

Performance Studies

Advanced Subsidiary GCE

Unit **G402**: Performance Contexts 1

Mark Scheme for January 2012

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

© OCR 2012

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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>The focus of this question is: structure and form Given the influence of musical theatre (and to a slightly lesser extent opera and film) on Matthew Bourne, it is not surprising that the narrative qualities of this art form are central to his choreography, particularly the bringing of a story to life through movement. The question asks for examples of the way he does this.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The strength of the narrative is often reinforced by the positioning of emotional highs in the movement content. • The length of each section and the prominence thereby given to different sections of the story. • The story may be given a new slant by the choreography, or by the introduction of new elements (eg the Childrens' Home in <i>Nutcracker</i>). • The use of different styles of dance, and the impact they have on the narrative. • Comments on Bourne's use of music to enhance the narrative may be helpful. 	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>The focus of this question is: stylistic influences The most obvious influence on Bourne's style is that of Musical Theatre, and many of his works have obvious and pervasive elements of glamour, spectacle and razzmatazz, although this has a darker undertone in some pieces. When added to the discipline of classical ballet, this produces a distinctive style, and candidates should identify specific elements of how this operates within the work they have studied.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Both musical theatre and classical ballet rely on stylised versions of reality in their storylines. • The answer should contain a wide range of examples of elements of Musical Theatre (large ensemble numbers, spectacle, costume, sets) as appropriate. • Bourne's training as a ballet dancer, and the influence of that on his style of choreography should be discussed. • The use of the vocabulary of ballet may be present in higher band answers. • Bourne's use of striking designs, including elaborate costumes and sets to create surreal images, often reflecting illusionistic, fairy-tale type settings. • The relationship of the movement with the music and the use of original score. 	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>The focus of this question is: cultural, social & historical context</p> <p>Shobana Jeyasingh's choreography sums up the diversity and plurality of modern Britain, in the way that it draws on a diverse range of styles and influences and mixes them into something that is greater than the sum of its parts. The extent to which this creates a new identity or merely a collection of cultural influences is less clear.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Candidates should outline the nature of the 'identity' within the piece – this might be in terms of characters, stories, settings. • The nature of the cultural strands should be outlined; this may be either in narrative terms, or in terms of style of movement content. • The relationship between dance and music and the effects they produce should be discussed. 	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 bharatanatyam; use of nritya 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 data-bbox="327 209 607 236">Shobana Jeyasingh</p> <p data-bbox="327 276 1010 303">The focus of this question is: stylistic influences</p> <p data-bbox="327 309 1122 440">The question lists two specific stylistic strands that can be seen in Jeyasingh's work, and candidates should discuss the juxtaposition of such diverse technique and how it works in her pieces.</p> <p data-bbox="327 480 595 507">Indicative Content:</p> <ul data-bbox="327 515 1133 823" style="list-style-type: none"> <li data-bbox="327 515 1088 576">• There should be a discussion of specific evidence of these two influences. <li data-bbox="327 584 1122 683">• This should be detailed and analytical, but must also engage with the way they come together, possibly with other elements of dance. <li data-bbox="327 691 1133 751">• The relationship between these elements and the effect they produce should be discussed. <li data-bbox="327 759 1099 820">• The use of music to strengthen the stylistic influences may be discussed. 	30	<p data-bbox="1272 209 1615 236">Practitioner fingerprints</p> <ul data-bbox="1272 276 2051 871" style="list-style-type: none"> <li data-bbox="1272 276 2029 408">☑ A style that reflects the diversity of contemporary London: use of contemporary dance and bhararat natyam; use of nritta as a basis for the piece; use of mudras and other forms such as kabbadi an chau. <li data-bbox="1272 440 2051 603">☑ 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 data-bbox="1272 639 2007 772">☑ 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 data-bbox="1272 804 2040 871">☑ There are recurring themes of migration, identity and crossing boundaries/journeying.

Question	Anticipated Content of Answer	Marks	Guidance
5	<p>Lloyd Newson</p> <p>The focus of this question is: elements of the performing arts</p> <p>Whilst the work of DV8 is highly technical and requires dancers to produce highly technical dance work, the message of the pieces is the impetus for the work, and Newson values extremely highly the notion of 'having something to say'. The question focuses on the way technique is there to enhance meaning rather than as mere spectacle.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The message of the piece should be clearly understood and outlined. • The way in which technique is used in support of the message needs to be discussed. • The way the piece makes a statement about society and/or individuals should be explored. • The way in which dance can operate independently of drama/narrative may be a consideration. • The use of music to enhance the message, increase the audience challenge and make meaning, could be discussed. 	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>The focus of this question is: structure and form Newson's approach to structuring his work is distinctive because of the types of narrative lines he uses, and the blurring between dance and drama within his approach to physical theatre. Candidates should focus on the way in which Newson structures his pieces to create a distinctive approach to choreography, using these elements.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The structure of the studied piece, the way in which music and dance are used and the various sections created. • The distinctive use of structure to embrace characterisation, dialogue, various pairings within the ensemble, all to move forward the narrative. • The way the message is shaped by the structure, and the setting of each piece. • The significance (if any) of locations and settings used to support the structure. • Taking risks and experimentation. 	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>The focus of this question is: cultural, social and historical context Caryl Churchill's work has been instrumental in creating political statements, whether they are personal, sexual, societal or theatrical and, in order to do so, her plays contain many 'caricatures' of what she is seeking to undermine.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • There should be a clear statement as to the dramatic intent of the play. • The way the play is constructed to communicate and persuade is important, as is the ability to challenge social convention. • The notion of 'time', and how the juxtaposition of different chronological periods in plays exposes the "worst excesses", is also important. • Any reference to the post-modern aspect of the piece may be worth rewarding. 	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>The focus of this question is: performance techniques Churchill's dialogue is reflective of real conversation and there are many examples of this, although there are also plenty of other instances where she attempts to create a historical dimension through the use of different dramatic styles. These offer challenges to her actors.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> ○ The relationship between the situations and characters and their manner of speaking to each other, often reflective of time and place. ○ The representation of the historical and the contemporary in a manner that is genuinely post-modern as cultures clash. ○ The techniques required (such as overlapping dialogue) by actors in a given play to be able to realise these intentions, which need to be considered carefully and specially in relation to the dialogue. 	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>The focus of this question is: stylistic influences Fugard's influences are diverse, and many grow out of his practice with The Circle Players, and later The Serpent Players in the 1960s. These used minimalist props and set, with a small number of actors, and these influenced the style of drama pursued by Fugard.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Fugard's background as a dramatist and his involvement with theatre groups in South Africa. • The political situation in the 1960s, and the way that influenced his dramatic language. • The way that Fugard used the means at his disposal to create drama that embraced these influences in order to influence the political situation in which he found himself. • Note the fingerprints which candidates may have drawn upon to support a full answer. 	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>The focus of this question is: performance techniques The style of the drama in Fugard's plays is something that grew out of his political context, but also transcends it. Therefore, the small sets, few actors and minimalistic props are central, and should be considered as to how they would shape the vision for the performance.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> ○ The way in which the style of the drama transcends the actual message of the pieces. ○ The way that actors, set, props and costume were dictated by their time. ○ The potential for a contemporary performance that retains the authenticity of the 'message' but seeks to offer a different vehicle for performance. ○ The style of the acting in a South African context and the potential difference between this and performance in a European setting. ○ Some awareness of the constraints imposed on the casts by political situation, the background against which many of his plays were produced, may be worth rewarding. 	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 assert 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>The focus of this question is: structure and form Godber's style is often fragmented and seeks to make maximum impact through short scenes, often enhanced by the physicality of the acting in the earlier plays. However, this is not simply televisual, but is a style of drama that speaks to the TV generation.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The passage of time as used in television ie short clips representing much longer time period. • The way that scenes are structured, both internally and in their contribution to the overall shape of the drama. • The relationship between characterisation, physicality, dialogue and the structuring of individual episodes. • The influence of specific TV styles, perhaps inspired by Godber's writing for <i>Grange Hill</i>. • The rapidity of change required by the style, and the way in which these structures create impact by calling for flexibility in the actors delivering them. • The use of Brechtian techniques like direct address and the use of music may also be worth noting, if used to support a discussion of the question. 	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>The focus of this question is: elements of the performing arts</p> <p>Godber's style is generally typified as populist, and this is not merely because of its content, but also because of the immediacy of the language, style, characterisation and scenario. Answers should focus on the ways in which Godber achieves this in the play that has been studied.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The style of the drama, and the way in which it creates its own representative world. • The scenarios and the encounters, both comic and more reflective. • The implicit class divide between characters, both in background and aspiration, and the way in which the drama takes its impetus from this. • The way in which stereotypes are set up in a one-dimensional manner, only to be knocked down. • The way in which gags are used almost like a stand-up comedian may also add to his popularity. 	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 focus of this question is: elements of the performing arts</p> <p>John Adams' music aspires to the Romantic aesthetic of large orchestras, large gestures, and large expression. This has to be balanced against some of Adams' musical language which can be angular, abrasive or repetitive, reflecting his influences.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • There should be a focus on the aspects of Adams' work that support this view, most noticeably those aspects of his music that seem to hark back to the Romantic ideal of the late 19th century. • The subject matter of his vocal works, especially the operas, reveals a humanitarian outlook, and a concern for the underdog. • The quality of the orchestration is a feature that also harks back to the 19th century, although many of Adams' works are for smaller ensemble, where he is equally at ease. • Any reference to the post-modern aspect of the piece may be worth rewarding. 	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>The focus of this question is: stylistic influences John Adams' music brings together a number of very different stylistic features, ranging from popular, gospel, jazz, and Minimalist to more traditional 19th-Century approaches to orchestration. The specific answer to the question will depend on the piece that has been studied.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • There should be a clear statement of the style of the piece that has been studied, and there should be a clear outline as to what this is. • The instrumental and vocal forces used by Adams generally reflect the style of the piece. • There should be a clear statement as to what is distinctive (or even unique) about the particular piece studied. • Comments about instruments and singing voices may also be helpful in the discussion. 	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
15	<p>The Beatles</p> <p>The focus of this question is: cultural, historical and social context Both the sound and the style of The Beatles' songs is distinctive and this is clearly linked to the Mersey scene of the 1960s. However, the songs are capable of being performed today, and candidates should address whether it is the sounds or subject matter or both that still has resonance for today.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • A clear statement as to which songs have been studied, and what they are about. • Comparing/contrasting songs to support the points being made. • Comments on the themes of The Beatles' songs and the way these relate to their style. • Possibility/desirability of contemporary performance. • References to cover songs may be appropriate, if illustrating how songs still resonate. • Lyrics will be important, but the musical aspects must not be neglected. 	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 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.

Question	Anticipated Content of Answer	Marks	Guidance
16	<p>The Beatles</p> <p>The focus of this question is: elements of performing arts</p> <p>The Beatles achieved an outstanding balance between the use of vocal and instrumental forces in their songs, and became increasingly more experimental with instruments as they progressed. The question invites an investigation of the various approaches to this in different songs.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • A clear discussion as to the similarities and contrasts between the songs studied. • An explanation of the various types of instrumental forces used and their relationship to the vocal lines. • The crafting of songs to allow instrumental passages that do more than merely accompany the melody. • The increasingly adventurous approach to creating instrumental lines in the later songs. • References to specific lyrics will need to avoid generalisations. • Use of experimentation and technology (eg <i>Sgt Pepper</i>) may be exploited. <p>NOTE: The question states four songs, but guidance at least four songs. Accept more than four provided they are not simply a catalogue of song titles.</p>	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.

Question	Anticipated Content of Answer	Marks	Guidance
17	<p>George Gershwin</p> <p>The focus of this question is: elements of the performing arts</p> <p>Whilst this is a question as to how the Gershwins' songs work in their construction, there is inevitably a dimension of these songs that relies on performance, and credit should be given for appropriate references to other performers' interpretations of them.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The way in which the mood of the melody and harmony capture the mood of the words. • The way in which the music was produced first, and the way that this inevitably generated emotional content into the meaning of the words. • The sense that these songs are not just relevant to the time they were written, but also transcend that time and are relevant to later generations of performers. • Recognise that mood, music and moment create a performance, so some understanding of the performing elements is required. 	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 data-bbox="327 209 577 236">George Gershwin</p> <p data-bbox="327 276 1088 303">The focus of this question is: performance techniques</p> <p data-bbox="327 308 1106 475">The enduring power of Gershwin's songs lies significantly in their power to speak to different generations as they are performed by a range of practitioners. Candidates should focus on the palette of techniques available, and may give examples of different versions of songs.</p> <p data-bbox="327 512 595 539">Indicative Content:</p> <p data-bbox="327 544 1128 983"> a. The nature of the melodic lines, and their potential for being performed in different styles, tempi, vocal ranges, atmospheres etc. b. Some examples of the different styles that have been adopted, and the clear differences between performances for the 1930s (often very much faster than contemporary ones) and the 1950s ballad style. c. Changing instrumental forces over time – the piano of the 20s and 30s giving way to the big band and full orchestras of later decades. d. There may be reference to props and costumes to support a performance of individual songs, which are clearly part of the performance techniques employed. </p>	30	<p data-bbox="1272 209 1608 236">Practitioner fingerprints</p> <ul style="list-style-type: none"> <li data-bbox="1272 276 2069 475">☑ 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. <li data-bbox="1272 507 2069 675">☑ 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. <li data-bbox="1272 707 2069 802">☑ Lyrics are witty often with internal rhyme schemes and reflect the style of Gilbert and Sullivan: memorable melodies and witty lyrics. <li data-bbox="1272 834 2069 930">☑ Melodies make extensive use of pentatonic scales and are generally highly memorable, particularly the choruses. Verses were often omitted in performance. <li data-bbox="1272 962 2069 1026">☑ Blue notes are often used to capture the style of African-American singers. <li data-bbox="1272 1058 2069 1153">☑ 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 data-bbox="1272 1185 2069 1281">☑ 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.

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2012

