

# **Performance Studies**

Advanced Subsidiary GCE

Unit **G402**: Performance Contexts 1

## **Mark Scheme for January 2013**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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**Annotations**

<b>Annotation</b>	<b>Meaning</b>
Q	Point is relevant to and answers the question
Q?	Point is not relevant to and does not answer the question
Tick	Something that is good, or correct
K/U	Knowledge and understanding
Gm	Grammatical error
Sp	Spelling
Lk	Link meaning a point links with other relevant points (Q, or practitioner)
Eg	Example meaning a point used to expand the answer
Eg?	Point is made without any evidence
Illus	Illustration has been used, from either studied works or others
?	Unclear about a point
QWC	Quality of written communication
QWC?	Quality of written communication is poor
Gd	Good

**Other important points:**

- You must write on every page. Every page must show evidence that you have seen it.
- Cross through blank sheets with a diagonal line.
- Indicate particularly good, bad and unclear points in the margin, with a clear indication of what is good or bad.
- Do not just indicate BAD points.
- Gm is grammatical error – place in margin and circle or underline error(s)
- Sp - place in margin and circle error(s).

Remember, anyone can see a script after you've marked it. Clear annotation justifies your marking to the TL, PE, CE and OCR. Scripts are randomly checked and samples may be requested by OCR at any time. Scripts are, in a sense, public property and are available to centres as part of the results enquiry process. It's therefore important that the annotation is clear and appropriate.

**Avoid:**

- No annotation beyond a tick
- Random annotation - for example on one script in the past the title copied out by the candidate was ticked
- A barrage of scathing remarks with rows of exclamation marks.

**At the end of each question:**

You must write a few lines summarising your response to the work

- on the knowledge and understanding element, to justify your mark out of 24.
- on the ability to use clear and accurate English (SPAG), to justify mark out of 6.

Use these comments to justify why the marks were awarded and to give an overall view of the standard of the response. Draw attention to the best and worst aspects of the answer, to how the question is addressed overall, to any rubric error or any outstanding aspect of the question.

e.g. 'irrelevant opening but gd attention to Q in middle 2 sides. Good K/U with e.g.'s'

e.g. 'some excellent ideas but not fully developed. Shows some K/U but lacks movement content'

e.g. 'fluent writing with some developing style; good flow across ideas and moderately complex ideas well expressed. Practitioners' names incorrect'

These comments are invaluable when doing remarks and writing individual reports and it would be appreciated if you would write as much as you feel is appropriate.

Please Do NOT write any comments which could be interpreted as unnecessarily negative or scathing, e.g. 'spell it right', 'get on with it!' or 'rubbish'.

**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.

Quality of written communication is assessed wholly through assessment objective three.

Candidates must answer two questions. Each question must be from a different section.

## Section A – Dance

Question	Anticipated Content of Answer	Marks	Guidance
1	<p><b>Matthew Bourne</b></p> <p><b>Discuss the influence of Bourne’s background and experience on his choreography.</b></p> <p><b>The focus of this question is: Stylistic Influences.</b></p> <p>Matthew Bourne’s influence of musical theatre is clear to see in many of his works. Bourne began his formal dance training at the age of 22 at Laban. He danced professionally for 14 years culminating in a performance of his own version of <i>Swan Lake</i> in 1999 where he took the role of the Private secretary.</p> <p><b>Indicative Content :</b></p> <ul style="list-style-type: none"> <li>• Bourne has choreographed for West End shows such as <i>My Fair Lady</i> and <i>Mary Poppins</i></li> <li>• Bourne’s love of Musical theatre is demonstrated in the colour and spectacle of the performance eg <i>Nutcracker!</i></li> <li>• Bourne has been influenced by the choreography of Martha Graham and Isadora Duncan. These elements can be seen in the movement of the swans in <i>Swan Lake</i></li> <li>• The influence of film and in particular Hitchcock is seen in the psychological drama that Bourne’s work often explores eg <i>Dorian Gray</i></li> <li>• Influence of classical ballet – Bourne has reworked the 3 Tchaikovsky ballets <i>Nutcracker</i>, <i>Swan Lake</i> and <i>Sleeping Beauty</i></li> <li>• Influence of gender identity is explored in <i>Swan Lake</i>.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Eclectic in approach, using different styles of dance such as ballet, contemporary and social dance.</li> <li>☑ Works are popular often with witty humour and large ensemble numbers as they have been strongly influenced by musical theatre and Hollywood musicals. Sets and costumes are lavish and memorable.</li> <li>☑ Wants to entertain the audience and reach as wide and diverse an audience as possible.</li> <li>☑ 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 for eg using past ballets and reworking them.</li> <li>☑ 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.</li> <li>☑ 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.</li> <li>☑ Uses dancer’s counts when choreographing rather than rhythms from the score.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
2	<p><b>‘There’s something in Bourne’s work for everyone’. Discuss this view of his appeal to contemporary audiences.</b></p> <p><b>The focus of this question is: cultural, social and historical context.</b></p> <p>Bourne’s work has managed to make Ballet more accessible to an audience who would perhaps not normally attend Ballet. By setting the works in a modern setting, Bourne appeals to a contemporary audience. He addresses universal issues that are as relevant today as they were when the ballets were first created.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Bourne draws on a wider audience by reworking modern and popular films such as <i>Edward Scissorhands</i></li> <li>• Bourne modernises works by making them relatable to a contemporary audience eg <i>Dorian Gray</i> – focus on the obsession with staying young and the depravity and corruption beneath perfection</li> <li>• Reworks classics such as <i>Swan Lake</i>, <i>Nutcracker</i> and <i>Sleeping Beauty</i> maintaining the appeal of the Tchaikovsky scores but modernising the dance style by drawing on his influences from musical theatre</li> <li>• Sets <i>Cinderella</i> in Post war blitz but keeps music of Prokofiev</li> <li>• Focus on comic elements makes his work appeal to many families eg gobstopper characters in <i>Nutcracker!</i> Use of pedestrian movement aids an audience’s understanding of such works</li> <li>• Focus on media hunger is often evident in his works and may speak of the society we live in and our hunger for fame eg the paparazzi in <i>Swan Lake</i>.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Eclectic in approach, using different styles of dance such as ballet, contemporary and social dance.</li> <li>☑ Works are popular often with witty humour and large ensemble numbers as they have been strongly influenced by musical theatre and Hollywood musicals. Sets and costumes are lavish and memorable.</li> <li>☑ Wants to entertain the audience and reach as wide and diverse an audience as possible.</li> <li>☑ 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 for eg using past ballets and reworking them.</li> <li>☑ 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.</li> <li>☑ 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.</li> <li>☑ Uses dancer’s counts when choreographing rather than rhythms from the score.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
3	<p><b>Shobana Jeyasingh</b></p> <p><b>Discuss the stylistic influences on Shobana Jeyasingh's work.</b></p> <p><b>The focus of this question is: Stylistic Influences.</b></p> <p>Jeyasingh spent much of her time in Southern India and Malaysia. She has a degree in Shakespeare Studies and an MA in Renaissance Studies that reflect her interest in Literature, Language and History. She was taught the classical dance style of Bharata Natyam. As an adult she has lived in London and her work is often a response to the cultural diversity in the 20<sup>th</sup> and 21<sup>st</sup> centuries.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Jeyasingh's works employ different dance styles such as Bharata Natyam and Ballet eg <i>Faultline</i></li> <li>• Jeyasingh's most important collaborators have influenced the way she works eg her work with Kevin Volans in <i>Faultline</i></li> <li>• Many of her works are influenced by her dancers who are from Britain and abroad and this is reflected in themes such as home and boundaries</li> <li>• She is interested in the co-existence of different personal and historical territories eg <i>Surface Tension</i></li> <li>• Influenced by classical Indian Bharata Natyam nrittas and mudras used in works like <i>Surface Tension</i></li> <li>• Jeyasingh has been influenced by busy cities and youth culture eg <i>Bruise Blood</i>.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> 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.</li> <li><input checked="" type="checkbox"/> 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.</li> <li><input checked="" type="checkbox"/> Strong relationship between dance and music and close working relationship with composers such as Michael Nyman, Kevin Volans, Glyn Perrin, Alistair MacDonald and Scanner.</li> <li><input checked="" type="checkbox"/> There are recurring themes of migration, identity and crossing boundaries/journeying.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
4	<p><b>‘Jeyasingh’s work is about structure and form, more than the message.’ To what extent do you agree with this view?</b></p> <p><b>The focus of this question is: Structure and form</b></p> <p>Jeyasingh’s work is often described as multi-layered and fragmented. Her work itself could be described as plot less. They are often shaped from ideas that are in tune with experiences of the metropolitan migrant: ideas about crossing boundaries, travelling, home, displacement and diversity. Candidates performing at the top end of the range should discuss both the structure and the themes present in Jeyasingh’s work whilst weaker candidates may agree with the statement and focus mainly on structure and form as a check list of key fingerprints.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Use of multiple layers in her work such as mirroring and fragmentation, unison and canon eg <i>Surface Tension</i></li> <li>• Later works incorporate martial arts, ballet, modern dance and everyday gesture interwoven with text and films giving them a more urbane feel eg <i>Faultline</i></li> <li>• Jeyasingh also focuses on complex themes such as youth culture in <i>Faultline</i> and riots in <i>Bruise Blood</i></li> <li>• Work is non-narrative and evolves naturally. The company is drawn from many backgrounds and experiences and this brings a rich diversity to Jeyasingh’s choreography</li> <li>• Focus on mudras or hand gestures in order to communicate the dance idea eg <i>Surface Tension</i></li> <li>• In <i>Surface Tension</i> Jeyasingh has choreographed phrases based on the date of birth of her dancers.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> 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.</li> <li><input checked="" type="checkbox"/> 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.</li> <li><input checked="" type="checkbox"/> Strong relationship between dance and music and close working relationship with composers such as Michael Nyman, Kevin Volans, Glyn Perrin, Alistair MacDonald and Scanner.</li> <li><input checked="" type="checkbox"/> There are recurring themes of migration, identity and crossing boundaries/journeying.</li> </ul>

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5	<p><b>Lloyd Newson</b></p> <p><b>Discuss the major influences on Lloyd Newson’s stylistic approach.</b></p> <p><b>The focus of this question is: Stylistic Influences.</b></p> <p>Newson was brought up in Australia and was very interested in psychology and social work. He trained at the London contemporary dance school but was also interested in verbatim theatre and bringing text into his work. DV8 company are described as a physical theatre company.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Newson was influenced by Pina Bausch and questions traditional aesthetics of dance and what moves people. He wants to challenge these by pushing the boundaries of what dance can achieve</li> <li>• As a psychology student, Newson is interested in the issues of society and this is presented in many of his works such as <i>Enter Achilles</i></li> <li>• Newson has been influenced by Merce Cunningham in terms of the collaborative elements. DV8’s work often involves collaboration with the visual arts and text eg <i>To Be Straight With You</i></li> <li>• Newson is influenced by gender and disability. This is seen in works such as <i>Enter Achilles</i> and <i>The Cost of Living</i></li> <li>• Verbatim theatre has influenced Newson’s use of dance that speaks to its audience eg <i>Can We Talk About This?</i></li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Physical theatre, consciously challenging the formal and established convention of traditional dance forms.</li> <li>☑ Physically demanding movement, with performers often taking risks.</li> <li>☑ Challenging for the audience and often shocking, deliberately targeting taboo subjects.</li> <li>☑ Reflects human needs and desires and explores human relationships.</li> <li>☑ Works put together through improvisation and experimentation.</li> <li>☑ Unusual sets which performers work with from an early stage.</li> <li>☑ Use of song, dialogue, soundscapes.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
6	<p><b>DV8's artistic policy includes re-examining 'the roles and relationships of men and women in our society.' How is this demonstrated in Newson's work?</b></p> <p><b>The focus of this question is: cultural, social and historical context.</b></p> <p>Newson is interested in exploring social themes and relationships within his works. We see this evidenced in works like <i>The Cost of Living</i>. His recent work focuses on Islam and homosexuality. Newson is less interested in creating aesthetic dance moves and more interested in communicating themes and making his audience think. Strong candidates will be able to discuss the key elements of role and relationships within Newson's works and use their knowledge of context to back up their points.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Newson explores our relationship with the media in the 21<sup>st</sup> century in <i>Just For Show</i></li> <li>• Newson often deals with the notion of people as 'outsiders' such as Eddie and David in <i>The Cost of Living</i></li> <li>• DV8 company is always changing and often employs dancers who may be challenged in some way eg 63 year old woman in <i>Strange Fish</i> or a disabled dancer in <i>The Cost of Living</i></li> <li>• <i>To Be Straight With You</i> looks at Gay rights and was influenced by a pride march that Newson attended in the early 90s</li> <li>• His recent work <i>Can We Talk About This?</i> explores homosexuality and Islam</li> <li>• The role of men and male bonding is explored in <i>Enter Achilles</i>.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Physical theatre, consciously challenging the formal and established convention of traditional dance forms.</li> <li>☑ Physically demanding movement, with performers often taking risks.</li> <li>☑ Challenging for the audience and often shocking, deliberately targeting taboo subjects.</li> <li>☑ Reflects human needs and desires and explores human relationships.</li> <li>☑ Works put together through improvisation and experimentation.</li> <li>☑ Unusual sets which performers work with from an early stage.</li> <li>☑ Use of song, dialogue, soundscapes.</li> </ul>

## Section B – Drama

Question	Anticipated Content of Answer	Marks	Guidance
7	<p><b>Caryl Churchill</b></p> <p><b>Explore the dramatic influences on the work of Caryl Churchill.</b></p> <p><b>The focus of this question is: Stylistic Influences.</b></p> <p>Caryl Churchill is described as a feminist playwright. She has collaborated with Monstrous Regiment and Joint Stock on producing works with non-naturalistic techniques. She challenges the role of women in society. Alongside this, Churchill has been influenced by Brechtian techniques. She often uses a collaborative approach in many of her plays.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Brechtian influence as seen in her didactic approach to theatre. Often characters are not given names eg <i>Vinegar Tom</i></li> <li>• Artaud and agit-prop have influenced her approach to the performance tradition of dance-theatre which she has developed since <i>A Mouthful of Birds</i></li> <li>• Churchill is influenced by her collaborators eg Gabrielle Orlando and the use of songs in <i>Vinegar Tom</i></li> <li>• Epic Theatre of Brecht influences her exploration of gender and sexuality eg <i>Top Girls</i></li> <li>• Post-Modernist approach in works that are increasingly fragmented and rework old ideas into something new eg <i>Cloud Nine</i></li> <li>• Churchill is influenced by her work with Second Stride eg <i>Lives of the Great Poisoners</i>.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Uses structural devices, such as episodic action or non-linear time to shift the action in a play and change the audience's perspective.</li> <li>☑ 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>.</li> <li>☑ Plotlines exploring the relative power, status, sexuality, gender battles and moral/political stance of characters. Problems thrown up by 'success' in historical/political periods of rapid change.</li> <li>☑ 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.</li> <li>☑ Main characters struggling to convince themselves and others of their moral superiority.</li> <li>☑ Reflects current issues by exploring the wide range of roles played by women in both historical and contemporary society.</li> <li>☑ Uses stage images that have more of an impact than words, especially at some key moments in the development of the plot.</li> <li>☑ Uses historical and allegorical characters to locate or dislocate the audience's perspective eg <i>Top Girls</i>.</li> <li>☑ Uses representational staging and acting style to explore the extreme in some works, eg <i>Cloud Nine</i>.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
			<ul style="list-style-type: none"><li data-bbox="1272 215 2078 279">☑ Overlapping dialogue to capture the nature of real conversation.</li><li data-bbox="1272 295 2078 438">☑ 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.</li></ul>

Question	Anticipated Content of Answer	Marks	Guidance
8	<p><b>Describe the challenges faced by actors in performing a Churchill play.</b></p> <p><b>The focus of this question is: Performance techniques.</b></p> <p>Churchill's work is often collaborative between herself and her actors. She has characters that reappear as the play unfolds and characters that cross boundaries in terms of gender and ethnicity. In one of her recent works <i>Seven Jewish Children</i>, Churchill leaves it to the director to cast as many or as few actors as he/she wishes allowing a freedom in interpreting the work.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Performers need to use different forms of dialogue eg verse, song, overlapping dialogue, direct address, internal monologue and chorus eg <i>Vinegar Tom</i></li> <li>• Actors may be asked to multi-role within the play eg <i>Cloud Nine</i> when they swap roles in Act 2 and respond to a dummy</li> <li>• Performers may need to interpret historical and modern characters within their portrayals eg <i>Top Girls</i></li> <li>• Many of the actors/actresses will take part in improvisation workshops before the directing begins</li> <li>• There is a manipulation and fragmentation of language often present in works such as <i>Blue Kettle</i> where words are replaced by valueless terms</li> <li>• In works such as <i>Cloud Nine</i>, the structure is often fragmented with the second half moving on 100 years but the characters only aging 25 years.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Uses structural devices, such as episodic action or non-linear time to shift the action in a play and change the audience's perspective.</li> <li>☑ 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>.</li> <li>☑ Plotlines exploring the relative power, status, sexuality, gender battles and moral/political stance of characters. Problems thrown up by 'success' in historical/political periods of rapid change.</li> <li>☑ 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.</li> <li>☑ Main characters struggling to convince themselves and others of their moral superiority.</li> <li>☑ Reflects current issues by exploring the wide range of roles played by women in both historical and contemporary society.</li> <li>☑ Uses stage images that have more of an impact than words, especially at some key moments in the development of the plot.</li> <li>☑ Uses historical and allegorical characters to locate or dislocate the audience's perspective eg <i>Top Girls</i>.</li> <li>☑ Uses representational staging and acting style to explore the extreme in some works, eg <i>Cloud Nine</i>.</li> <li>☑ Overlapping dialogue to capture the nature of real conversation.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
			<input checked="" type="checkbox"/> 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.

Question	Anticipated Content of Answer	Marks	Guidance
9	<p><b>Athol Fugard</b></p> <p><b>Explore the ways Fugard uses time, place and action in the structure of his drama.</b></p> <p><b>The focus of this question is: Structure and form.</b></p> <p>Many of Fugard's plays have a small company of actors. Characters go on a journey in a Fugard play and are expected to develop in terms of their understanding of injustices within the Apartheid system. Fugard often gives a very truthful account of his people and may base some of his plays on real events. There is a focus on concise, naturalistic, minimal staging in order to focus on the struggles of the individual.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Plays are rooted in Africa with the use of African music, dance and song to create an appropriate, authentic setting</li> <li>• In works such as <i>No Good Friday</i>, the location is contained and set amongst the people and places Fugard knows</li> <li>• Fugard focuses on the personal struggles and intensity of relationships eg <i>Master Harold and the Boys</i></li> <li>• Fugard's plays are based on the classical structure of Aristotle's Unities. Action is focused on a single plot and is in real time</li> <li>• In works such as <i>The Island</i>, there is a sudden shifting of action that may shock the audience</li> <li>• Fugard wants to show real life events/situations and he does so in works like <i>Blood Knot</i>.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Focus of the action is often on personal struggles and about assert identity and self-worth; guilt and conscience are also frequent elements.</li> <li>☑ Focus is achieved by using a few characters and setting plays in one location with little or no scene changes and minimal props.</li> <li>☑ Physical intensity creates the theatrical and dramatic power of the action. Moments of sudden and unexpected brutality intended to shock the audience.</li> <li>☑ A need to tell the story of real events. Debate and argument are used to communicate political viewpoints.</li> <li>☑ Earlier plays were characterised by a sense of relentless movement towards tragedy but with humour and comic action in the face of adversity heightening the sense of marginalisation. Later plays are more about the necessity of considered choice and working towards a better future.</li> <li>☑ Main characters are often based in reality with parts created for specific actors or based on Fugard himself. There is a radical mix of characters in most plays which is significant to the action; though some white roles are 'unseen' in the period of segregation.</li> <li>☑ Fugard takes an atheist stance, but includes religion as supportive of political struggle.</li> <li>☑ Highly collaborative approach up to and including <i>The Island</i>, but introspective, reflective and more conventional playwriting method after <i>The Island</i>.</li> <li>☑ Used religious imagery and symbolic allusion to classical theatre to explore universal themes through the local action.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
			<input checked="" type="checkbox"/> 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, which is all part of the performance, in a way that European or American audiences do not.

Question	Anticipated Content of Answer	Marks	Guidance
10	<p><b>Explore the dramatic influences on the work of Athol Fugard.</b></p> <p><b>The focus of this question is: Stylistic Influences.</b></p> <p>Fugard cites his many dramatic influences as quite Brechtian. His works often explore visual elements and he aims to focus on the real and truthful accounts of the lives of ordinary people who are on the margins of society during the Apartheid system. Fugard wanted to strip his productions to the bare essentials as influenced by Grotowski's poor theatre.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• The influence of Grotowski in the idea of poor theatre where small casts are used in order to focus on the characters eg <i>No Good Friday</i></li> <li>• Influence of Brecht in that the audience feel a part of the action on the stage as opposed to naturalism eg <i>The Island</i> where the audience are treated like visitors to the prison</li> <li>• Fugard's plays are sometimes attributed to the influence of Beckett in the realism that is often presented eg <i>Blood Knot</i></li> <li>• Influenced by his actors and their own personal struggles. He often collaborated with his actors. This is particularly evident in <i>The Island</i></li> <li>• Fugard has been influenced by the classical unities in terms of action, place and time eg <i>Master Harold and the Boys</i>.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Focus of the action is often on personal struggles and about assert identity and self-worth; guilt and conscience are also frequent elements.</li> <li>☑ Focus is achieved by using a few characters and setting plays in one location with little or no scene changes and minimal props.</li> <li>☑ Physical intensity creates the theatrical and dramatic power of the action. Moments of sudden and unexpected brutality intended to shock the audience.</li> <li>☑ A need to tell the story of real events. Debate and argument are used to communicate political viewpoints.</li> <li>☑ Earlier plays were characterised by a sense of relentless movement towards tragedy but with humour and comic action in the face of adversity heightening the sense of marginalisation. Later plays are more about the necessity of considered choice and working towards a better future.</li> <li>☑ Main characters are often based in reality with parts created for specific actors or based on Fugard himself. There is a radical mix of characters in most plays which is significant to the action; though some white roles are 'unseen' in the period of segregation.</li> <li>☑ Fugard takes an atheist stance, but includes religion as supportive of political struggle.</li> <li>☑ Highly collaborative approach up to and including <i>The Island</i>, but introspective, reflective and more conventional playwriting method after <i>The Island</i>.</li> <li>☑ Used religious imagery and symbolic allusion to classical theatre to explore universal themes through the local action</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
			<input checked="" type="checkbox"/> 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, which is all part of the performance, in a way that European or American audiences do not.

Question	Anticipated Content of Answer	Marks	Guidance
11	<p><b>John Godber</b></p> <p><b>Analyse how form and structure drive the pace of a Godber play.</b></p> <p><b>The focus of this question is: Structure and form.</b></p> <p>Many of Godber's works are episodic in structure taking influence from his TV writing days which impact on the pace of the play as there is no need for lengthy scene changes. He employs flashbacks in order to communicate an element of the past. Works are often presented in one location and show a unity of time. Often his plays do not have scenes and rely on a small cast of performers to engage and keep the energy and pace of the play.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Short dialogue keeps the fast pace and choral speech punctuates the energy presented eg the rap from <i>Bouncers</i>. Prologue and Epilogue often begin and conclude the performances much like in Greek Theatre</li> <li>• Often there are very few props used in his plays allowing for a faster performance</li> <li>• Use of direct address to allow the audience into the inner life of a character eg Eric from <i>Bouncers</i></li> <li>• <i>Shakers Re-stirred</i> omits the scenes that were evident in the original <i>Shakers</i> allowing the pace to be quickened and lengthy scene changes to be cut</li> <li>• Minimal cast like <i>Teechers</i> allow the focus to be on the actors and their ability to multi-role. This allows the pace of the play to be driven by the actors and not reliant on costume changes.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ 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.</li> <li>☑ The theatricality of the plays is self-conscious and the audience is often directly addressed.</li> <li>☑ Structure – usually made up from many short episodes that move at a fast pace.</li> <li>☑ Characters are stereotypes, mainly working class and often from the north of England, and a small number of actors multi-role many parts.</li> <li>☑ Humour and irony are used to convey serious social and political messages.</li> <li>☑ Sets are minimal and there are few props.</li> <li>☑ Music and dance feature prominently in Godber's plays, helping to create atmosphere as well as aiding the structure by dividing or linking scenes.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
12	<p><b>‘Godber’s experience as a drama teacher is the most important influence on his work.’ Discuss this view.</b></p> <p><b>The focus of this question is: Stylistic Influences.</b></p> <p>Godber worked at a boy’s secondary school where there was a lack of money to put on productions. He found it problematic as he only had boys to cast and this has influenced the multi-role element within his plays. Godber uses many dramatic conventions to influence his work coupled with his experience of growing up and working in Yorkshire.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• <i>Bouncers</i> has an all-male cast reflecting the all-boys school and explores multi-role as a tool to communicate the varying characters seen in <i>Mr Cinders</i></li> <li>• The influence of working as a teacher in a secondary school is explored in the stereotypes he conveys in <i>Teachers</i></li> <li>• Godber has been influenced by writing for <i>Grange Hill</i> demonstrated in his episodic approach eg <i>Shakers Re-stirred</i></li> <li>• Greek theatre influences the structure of many of Godber’s plays which have choral speech to punctuate the dialogue eg <i>Bouncers</i></li> <li>• Elements of Brechtian influence in the fact that he often alienates his audience by introducing the characters and acknowledging that they are in a play eg <i>Shakers</i></li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ 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.</li> <li>☑ The theatricality of the plays is self-conscious and the audience is often directly addressed.</li> <li>☑ Structure – usually made up from many short episodes that move at a fast pace.</li> <li>☑ Characters are stereotypes, mainly working class and often from the north of England, and a small number of actors multi-role many parts.</li> <li>☑ Humour and irony are used to convey serious social and political messages.</li> <li>☑ Sets are minimal and there are few props.</li> <li>☑ Music and dance feature prominently in Godber’s plays, helping to create atmosphere as well as aiding the structure by dividing or linking scenes.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
	<ul style="list-style-type: none"><li>• Berkoff influence can be seen in Godber's use of over exaggerated physicality and mime coupled with the juxtaposition between the vulgar and the poetic elements and the parody of the upper classes eg <i>Bouncers</i></li><li>• Influence from Hull and the people he observes.</li></ul>		

## Section C – Music

Question	Anticipated Content of Answer	Marks	Guidance
13	<p><b>John Adams</b></p> <p><b>Analyse how the music of John Adams reflects the diversity of American culture.</b></p> <p><b>The focus of this question is: cultural, social and historical context.</b></p> <p>Adams is interested in America's place in the world. He is particularly interested in the political role of America and the relationships with other countries. His work is often described as eclectic drawing on the many different social and ethnic backgrounds of America. Candidates need to offer an overview of American culture then specify how this is shown in Adams' work.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• The notion of diversity is demonstrated in the combination of classical music and minimalism with colloquial expression to engage with a contemporary audience eg <i>Short Ride in a Fast Machine</i></li> <li>• Candidates should understand how the studied work may reflect a political slant eg <i>On The Transmigration of Souls</i> focuses on those who lost their lives in 9/11; <i>Doctor Atomic</i> is about the creation and testing of the 1<sup>st</sup> atomic bomb; <i>Nixon in China</i> explores the president's visit to China in 1972</li> <li>• Works such as <i>Shaker Loops</i> may connect with the culture of America in the 70s as he explores the worshipping elements in many churches across the country using gospel elements of music</li> <li>• The public's reaction to <i>Death of Klinghoffer</i> as a piece about a real event.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ 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).</li> <li>☑ 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.</li> <li>☑ Well crafted orchestration is a key feature that links Adams to the mainstream of orchestral composers.</li> <li>☑ Engages with the culture of contemporary America, particularly America's place in the world, and its political role.</li> <li>☑ 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>).</li> <li>☑ 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 Sellars underpins several stage works.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
14	<p><b>Discuss the elements of Adams' music that might present challenges in performance.</b></p> <p><b>The focus of this question is: Performance techniques.</b></p> <p>The work of Adams is orchestral and therefore the challenges often refer to a focus on the way the instruments work together. Vocal performers have similar challenges in terms of how the voice works with the other instruments and what can be communicated. Candidates should use the musical elements vocabulary from G401 in their answers.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Works such as <i>Shaker Loops</i> present a constant shifting of melody and rhythmic emphasis</li> <li>• Repetitions could make the score difficult to follow with no obvious phrase lengths in many of his works eg <i>Harmonium for Large Orchestra</i></li> <li>• Cacophony of sound can be alienating to some orchestral players eg <i>Short Ride in a Fast Machine</i></li> <li>• In works such as <i>Doctor Atomic</i>, the use of intonation is important in performing to create varying timbres in the instrument</li> <li>• Earlier works such as <i>Christian Zeal and Activity</i> don't specify the numbers required to make up the chamber orchestra so leaves it open to the performers and their interpretation.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ 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).</li> <li>☑ 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.</li> <li>☑ Well crafted orchestration is a key feature that links Adams to the mainstream of orchestral composers.</li> <li>☑ Engages with the culture of contemporary America, particularly America's place in the world, and it's political role.</li> <li>☑ 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>).</li> <li>☑ 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 Sellars underpins several stage works.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
15	<p><b>The Beatles</b></p> <p><b>Explain the musical challenges faced by performers recreating the sound and style of The Beatles' songs.</b></p> <p><b>The focus of this question is: Performance techniques.</b></p> <p>Authenticity should be questioned here. Earlier Beatles songs will require a different authenticity than that of their later songs. The skiffle style of the Quarry Men would be entirely different from the recorded songs in Abbey Road studios and songs like <i>I Am The Walrus</i>. Candidates need to consider this in their answers. Stronger candidates should discuss their knowledge of the developing style of the Beatles in order to justify the challenges to these performances.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• Authentic live recordings may not be possible in songs such as <i>Eleanor Rigby</i> without the necessary technology for overdubbing</li> <li>• Performers would require the instrumentation that was present in the original such as a sitar in <i>Norwegian Wood</i></li> <li>• Vocalists need a decent range in order to sing the songs unlike Ringo Starr who rarely took the lead vocals due to his limited range</li> <li>• Vox amplifiers were around in their earlier days and this may be difficult to recreate on more modern amplifier models</li> <li>• Earlier styles present different challenges than the later Beatles' songs.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ 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>).</li> <li>☑ Produced contrasting songs eg songs such as <i>When I'm Sixty-Four</i> with a comic theme, those such as <i>Hey Jude</i> as sentimental ballads and songs with a serious intention such as <i>For No-one</i>.</li> <li>☑ Styles differ between early and later songs. Earlier songs, often love songs, inspired by beat music with later albums pursuing more complex emotional issues such as drugs, suicide and old age.</li> <li>☑ The use of narrative in songs (eg <i>She's Leaving Home</i>) and the use of musical devices to reflect the story (eg syncopated (off-beat) rhythms to emphasise the instability of the character in <i>Eleanor Rigby</i>; changes in tonality during a song to reflect the changes in mood of the lyrics).</li> <li>☑ Use of varied instrumentation – particularly the differences between songs: 'standard' instrumental line-ups such as guitar, bass and drums (eg <i>Help!</i>); orchestral instruments (eg in <i>Penny Lane</i> or the string quartet in <i>Eleanor Rigby</i> or the use of 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>).</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
			<ul style="list-style-type: none"><li data-bbox="1384 217 2074 312">☑ The influence on later bands, such as The Verve, through their use of orchestral instruments.</li><li data-bbox="1384 328 2074 568">☑ The influence of music technology, such as the experimentation with multi-track recording in <i>A Day in the Life</i> or the use of multi-track recording technology to create the effect of larger combinations of instruments; the placing of microphones in unconventional places to create effects; the use of vari-speed recording.</li></ul>

Question	Anticipated Content of Answer	Marks	Guidance
16	<p><b>Analyse the musical influences present in the songs of The Beatles.</b></p> <p><b>The focus of this question is: Stylistic Influences.</b></p> <p>Credit should be given to those who cite Liverpool and the Cavern Club as major influences on the work of the Beatles. The Quarry Men set up in 1956 and changed their name to the Beatles in 1960. The band started life as a skiffle group but acknowledged other influences such as Elvis Presley, Buddy Holly and Bob Dylan.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• The influence of the beat band – memorable melodies and vocal harmonies often set their style apart from other bands eg <i>A Hard Day's Night</i></li> <li>• Influenced by their surroundings. <i>Penny Lane</i> is a jaunty, nostalgic song about growing up in Liverpool</li> <li>• Influence of rockabilly on the guitar playing style of George Harrison eg <i>Lady Madonna</i></li> <li>• Themes of drugs, suicide and old age are explored in later works such as the psychedelic sound of <i>I Am The Walrus</i> from the Magical Mystery Tour</li> <li>• Blues music has influenced works such as <i>Come Together</i></li> <li>• Folk music influence is seen in songs such as <i>Norwegian Wood</i></li> <li>• Influence from their travelling to India with the use of the sitar in <i>Norwegian Wood/Tomorrow Never Knows</i>.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ 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>).</li> <li>☑ Produced contrasting songs eg songs such as <i>When I'm Sixty-Four</i> with a comic theme, those such as <i>Hey Jude</i> as sentimental ballads and songs with a serious intention such as <i>For No-one</i>.</li> <li>☑ Styles differ between early and later songs. Earlier songs, often love songs, inspired by beat music with later albums pursuing more complex emotional issues such as drugs, suicide and old age.</li> <li>☑ The use of narrative in songs (eg <i>She's Leaving Home</i>) and the use of musical devices to reflect the story (eg syncopated (off-beat) rhythms to emphasise the instability of the character in <i>Eleanor Rigby</i>; changes in tonality during a song to reflect the changes in mood of the lyrics).</li> <li>☑ Use of varied instrumentation – particularly the differences between songs: 'standard' instrumental line-ups such as guitar, bass and drums (eg <i>Help!</i>); orchestral instruments (eg in <i>Penny Lane</i> or the string quartet in <i>Eleanor Rigby</i> or the use of 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>).</li> </ul>

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			<ul style="list-style-type: none"><li data-bbox="1384 217 2089 312">☑ The influence on later bands, such as The Verve, through their use of orchestral instruments.</li><li data-bbox="1384 328 2089 568">☑ The influence of music technology, such as the experimentation with multi-track recording in <i>A Day in the Life</i> or the use of multi-track recording technology to create the effect of larger combinations of instruments; the placing of microphones in unconventional places to create effects; the use of vari-speed recording.</li></ul>

Question	Anticipated Content of Answer	Marks	Guidance
17	<p><b>George Gershwin</b></p> <p><b>Analyse the lasting influence of the music of Tin Pan Alley on Gershwin's songs.</b></p> <p><b>The focus of this question is: Stylistic Influences.</b></p> <p>Gershwin was a song plugger at Remick's music shop on Tin Pan Alley. It was here that he experienced improvising and transposing songs at sight. Writers such as Kern and Berlin can also be acknowledged as early influences on his style. In particular Berlin who employed Gershwin but then told him to write his own songs. Tin Pan Alley songs had a similar structure in terms of the 32 bar phrases and AABA form.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• AABA songs like <i>Swanee</i> are seen to have been influenced from Tin Pan Alley with a short intro, minor tonality verse and major tonality refrain</li> <li>• Songs with a typical 32 bar refrain structure such as <i>Let's Call The Whole Thing Off</i></li> <li>• Gershwin was influenced by classical musicians like Debussy in terms of his harmonic progressions and this can be seen in the use of skyscraper chords in songs such as <i>They Can't Take That Away from Me</i></li> <li>• Candidates could acknowledge <i>Porgy and Bess</i> as a folk opera and acknowledge Gershwin's desire to write for genres other than musical theatre</li> <li>• New York could be seen to influence Gershwin in his use of eastern elements from the large immigrant population like pentatonic scales in <i>I Got Rhythm</i></li> <li>• The busy, growing city could be seen to influence the complex rhythms in songs such as <i>Fascinating Rhythm</i> (originally called <i>Syncopated City</i>).</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Gershwin's song writing career began in Tin Pan Alley where he was a song plugger – able to both compose and perform.</li> <li>☑ Tin Pan Alley songs were written to 32 bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA.</li> <li>☑ Gershwin's music was composed before the lyrics therefore examples of word painting are the skill of the lyricist. The rhythm of the words always matches the rhythm of the music although a fair criticism is that the words sometimes make little sense.</li> <li>☑ Lyrics are witty often with internal rhyme schemes and reflect the style of Gilbert and Sullivan: memorable melodies and witty lyrics.</li> <li>☑ Early songs such as <i>Swanee</i> can be shown to derive from the style of Tin Pan Alley.</li> <li>☑ Melodies make extensive use of pentatonic scales and are generally highly memorable, particularly the choruses. Verses were often omitted in performance.</li> <li>☑ Blue notes are often used to capture the style of African-American singers.</li> <li>☑ In performance many of the rhythms would be given a rubato treatment, especially slower songs.</li> </ul>

Question	Anticipated Content of Answer	Marks	Guidance
			<ul style="list-style-type: none"><li data-bbox="1384 217 2074 347">☑ 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.</li><li data-bbox="1384 363 2074 464">☑ Songs normally written for piano and voice but there are a variety of different piano styles in different songs.</li></ul>

Question	Anticipated Content of Answer	Marks	Guidance
18	<p><b>'I'd like to write of the melting pot.'</b> Discuss how the songs of George Gershwin reflect a variety of cultural influences.</p> <p><b>The focus of this question is: cultural, social and historical context.</b></p> <p>Gershwin was brought up in Manhattan and was the son of Russian immigrants. He took piano lessons and studied composers like Debussy and Ravel but saw cultural diversity within the city with the likes of Jazz and Blues merging with more traditional folk elements and European operetta. Strong candidates should refer to the many cultural elements that have influenced Gershwin and the effect these have had on his lasting popularity.</p> <p><b>Indicative Content:</b></p> <ul style="list-style-type: none"> <li>• <i>The Man I Love</i> demonstrates strong blues connections that were around amongst African Americans</li> <li>• Jazz element is clear to see in songs like <i>Fascinating Rhythm</i> (originally called <i>Syncopated City</i>) which may reflect the growing industrial city of New York</li> <li>• Chinese culture and pentatonic scales are employed in <i>I Got Rhythm</i></li> <li>• Chromatic elements within songs such as <i>The Man I Love</i> reflect Gershwin's piano training and also the influence of Eastern culture on Gershwin's music</li> <li>• Gilbert and Sullivan influence from European operetta eg internal rhyming and witty lyrics of <i>They All Laughed</i></li> <li>• Many of his songs written about love which reflects the desire to escape the economic depression that American was going through at the time.</li> </ul>	30	<p><b>Practitioner Fingerprints</b></p> <ul style="list-style-type: none"> <li>☑ Gershwin's song writing career began in Tin Pan Alley where he was a song plugger – able to both compose and perform.</li> <li>☑ Tin Pan Alley songs were written to 32 bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA.</li> <li>☑ Gershwin's music was composed before the lyrics therefore examples of word painting are the skill of the lyricist. The rhythm of the words always matches the rhythm of the music although a fair criticism is that the words sometimes make little sense.</li> <li>☑ Lyrics are witty often with internal rhyme schemes and reflect the style of Gilbert and Sullivan: memorable melodies and witty lyrics.</li> <li>☑ Early songs such as <i>Swanee</i> can be shown to derive from the style of Tin Pan Alley.</li> <li>☑ Melodies make extensive use of pentatonic scales and are generally highly memorable, particularly the choruses. Verses were often omitted in performance.</li> <li>☑ Blue notes are often used to capture the style of African-American singers.</li> <li>☑ In performance many of the rhythms would be given a rubato treatment, especially slower songs.</li> </ul>

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			<ul style="list-style-type: none"><li data-bbox="1384 217 2069 352">☑ 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.</li><li data-bbox="1384 360 2069 464">☑ Songs normally written for piano and voice but there are a variety of different piano styles in different songs.</li></ul>

**APPENDIX 1****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.

<b>Descriptor</b>	<b>Award mark</b>
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 quality of written communication (QWC) – 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.

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