitable range of examples. The candidate leaves no room for disagreement. Material from Unit 2, where relevant, is completely integrated into the discussion and there is no doubt as to its integrity.

28 - 31 marks

A highly accomplished answer that reveals a detailed understanding of the area studied and answers the question set. Aspects of the style are discussed in detail and a range of examples offered. Whilst these are very effective in supporting the argument, their significance may at times require further comment or possibly further quotation. The significance of individual approaches is commented upon but there are moments when they are not suitably distinguished from essential elements. Contextual links are commented upon in some detail but these are not always related to the examples cited. Use of material studied for Unit 2 is used sensitively to draw subtle contrasts.

24 - 27 marks

A very competent piece of work that addresses the question set. The answer demonstrates familiarity with the key elements of the area although detailed connections or subtle contrasts between ideas are not always commented upon. The depth of discussion is variable and generic comments are not completely supported with reference to works studied. The candidate has studied an appropriate range of work but needs to draw more out of them in establishing 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.] References to material studied for Unit 2 are used effectively in the discussion.

20 - 23 marks

A generic approach to the work that makes a number of useful points about the area studied but which does not base this on the specifics of work studied. References to work are competent but the connections between them are not sufficiently supplied by the candidate. The essay is slightly pedestrian in moving from point to point and is variable in depth. The question is only answered by implication, although there are many commendable points. Material studied in Unit 2 is used in a superficial manner for occasional comparison.

18 - 19 marks

A response to the question which does not fully address its scope. Some aspects of the area are explored but with a narrow range of examples. Contrasting approaches are dealt with superficially; the essay may imply that most works in the style are homogeneous. There may be a number of references to material studied earlier but these are developed in the light of broader study.

14 - 17 marks

An answer that makes a few points but which does not deal with any of them 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. Some references may rely significantly on material studied for Unit 2: Contextual Studies 1.

0 - 13 marks

An answer that has only partial relevance to the question set. The essay has a number of unrelated statements and there is significant factual inaccuracy; discussion of material studied for Unit 2: Contextual Studies 1 may dominate the answer.

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-o-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.

Question specific mark scheme: Section A

1 (a) Jazz Dance

Candidates will need to be familiar with social dances of the nineteenth century and refer to specific dances and steps, why these have been held on to and how they have been developed. They must be able to discuss style, influences and the way various roots are shown in the two contrasting works. The styles studied may have only traces of the movements or dances but they should discuss what they are and the reasons they have been developed. Description of movement content using appropriate vocabulary is important but candidates must draw from the specific details of the works studied an insight into a bigger picture of what Jazz Dance involves.

Candidates should discuss the following points:

- the roots of Jazz Dance and highlight their diversity
- the common characteristics that unite the genre
- the way in which the style has developed in the hands of each choreographer studied
- the contrasts that may be seen in the two works studied
- the influence and contribution of jazz music to the dance form

1 (b) Jazz Dance

Candidates may have covered a range of styles of Jazz Dance but generic descriptions are likely to include syncopation, isolation, knee bend, stance, theme, mood and use of music. These form the 'heart' of the style. If candidates have studied works that do not appear to include these aspects, they should be able to say how the work they have studied differs. Candidates should be able to handle technical language to discuss the style and its technical features. The way in which each choreographer has adapted the style will form the basis of the answer.

Candidates should discuss the following points:

- generally-accepted characteristics of jazz dance
- the way in which these aspects are seen in the works studied
- differences of approach between the two choreographers studied
- contrasts of approach or movement content

2 (a) British Modern Dance since 1980

The concerns of British Dance since 1980 have been very broad and some choreographers have pursued a distinctive style whilst others have been eclectic. Candidates may refer to the influence of previous styles on a particular choreographer (such as Graham or Ballet) but these references should be made in passing and not overlap with work studied for Unit 2: Contextual Studies 1. For each choreographer, candidates must decide if the movement content is new, a re-working of an old style or an eclectic approach.

Candidates should discuss the following points:

- the stylistic influences on each choreographer
- the extent to which each choreographer's language of dance is unique
- similarities and contrasts of approach
- description of movement content
- conclusions about the extent to which the choreographers studied share any concerns

2 (b) British Modern Dance since 1980

Candidates will place the works they have studied in context and discuss the range of artistic influences on each choreographer. This may include a discussion of devices, structures, movement content and design multi-media, as appropriate. It may also include reference to the influence of other artists, choreographers or political influences. The way in which these influences are translated into dance should be addressed.

Candidates should discuss the following points:

- the social, historical and cultural context of each choreographer / work
- each choreographer's style and influences (e.g. devices, structures)
- contrasting influences of each choreographer
- the essential concerns of each choreographer's dance language
- the influence of styles of contemporary music

Question specific mark scheme: Section B

3 (a) Restoration Comedy 1660 – 1710

Candidates should discuss the following points:

- a broad overview of the area with a particular emphasis on the influence of the Court in this genre
- traditions in the genre between 1660 and 1710
- the gestation of the form (including aristocratic behaviours and conventions and the way they were treated)
- the context of music and dance as they influenced the performing arts in the new Court

3 (b) Restoration Comedy 1660 – 1710

Candidates should discuss the following points:

- the range of characters and the way in which they reflect human types (flirtatious young wives, elderly ladies, fops, old husbands and cuckolds, prudes, bores, country 'cousins', hypocritical men and malicious women)
- how the artifice is created through language: the greater the excess, the less the wit
- the social standing between the assumed and the real
- the contrast between city and country

4 (a) Political Theatre 1956 – present day

Candidates should discuss the following points:

- the incidence and nature of song and music in the works studied
- an overview of political theatre as reflected in the two contrasting pieces
- the way in which the playwright integrates the musical elements into the dramatic structure
- highlighting of political issues through the range of theatrical means

4 (b) Political Theatre 1956 – present day

Candidates should discuss the following points:

- identification of the dramatic devices used (e.g. narrator, juxtaposition of information or instruction alongside; selective, episodic narrative; pre-presentation of the storyline to fix emphasis on the human effect; trial or interrogation; use of allegory and parable to illuminate or distance the political thrust; use of satire and irony; direct address to, and confrontation with, the audience; factual detail presented in some form, or juxtaposed with anomalous entertainment; clear argument and debate presented with indication of a suggested approach to the issue raised; a specific area or time chosen which immediately locates the action as debatable
- informed explanation of how the various devices identified could be manipulated to influence an audience into a particular way of thinking

Question specific mark scheme: Section C

5 (a) The American Musical: 1927 – 1957

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 Gershwin's musicals were musical plays with songs inserted at appropriate places
- a new relationship between the songs and the plot in which the songs are used a vehicle for moving the action forward
- the approach to melody – not necessarily distinctive although there are many examples of more complicated structures than the Tin-Pan Alley styles of earlier shows
- the complexities of the harmony used by Gershwin, Porter and Kern, perhaps contrasted with the simplicities of Berlin's style

5 (b) The American Musical: 1927 – 1957

Candidates should discuss the following points:

- the pre-eminence of melody and the need for audiences to leave the performance with a tune they could hum or whistle – credit given for examples of this
- the use of highly sentimental harmonic arrangements which depend on chromatic harmonies and the way in which these transcend the merely superficial
- 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 use of dance to comment on the narrative (e.g. the dream scene in *Oklahoma*)
- nostalgic plots – particularly true of the Rogers & Hammerstein, Lerner & Lowe musicals of the 1950s
- a sense of American imperialism and its place in the world (e.g. *The King and I*)
- the style of the works studied and the extent to which it is intended to be humorous
- any other ways in which the shows studied might seek to generate an emotional response to the audience

6 (a) Minimalism

Candidates should discuss the following points:

- whilst La Monte Young’s definition implies small-scale work, his own pieces are potentially huge and virtually unperformable
- the extent to which Minimalist music in its purest form is very much a product of the 1960s whereas later pieces by all the major composers move away from the initial idea
- references to specific pieces by Reich are not worthy of credit but some of his ideas (e.g. from *Music as a Gradual Process*) are worthy of quotation
- what ‘means’ the composers studied have used – the differences between Riley and Young for example
- in the case of later works by Adams, Nyman or Glass the discussion should centre on the extent to which these pieces really are ‘created by a minimum of means’ and the extent to which are maximalist or post-minimalist

6 (b) Minimalism

Candidates should discuss the following points:

- the re-emergence of tonality as a ‘respectable’ musical language for Minimalist composers in the 1960s
- the rejection of avant-garde approaches to musical language by the early minimalist composers
- the significance of Riley’s *In C*
- contrasting approaches to tonality in the works of two composers
- emerging approaches to harmony in the works of Glass and Adams
- the link between ‘popular’ music and tonality and the way in which minimalism has attracted an audience (e.g. recent works by Glass and Adams and its links with popular music or film)