

Performance Studies

Advanced Subsidiary GCE

Unit **G402**: Performance Contexts 1

Mark Scheme for June 2012

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Knowledge and Understanding – 24 marks per question**21–24 marks**

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

17–20 marks

An assured 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. Analytical reference to the work is significant and the answer covers a range of important points. The context of the piece will be clearly understood and, at times, evaluated, 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 the appraisal of the practitioner's work not always with a consistent level of detail.

13–16 marks

A competent piece of work that seeks to address the question set. Appraisal of the practitioner's 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. Evaluative 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].

9–12 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.

5–8 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.

0–4 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.

Descriptor	Award mark
Consistently meets the criteria for this level	At top of level
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
On the borderline of this level and the one below	At bottom of level

AO3 The Ability to use clear and accurate English – 6 marks per question.

6 marks

Engaging writing with an assured 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.

5 marks

Fluent writing with a developing 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.

4 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.

3 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.

2 marks

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.

0–1 marks

Writing which is likely to confuse, rather than enlighten, the reader and may have little sense of direction. Errors in spelling, punctuation and grammar are noticeable, intrusive and undermine the content of the answer.

Subject-specific marking instructions

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 – Dance

Question	Anticipated Content of Answer	Marks	Guidance
1	<p>Matthew Bourne</p> <p>Explore the view that Bourne’s work seeks to shatter stereotypes, but to entertain whilst so doing.</p> <p>The focus of this question is: elements of the performing arts</p> <p>The question invites candidates to consider the ways in which Bourne uses elements of the performing arts in a manner that is entertaining as well as iconoclastic. His reinterpretations of older works provide many examples of how he does this. Much of the entertainment comes from the way he works counter-culturally.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • A consideration of what stereotypes have been shattered, an obvious one being the gender identities in his work, as well as audience expectation of dancer types. • The nature of the entertainment, where engagement with the audience is a stronger tool than agit-prop in gaining acceptance of new identities. • The impact of popular arts and the ways in which they influence through spectacle, razzmatazz, and feel good. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Eclectic in approach, different styles of dance such as ballet, contemporary, social dance. ☑ Works are popular often with witty humour and large ensemble numbers; strongly influenced by musical theatre and musicals. Sets and costumes lavish and memorable. ☑ Wants to entertain the audience and reach as wide and diverse an audience as possible. ☑ Can be seen as a post-modern practitioner as he takes from the past and uses the material to create a meaning relevant for a contemporary audience, eg using past ballets and reworking them. ☑ Collaboration is key in his working process. The dancers have great input into the choreography and characterisation and he builds working relationships with designers, composers and technical directors. ☑ Often uses an existing musical score and may adapt it or leave it very close to the original. Sometimes uses music in an ironic manner to state a point. ☑ Uses dancer’s counts when choreographing rather than rhythms from the score.

Question	Anticipated Content of Answer	Marks	Guidance
2	<p>Matthew Bourne</p> <p>‘Just because it’s popular doesn’t mean it’s easy.’ Analyse the technical skills that Bourne demands from his dancers.</p> <p>The focus of this question is: performance techniques This question raises the age-old paradox that some of the most technically demanding works are the most popular, precisely because they call for a level of technique that can create breathtaking spectacle, mesmerising moments, or simple astonishment. Bourne’s demands are stringent, and call for aspects of balletic technique and Musical Theatre discipline.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The answer should discuss the style of the piece studied and the range of demands it places on the dancers. • Specific examples of technique required in the piece such as ballet and contemporary movement; pedestrianised movement; cultural or animalistic movement, and the extent to which they are typical of other pieces by Bourne. • The relationship between the popular and the Classical – the mix of high and low art to create spectacle, and the spectacular. • The relationship of Bourne to his own company, and their way of working. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Eclectic in approach, different styles of dance such as ballet, contemporary, social dance. ☑ Works are popular often with witty humour and large ensemble numbers; strongly influenced by musical theatre and musicals. Sets and costumes lavish and memorable. ☑ Wants to entertain the audience and reach as wide and diverse an audience as possible. ☑ Can be seen as a post-modern practitioner as he takes from the past and uses the material to create a meaning relevant for a contemporary audience eg using past ballets and reworking them. ☑ Collaboration is key in his working process. The dancers have great input into the choreography and characterisation and he builds working relationships with designers, composers and technical directors. ☑ Often uses an existing musical score and may adapt it or leave it very close to the original. Sometimes uses music in an ironic manner to state a point. ☑ Uses dancer’s counts when choreographing rather than rhythms from the score.

Question	Anticipated Content of Answer	Marks	Guidance
3	<p>Shobana Jeyasingh</p> <p>Analyse the use of gesture and stylised movement in the choreography of Shobana Jeyasingh.</p> <p>The focus of this question is: elements of the performing arts</p> <p>Much of what has been written about Jeyasingh's work has focused on the 'fusion' dimension of her style rather than an analysis of the constituent parts. This question invites discussion of the styles – particularly those from India – and the way they are used in her choreography.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • A discussion of the way in which the Indian forms used by Jeyasingh are stylised and call for learned technique rather than personal expression. • The stylised nature of these techniques, making appropriate reference (see bullet points opposite). • The relationship between these and European forms of dance, which tend to focus on personal expressivity. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ A style that reflects the diversity of contemporary London: use of contemporary dance and bhararat natyam; use of nritha as a basis for the piece; use of mudras and other forms such as kabbadi an chau. ☑ Non-narrative, multi-layered choreography, and compositional devices such as mirroring, unison, fragmentation, counterpoint, canon, repetition, floor work, deep knee bends, contact work, mixture of both straight back and fluid torso. ☑ Strong relationship between dance and music and close working relationship with composers such as Michael Nyman, Kevin Volans, Glyn Perrin, Alistair MacDonald and Scanner. ☑ There are recurring themes of migration, identity and crossing boundaries/journeying.

Question	Anticipated Content of Answer	Marks	Guidance
4	<p>Shobana Jeyasingh</p> <p>Explore Jeyasingh's approach to characterisation and its relationship to movement content.</p> <p>The focus of this question is: form and structure Jeyasingh's work often tells stories about making journeys, focusing on the people who make them, their identities, and the way in which those identities are shaped and changed by the journey and the people they meet on it. Her movement embraces this and seeks to energise that narrative.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> ○ An outline of the characters within the narrative of the piece, their aspirations, their journey, and the 'others' that they encounter. ○ The way in which the fullness of each character can be reflected or even represented by the movement content and the way the story is shaped. ○ The relationship between the movement content and the music and/or set to create characterisation. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ A style that reflects the diversity of contemporary London: use of contemporary dance and bhararat natyam; use of nritha as a basis for the piece; use of mudras and other forms such as kabbadi an chau. ☑ Non-narrative, multi-layered choreography, and compositional devices such as mirroring, unison, fragmentation, counterpoint, canon, repetition, floor work, deep knee bends, contact work, mixture of both straight back and fluid torso. ☑ Strong relationship between dance and music and close working relationship with composers such as Michael Nyman, Kevin Volans, Glyn Perrin, Alistair MacDonald and Scanner. ☑ There are recurring themes of migration, identity and crossing boundaries/journeying.

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5	<p>Lloyd Newson</p> <p>What ‘risks’ does Newton take in his choreography, and how do his performers manage them?</p> <p>The focus of this question is: performance techniques The question plays on modern risk-aversion and the contrasting ‘glorying’ in risk by Newson and DV8, but to artistic purpose. The focus of the answer should be on what constitutes ‘risk-taking’ within Newson’s choreography, and how it is managed to artistic effect.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The physical demands of the piece, and the nature of the risk involved. • The way in which ‘risky’ technique is used in support of the message of the piece. • Newson’s overall ‘language of dance’ and the way that risk-taking is a framing narrative for that language. • The relationship between Newson and his company, and their collective approach to the creation of a piece. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ 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 song, dialogue, soundscapes.

Question	Anticipated Content of Answer	Marks	Guidance
6	<p>Lloyd Newson</p> <p>‘Newson’s work appears to challenge its social context, but as that context has changed, it now appears mainstream.’ To what extent is this true?</p> <p>The focus of this question is: cultural, historical and social context</p> <p>The issues dealt with by DV8 have been at the forefront of Britain’s social revolution since the late 1990s. However, this raises the question as to whether they still have something to say or whether they were merely pieces of their time. Specific details of the answer may vary according to work studied – eg <i>To be straight with you</i> deals with an old issue in a new context – countries where people are executed for being actively homosexual.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> ○ The particular message of the piece/content should be outlined, and also the extent to which it is typical of Newson’s concerns. ○ The message to the original audience versus a present-day audience could be considered and whether there is any material difference. ○ The relationship between movement content and the way that content can itself be shocking/challenging. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ 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 song, dialogue, soundscapes.

Section B - Drama

Question	Anticipated Content of Answer	Marks	Guidance
7	<p>Caryl Churchill</p> <p>Analyse the dramatic means Churchill uses to give her audiences a vivid insight into the effects of the abuse of power.</p> <p>The focus of this question is: elements of the performing arts</p> <p>Churchill's plays are full of situations driven by the abuse of power: the breakdown in family relationships, the power of men over women, the relations of the individual to the state, the abuse of power in colonial government. This question requires candidates to identify the particular form of power abuse in the play they have studied, and to analyse how it is portrayed.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Identification of power relationships in the play studied. • The means by which abuse of power is portrayed: relationships between individuals/society and portrayal through dialogue, attitudes, use of timeline. • The means by which the underdog is given a voice, and allowed to speak in a way that goes beyond the specifics of the situation. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Uses structural devices (eg episodic action, non-linear time) to shift the action and change the audience's perspective. ☑ Her training as a radio dramatist makes her dialogue precise, evocative and economical. Unspoken or partly voiced utterances may be as, or more, vital than what is spoken. ☑ Language is important and attempts to get nearer 'real-life' communication, eg <i>Softcops</i> and <i>Top Girls</i>, or experimenting with the function of language itself, especially in later works, eg <i>Blue Heart</i>. Overlapping dialogue to reflect real conversation. ☑ Plotlines exploring the relative power, status, sexuality, gender battles and moral/political stance of characters. Problems thrown up by 'success' in periods of rapid change. ☑ Engages the audience to make their own judgements on the likely outcomes of situations through the moral and social questions raised by the characters themselves. ☑ Main characters struggling to convince themselves and others of their moral superiority. Historical or allegorical characters to locate or dislocate the audience's perspective eg <i>Top Girls</i>. ☑ Reflects current issues by exploring the wide range of roles played by women in both historical and contemporary society. ☑ Uses stage images that have more impact than words, especially at key moments in the development of the plot.

Question	Anticipated Content of Answer	Marks	Guidance
8	<p>Caryl Churchill</p> <p>How does the structure of the Churchill play you have studied use historical situations and characters to present a distinctive view of the contemporary world?</p> <p>The focus of this question is: structure and form Churchill uses a number of historical situations and references to demonstrate important points about subjects such as colonial power, historical views of women, witchcraft, community, nationhood. Her portrayal is often framed by her particular approach to structuring her plays. This question requires an analysis of how this is achieved.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Identification of historical dimensions to the play studied (people, situations, attitudes). • The way these are integrated into the overall structure of the play to comment on the action, subvert the direction of the plot, create an opportunity to stand outside the drama. • The juxtaposition of older attitudes and contemporary views to create a powerful dialectic. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Uses structural devices (eg episodic action, non-linear time) to shift the action and change the audience's perspective. ☑ Her training as a radio dramatist makes her dialogue precise, evocative and economical. Unspoken or partly voiced utterances may be as, or more, vital than what is spoken. ☑ Language is important and attempts to get nearer 'real-life' communication, eg <i>Softcops</i> and <i>Top Girls</i>, or experimenting with the function of language itself, especially in later works, eg <i>Blue Heart</i>. Overlapping dialogue to reflect real conversation. ☑ Plotlines exploring the relative power, status, sexuality, gender battles and moral/political stance of characters. Problems thrown up by 'success' in periods of rapid change. ☑ Engages the audience to make their own judgements on the likely outcomes of situations through the moral and social questions raised by the characters themselves. ☑ Main characters struggling to convince themselves and others of their moral superiority. Historical or allegorical characters to locate or dislocate the audience's perspective eg <i>Top Girls</i>. ☑ Reflects current issues by exploring the wide range of roles played by women in both historical and contemporary society. ☑ Uses stage images that have more impact than words, especially at key moments in the development of the plot.

Question	Anticipated Content of Answer	Marks	Guidance
9	<p>Athol Fugard</p> <p>Discuss the relationship between physicality and dialogue when performing in a play by Fugard.</p> <p>The focus of this question is: performance techniques The power of Fugard's drama relies as much on the physicality of the actors as it does on the power of the dialogue. The small-scale nature of Fugard's casts is hidden by the physical menace of many of the characters, often as a means of demonstrating oppression and creating a sense of inescapable bullying of the underdog.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The nature of the dialogue and how it complements the crafting of the role/s physically. • Examples of roles within the play studied that lend themselves to overt or even exaggerated physicality. • The way in which this is used as a means to demonstrate the power of unjust exertion of authority over those who are powerless. • The relationship between sound, silence and physicality in the creation of these roles. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ The plays have to be performed with a specific audience in mind to convey the intended message. South African audiences participate and debate and interact with the stage action, in a way that European or American audiences do not. ☑ Focus of the action is often on personal struggles and about assertion of identity and self-worth; guilt and conscience are also frequent elements. Debate and argument are used to communicate political viewpoints. ☑ Physical intensity creates the theatrical and dramatic power of the action. Sudden and unexpected brutality for shock effect. ☑ Few characters, setting is in one location with few or no scene changes and minimal props. Main characters based in reality with parts created for specific actors or based on Fugard himself. Radical mix of characters in most plays, though some white roles 'unseen' in the period of segregation. ☑ Earlier plays have a sense of relentless movement towards tragedy but with humour and comic action in the face of adversity. Later plays deal with the necessity of considered choice and working towards a better future. ☑ Fugard takes an atheist stance, shows religion as supportive of political struggle. Uses religious imagery and symbolic allusion to classical theatre to explore universal themes. ☑ Highly collaborative approach up to and including <i>The Island</i>, but introspective, reflective and more conventional playwriting method later.

Question	Anticipated Content of Answer	Marks	Guidance
10	<p>Athol Fugard</p> <p>'I've tried to celebrate the human spirit – its capacity to create, its capacity to endure, its capacity to forgive, its capacity to love, even though every conceivable barrier is set up [against it]' (Athol Fugard). Explain how this may be seen in a play by Fugard.</p> <p>The focus of this question is: elements of performing arts</p> <p>The question requires candidates to give examples of how the struggle between hope and despair is achieved by Fugard. This is often on a knife-edge, and candidates should display a clear understanding as to how the playwright achieves this.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Explanation of the scenarios explored by Fugard – the ways in which elements of endurance, forgiveness, even love, emerge within it. • Specific reference to examples of situations/characters that exemplify this, and the means by which they are dramatised. • The impact of the 'barriers' that are set up – and the way in which they may be demolished through determination and love. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ The plays have to be performed with a specific audience in mind to convey the intended message. South African audiences participate and debate and interact with the stage action, in a way that European or American audiences do not. ☑ Focus of the action is often on personal struggles and about assertion of identity and self-worth; guilt and conscience are also frequent elements. Debate and argument are used to communicate political viewpoints. ☑ Physical intensity creates the theatrical and dramatic power of the action. Sudden and unexpected brutality for shock effect. ☑ Few characters, setting is in one location with few or no scene changes and minimal props. Main characters based in reality with parts created for specific actors or based on Fugard himself. Radical mix of characters in most plays, though some white roles 'unseen' in the period of segregation. ☑ Earlier plays have a sense of relentless movement towards tragedy but with humour and comic action in the face of adversity. Later plays deal with the necessity of considered choice and working towards a better future. ☑ Fugard takes an atheist stance, shows religion as supportive of political struggle. Uses religious imagery and symbolic allusion to classical theatre to explore universal themes. ☑ Highly collaborative approach up to and including <i>The Island</i>, but introspective, reflective and more conventional playwriting method later.

Question	Anticipated Content of Answer	Marks	Guidance
11	<p>John Godber</p> <p>Analyse the most important influences on John Godber's drama.</p> <p>The focus of this question is: stylistic influences The question invites candidates to identify, through the use of relevant examples, the influences on Godber's drama that can be discerned through their studied play.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The impact of television writing. • Perceptions of life in the North. • Working class life and attitudes. • The approaches by Brecht and Berkoff. • Impact of small-scale touring theatre and its working within its restrictions. • Popular culture. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ 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.

Question	Anticipated Content of Answer	Marks	Guidance
12	<p>John Godber</p> <p>To what extent is a play by Godber a ‘celebration of the energy and optimism of the working classes’?</p> <p>The focus of this question is: cultural, social and historical context The heart of Godber’s drama lies in the apparently comedic interactions between characters whose aspirations are high but whose opportunities to achieve these aspirations are low. The question invites candidates to identify which is which in the play they have studied.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The characters and scenario(s) in the play studied. • The factors that inhibit the characters’ aspirations and the means by which Godber dramatises these. • The social dimension of the drama that acts as a framing narrative, effectively providing an invisible ceiling on the characters’ aspirations. • The way in which stereotypes are set up in a one-dimensional manner, only to be knocked down as reality dawns on them. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ 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.

Section C - Music

Question	Anticipated Content of Answer	Marks	Guidance
13	<p>John Adams</p> <p>‘The great thing about John Adams’ music is its avoidance of value judgement about musical languages.’ Discuss the extent to which this is evident in the composer’s music.</p> <p>The focus of this question is: elements of performing arts</p> <p>Much has been made of Adams’ growing up in an environment that embraced a variety of styles, and his output covers a wide variety. However, individual pieces tend to be in a very distinct style. Therefore the answer needs to set the style of the piece studied in the broad context of Adams’ music overall.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • In placing the studied work within Adams’ overall output, there should be a very clear explanation of how the style of the piece is distinctive. • The particular influences that may be seen in the work studied, and whether they are widespread in other works. • Detailed examples from the work to show how the musical language of earlier ages is recreated and re-contextualised by Adams for his purposes. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Takes an eclectic approach to using different styles of music. He uses aspects of the music of the past but in a new way and so can be seen as post-modern in his approach (eg his orchestration is often reminiscent of the nineteenth century). ☑ Aspects of Minimalism are evident in many of his earlier works. This is less severe than the rigid systems used by Steve Reich and Philip Glass. ☑ Well-crafted orchestration is a key feature that links Adams to the mainstream of orchestral composers. ☑ Engages with the culture of contemporary America, particularly America’s place in the world, and its political role. ☑ The importance of popular music styles as well as classical ones (eg the use of Gospel music in <i>I was looking at the Ceiling and Then I Saw the Sky</i>). ☑ His collaborations with particular performers in writing pieces for them eg <i>Century Rolls</i> (1996) was written for Emanuel Ax. His collaboration with Peter Sellers underpins several stage works.

Question	Anticipated Content of Answer	Marks	Guidance
14	<p>John Adams</p> <p>Explore the influences on John Adams' orchestration.</p> <p>The focus of this question is: stylistic influences Adams has been the most significant contemporary US composer to engage with the techniques of orchestration. The symphony orchestra – seen by many as a decaying 19th-century approach – has been reinvented and revitalised by Adams in creating music for contemporary audiences. Answers should demonstrate how these influences are apparent in his work.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Adams' background in studying orchestral music, and his tension between writing 'Contemporary Music' for experimental forces and his love of the symphony orchestra. • Adams own career as a conductor, and the way this has influenced his view of that ensemble. • Examples of how he uses the orchestra in the work studied. • The relationship between the use of orchestra and the use of other size ensembles across his output. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Takes an eclectic approach to using different styles of music. He uses aspects of the music of the past but in a new way and so can be seen as post-modern in his approach (eg his orchestration is often reminiscent of the nineteenth century). ☑ Aspects of Minimalism are evident in many of his earlier works. This is less severe than the rigid systems used by Steve Reich and Philip Glass. ☑ Well crafted orchestration is a key feature that links Adams to the mainstream of orchestral composers. ☑ Engages with the culture of contemporary America, particularly America's place in the world, and its political role. ☑ The importance of popular music styles as well as classical ones (eg the use of Gospel music in <i>I was looking at the Ceiling and Then I Saw the Sky</i>). ☑ His collaborations with particular performers in writing pieces for them eg <i>Century Rolls</i> (1996) was written for Emanuel Ax. His collaboration with Peter Sellers underpins several stage works.

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15	<p>The Beatles</p> <p>Discuss the view that the social context of The Beatles' songs was more significant than the music itself.</p> <p>The focus of this question is: cultural, historical and social context</p> <p>Both the sound and the style of The Beatles' songs are distinctive and these are clearly linked to the Mersey scene of the 1960s. However, there were plenty of other groups who also developed in the same social context in 1960s Liverpool, so candidates should offer a balanced view of the relationship between setting and the music produced.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • A clear statement as to which songs have been studied, and the musical significance of them. • Comparing/contrasting songs to support the points being made. • Comments on the context that produced The Beatles and the way it relates to the songs studied. • It may be that some candidates feel the music to be less important than the context, but they should still offer an assessment of the musical importance of the songs they have studied, with a good range of examples. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Simple yet memorable melodies that capture the mood of the lyrics (eg slow sustained melodies in <i>Michelle</i> and <i>Hey Jude</i> but a jaunty air in <i>Penny Lane</i>). ☑ Produced contrasting songs eg songs such as <i>When I'm Sixty-Four</i> with a comic theme, <i>Hey Jude</i> as sentimental ballads and songs with a serious intention such as <i>For No-One</i>. ☑ Use of narrative in songs (eg <i>She's Leaving Home</i>) and use of musical devices to reflect the story (eg syncopated rhythms to emphasise character instability in <i>Eleanor Rigby</i>; changes in tonality to reflect the changes in mood of the lyrics). ☑ Varied instrumentation: 'standard' instrumental line-ups such as guitar, bass and drums (eg <i>Help!</i>); orchestral instruments (eg in <i>Penny Lane</i> or string quartet in <i>Eleanor Rigby</i>, an orchestral glissando in <i>A Day in the Life</i>); Eastern influences (eg the use of sitar and the combination of swarmandala with cellos and brass in <i>Strawberry Fields</i>). ☑ Styles differ between early and later songs. Earlier songs, often love songs, inspired by beat music with later albums pursuing more complex issues such as drugs, suicide and old age. Influence on later bands, such as The Verve, through their use of orchestral instruments. ☑ Influence of music technology, experimentation with multi-track recording in <i>A Day in the Life</i> sometimes to create the effect of larger combinations of instruments; placing of microphones in unconventional places for effect; the use of vari-speed recording.

Question	Anticipated Content of Answer	Marks	Guidance
16	<p>The Beatles</p> <p>Explain the relationship between the structure of a song by The Beatles and the story it seeks to tell.</p> <p>The focus of this question is: structure and form The Beatles were experts in the crafting of a story through musical means, and the significance of many of their songs is the ability to tell a poignant story as a cameo. The characters, setting and action are often mirrored by the structure of the song.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • An outline of the stories of the various songs studied, and the way these are structured. • The relationship between the structure of the story and the creation of verses/choruses. • Characterisation, setting, context, social comment, the focus of the song and its message. • The increasingly adventurous approach to creating structure, particularly where there are extended musical interludes, or introductions. • The significance of the stories in the songs as social comment on the 1960s world. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Simple yet memorable melodies that capture the mood of the lyrics (eg slow sustained melodies in <i>Michelle</i> and <i>Hey Jude</i> but a jaunty air in <i>Penny Lane</i>). ☑ Produced contrasting songs eg songs such as <i>When I'm Sixty-Four</i> with a comic theme, <i>Hey Jude</i> as sentimental ballads and songs with a serious intention such as <i>For No-one</i>. ☑ Use of narrative in songs (eg <i>She's Leaving Home</i>) and use of musical devices to reflect the story (eg syncopated (off-beat) rhythms to emphasise character instability in <i>Eleanor Rigby</i>; changes in tonality to reflect the changes in mood of the lyrics). ☑ Varied instrumentation: 'standard' instrumental line-ups such as guitar, bass and drums (eg <i>Help!</i>); orchestral instruments (eg in <i>Penny Lane</i> or string quartet in <i>Eleanor Rigby</i>, an orchestral glissando in <i>A Day in the Life</i>); Eastern influences (eg the use of sitar and the combination of swarmandela with cellos and brass in <i>Strawberry Fields</i>). ☑ Styles differ between early and later songs. Earlier songs, often love songs, inspired by beat music with later albums pursuing more complex issues such as drugs, suicide and old age. Influence on later bands, such as The Verve, through their use of orchestral instruments. ☑ Influence of music technology, experimentation with multi-track recording in <i>A Day in the Life</i> sometimes to create the effect of larger combinations of instruments; placing of microphones in unconventional places for effect; the use of vari-speed recording.

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17	<p>George Gershwin</p> <p>‘Some of Gershwin’s songs are genuinely fascinating, others are downright dull.’ Is this a valid judgement of Gershwin’s songs?</p> <p>The focus of this question is: structure and form Whilst this might be seen as a value judgement, it invites candidates to express what the strengths – and possible weaknesses – of his style are. This should be based on the construction of the song rather than its performance, although allow credit for this latter if supported by reference to actual recordings.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The elements of the songs that are usually seen as the most interesting: ability to shape a melody, interesting and varied rhythms, ability to work with Ira to produce witty lyrics; inspired and varied harmonic structures. • The weakness of the songs are generally seen as being: the early songs are highly derivative of Tin Pan Alley, the lyrics of many are trite, the verses are often unmemorable, and appear to have little connection with the refrain, the harmonies of some songs are predictable. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Gershwin’s song writing career began in Tin Pan Alley where he was a song plugger –songs were written to 32-bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA. Early songs such as <i>Swanee</i> can be shown to derive from the style of Tin Pan Alley. ☑ Gershwin’s music was composed before the lyrics therefore examples of word painting are the skill of the lyricist. Rhythm of the words always matches 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. ☑ 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. ☑ 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 for piano/voice but there are a variety of piano styles in different songs. In performance many rhythms would be rubato, especially in slower songs.

Question	Anticipated Content of Answer	Marks	Guidance
18	<p>George Gershwin</p> <p>Evaluate the view that melody is the most important aspect of the songs of George Gershwin.</p> <p>The focus of this question is on: elements of the performing arts</p> <p>The notion of ‘a Gershwin tune’ is widespread, and there is certainly immediacy in the melodies of George Gershwin. However, there are many other elements that are equally impressive, and (whilst it does not matter whether the candidate agrees), these should be discussed in details.</p> <p>Indicative Content:</p> <ol style="list-style-type: none"> Examples of songs where there is a strong and contrasting melodic line, especially those with blues-inspired melodic lines, or which have inspired Ira’s lyrics. A recognition of the other elements that might be seen as being of equal importance: stirring harmonies, engaging rhythms, potential for interpretation by different performers. This is more than value judgement, as to what the candidate likes or not: it is about an assessment of where the real worth of Gershwin’s songs lies. 	30	<p>Practitioner fingerprints</p> <ul style="list-style-type: none"> ☑ Gershwin’s song writing career began in Tin Pan Alley where he was a song plugger –songs were written to 32-bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA. Early songs such as <i>Swanee</i> can be shown to derive from the style of Tin Pan Alley. ☑ Gershwin’s music was composed before the lyrics therefore examples of word painting are the skill of the lyricist. Rhythm of the words always matches 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. ☑ 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. ☑ 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 for piano/voice but there are a variety of piano styles in different songs. In performance many rhythms would be rubato, especially in slower songs.

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