

Performance Studies

Advanced Subsidiary GCE **G402**

Performance Contexts 1

Mark Scheme for June 2010

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

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

17–20 marks

An assured answer which demonstrates the candidate's ability to relate his or her understanding of the work to the question set. There is clear insight into how the practitioner organises his or her materials. Analytical reference to the work is significant and the answer covers a range of important points. The context of the piece will be clearly understood and, at times, evaluated, although this is more generalised than top band answers. The exact links between the piece and its context, or between the piece and other works by the same practitioner, are explored but the appraisal of the practitioner's work not always with a consistent level of detail.

13–16 marks

A competent piece of work that seeks to address the question set. Appraisal of the practitioner's work is fairly detailed and the candidate is able to discuss its most significant aspects. The response is variable, however, and the connections between ideas are not always made obvious, the reader being left to supply some of the implicit links. Evaluative detail in one part of the answer is matched by generality elsewhere. [In the case of the formulaic answers that do not answer the question set, the lowest mark in this band should be used as a ceiling; lower marks may be awarded if necessary].

9–12 marks

A narrow discussion of the work which makes some points about the practitioner's style with little specific reference to the work OR a detailed discussion of the work that misses most of the significance of these details. The approach is pedestrian and may repeat points in attempting to make a little go along way. Some points may be factually incorrect. At the top end of this band the answer is, however, credible and demonstrates a fair understanding of the work.

5–8 marks

A limited answer that does only partial justice to the scope of the study. Some relevant aspects of the work are explored but the writing is largely unsupported by specific textual reference. Occasional references to the work studied may be given inflated significance in the absence of a wider range of references; little attempt is made to connect ideas.

0–4 marks

An answer that concentrates on two or three points or which is very general indeed. No attempt is made to answer the question and ideas are confused. There is some factual accuracy but the weaknesses of the answer clearly outweigh its strengths.

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

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

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

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

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

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

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.

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***Matthew Bourne*****Fingerprints**

- Eclectic in approach, using different styles of dance such as ballet, contemporary and social dance.
- 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.
- 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 use 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 and 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.

1 Matthew Bourne

‘Spectacular for the audience, demanding for the performer.’ Discuss the versatility required from performers of Bourne’s work.

Focus of the question: Performance Techniques

Bourne’s work contains all the elements of Musical Theatre. This has been defined a form of theatre that combines all the Arts and where the emotional content of the piece – humour, pathos, love, anger – as well as the story itself, is communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole’. Candidates should show how performers need to be versatile to achieve effective performances. It is not enough to be a technically skilled dancer, the performer must be able to use different dance styles to convey their character.

The scope of the answer may cover the following points:

- Candidate may go logically through the studied work and highlight moments when there are different demands on the performer.
- Bourne’s characters are not just vehicles for Bourne’s choreography – they also have to be very strong dramatically as Bourne’s work is dramatically powerful and often character driven eg Swan in “*Swan Lake*”, Edward in “*Edward Scissorhands*”. The audience is expected to follow the story of each character and to watch their lives, with all the ensuing complications, tragedies and joys unfolding before their eyes.
- There are moments in Bourne’s work where he is influenced by films and Busby Berkley style routines and he creates a spectacular full stage experience eg the iceskating scenes in “*Nutcracker*”, the ballet within a ballet in “*Swan Lake*”, the almost cartoon-like ensemble sequences in “*Edward Scissorhands*”. Each work brings a fresh range of demands for the dancers who are expected to perform in many different styles.
- Bourne’s work reflects his love of American musicals and is expressed through his use of lavish sets, amazing costumes, crafted choreography. He has choreographed musical productions such as “*Mary Poppins*”, “*South Pacific*”, “*My Fair Lady*”, “*Showboat*” and “*Oliver*”.
- Performers may find themselves pretending to ice skate one minute, roller skating the next and then doing ballet solos. This eclectic range of styles within one work means that the dancers have to be highly versatile with a strong sense of the dramatic and an understanding of the theatricality of Bourne’s work.

2 Matthew Bourne

‘How does Bourne structure his work in order to achieve the most theatrically effective performance?’

Focus of the question: Structure and form

Candidates should recognise that Bourne is always aware of his relationship with the audience and seeks to attract a new audience back to ballet which is often seen as “High Art”. He does this by reworking familiar classics and often places them in a more contemporary or relevant setting in order to make them more accessible eg “*The Car Man*”.

The scope of the answer may cover the following points:

- Bourne’s use of a strong narrative with known tales that the audience can follow.
- The relationship between the music and the movement. How Bourne uses the time signature, tempo and phrasing to create the dances, using dancer’s counts.
- How Bourne reworks traditional classical ballets using the original musical score but he often changes the title and location to more contemporary relevant settings. He stays connected with the traditional ballet idea of fantasy but in his work the fantasy is often distorted and disturbing eg Older swan in “*Swan Lake*”, the doll in “*Nutcracker*”.
- The use of humour to engage the audience.
- The use of amazing sets and designs, including costume to create fantastic entertainment and to convey the surreal world of the ballet.
- Candidates may identify how Bourne creates his work, so that the last thing to happen for him is the movement as prior to first rehearsal he knows the music inside out and has written out the story scene by scene with research projects for the dancers.
- An identification of works such as “*Play Without Words*” that was based on Harold Pinter’s “*The Servant*” and the dance – theatre version of Oscar Wilde’s “*The Picture of Dorian Gray*” and a reworking of “*Edward Scissorhands*” and how they are different from his other works as they are not a reworking of a classical ballet.
- How Bourne uses different dance styles in his works – ballet, contemporary or social dance are all used to great effect. Gesture and pedestrian movement is used a lot and he uses large ensemble sequences to fill the stage and create a total experience for the audience that stimulates all of their senses. Some people feel that the “spectacle” is more important than the technical purity of the choreographic material in Bourne’s work but there is no doubt that he has tuned in to an audience that would probably not go to see a traditional ballet.

Shobana Jeyasingh**Fingerprints**

- ☑ A style that reflects the diversity of contemporary London: use of contemporary dance and bharata natyam; use of nritha as a basis for the piece; use of mudras and other forms such as kabbadi an chau.
- ☑ Non-narrative, multi-layered choreography, and compositional devices such as mirroring, unison, fragmentation, counterpoint, canon, repetition, floor work, deep knee bends, contact work, mixture of both straight back and fluid torso.
- ☑ Strong relationship between dance and music and close working relationship with composers such as Michael Nyman, Kevin Volans, Glyn Perrin, Alistair MacDonald and Scanner.
- ☑ There are recurring themes of migration, identity and crossing boundaries/journeying.

3 Shobana Jeyasingh

'In what ways does the work of Shobana Jeyasingh reflect dance tradition and her own cultural background?'

Focus of the question: Cultural, historical and social context

Shobana Jeyasingh seeks to challenge narrow perceptions of dance, particularly South Asian dance and how it has evolved into British Asian dance. Candidates should recognise how Jeyasingh's work is constantly evolving and highlight points in the studied work where she displays an openness to different styles, sometimes dealing with them separately, sometimes presenting a hybrid as she works with different styles to create a new form.

The scope of the answer may cover the following points:

- Jeyasingh took Bharata Natyam classes as a young child. When she moved to England in 1981 she studied for an MA in Shakespeare Studies at the University of Sussex and in London she began to perform as a classical solo dancer but she tired of the stereotypical image of classical Indian dance and she started to study other contemporary dance methods. She has therefore taken her inspiration from her classical training in South Asian dance forms, rooted in Bharata Natyam and the Indian martial art forms of Kalari and Chhau.
- Candidates should recognise that although Jeyasingh has taken her inspiration from her roots and her experiences she has also moulded those roots and candidates should be able to identify where in the studied work Jeyasingh has stripped away some of the characteristics of classical Bharata Natyam to leave the pure movement of the body.
- How Jeyasingh has also been influenced by cultural, technological, musical and artistic influence in London and has fused the different styles to create work that explores the idea of emigration, moving, displacement and belonging.
- Candidates should be clear on how Jeyasingh conveys her ideas to the audience through the use of gesture and footwork and the influence of the martial arts forms as well as western traditional contemporary dance.
- How Jeyasingh uses music to convey meaning. She uses the Nritta technique which explores the relationship between music and movement and how it can be enjoyed for its inherent abstract qualities.

4 Shobana Jeyasingh

‘How does Shobana Jeyasingh structure her choreography to create differing emotional intensity?’

Focus of the question: Structure and form

Candidates must identify the movement vocabulary used and highlight moments in the studied work(s) that represent the fusion of classical and contemporary styles. Jeyasingh uses speed to alter the pace of her pieces and therefore to build tension. They may identify their understanding of the question, analysing the moments in their studied work where different emotional intensity is created and what choreographic devices are used to achieve those effects.

The scope of the answer may cover the following points:

- Jeyasingh uses different dynamics to produce an emotional quality and in pieces such as “*Faultline*” there is a lot of very physical partner work with dancers lifting each other, leaning and supporting each others weight.
- Jeyasingh’s work is non narrative and multi-layered. The choreography continuously evolves with each new piece that she creates. Candidates should be able to identify where in the works she uses specific chorographic devices such as mirroring, unison, canon, repetition, counterpoint, floor work and contact work.
- How Jeyasingh’s work is founded on the principles of the temple dance form, Bharata Natyam that consists of detailed hand gestures and grounded footwork done with deep bent knees as well as a mixture of both straight back and fluid torso. Candidates should recognise where these techniques are used in the studied work and to what effect.
- Jeyasingh is not afraid to be experimental; she has worked collaboratively with innovative modern composers such as Michael Nyman and Kevin Volans to produce formal pieces that absorb the human form into mathematical patterns.
- She also uses multi media forms to explore shapes and patterning eg “*Flicker*”.

Lloyd Newson**Fingerprints**

- 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.

5 Lloyd Newson

‘How does Newson’s work challenge attitudes and issues that he sees as unjust or oppressive?’

Focus of the question: Cultural, historical and social context

Newson wants to create an emotional and physical truth on stage that is very demanding for both the performers and the audience. He is concerned more with content and movement being used to convey meaning rather than bodies making aesthetically pleasing shapes. He says he creates work when he has something to say and candidates should be able to identify what he is trying to address in the studied work.

The scope of the answer may cover the following points:

- Newson creates work when he has something to say and each of his pieces has an intent behind it eg “*Enter Achilles*” as an exploration of all that is “male” and what that means, “*Cost of Living*” about what people are and what they think they are and how they camouflage themselves to fit in. Whatever the piece studied the candidates should identify what Newson is addressing in the work and how he conveys those ideas using particular techniques and devices.
- Newson’s work “*Just for Show*” is about the search for perfection and how looking good is more prized than being good and how we hide behind beautiful masks. Candidates should show how Newson forces the audience to reassess their views of what is beautiful in many of his works. He often uses text and speech to underline meaning.
- In his latest work “*To Be Straight with You*” Newson explores issues of tolerance, intolerance, religion and sexuality. Based on interviews with 85 interviewees whose interviews formed the basis of this verbatim work. Many were too afraid to be identified and again Newson explores the lives of people hidden under the veneer of a liberal and supposedly tolerant society.
- Candidates should show how the movement and drama work together to have a more powerful effect on the audience. The movement must have something to say and candidates should be able to show when different styles of dance are used to convey meaning eg skipping in “*Just for Show*”.

6 Lloyd Newson

‘What techniques does Newson employ to convey stories or ideas through movement in a clear and detailed way?’

Focus of the question: Elements of the Performing Arts

Candidates should recognise that Newson’s work is constantly evolving and that his earlier works are very different from his earliest projects. A new vocabulary of movement is created for each piece and Newson utilises whatever art forms and devices are necessary for the piece. Candidates are expected to be able to identify the specific devices used in the studied work and also the stories and ideas that are being presented.

The scope of the answer may cover the following points:

- Newson’s work is based on the idea that dance must have meaning and therefore each movement has a purpose.
- Candidates should recognise that Newson wants the dance to engage the audience and make them watch, whether they want to or not.
- Candidates should show how Newson uses specific techniques to create specific effects eg use of set which are often custom built and often transforms works onto film eg “*Strangefish*”.
- The use of multimedia on stage often with speech eg “*Just for Show*”, “*To Be Straight With You*” where the multi media effects themselves are breathtaking and are used to underline meaning.
- Use of text eg “*Strangefish*”, “*Dead Dreams of Monochrome Men*” where the text highlights the darkness of the situation; “*Just for Show*” where characters directly address, and interact with, the audience; “*To be Straight With You*” where the words of the 85 interviewees form the basis of the work.
- The use of an eclectic range of styles and approaches to convey meaning eg skipping in “*To Be Straight With You*”, rope work in “*Enter Achilles*” and “*Dead Dreams of Monochrome Men*”.
- The very physical, aggressive movement material rooted in contact improvisation that is violent and quite harrowing at times eg the attacks in “*To Be Straight With You*”.
- Candidates should identify moments when costume, lighting and décor are used to create a strong visual image.

SECTION B***Caryl Churchill*****Fingerprints**

- ☑ Uses structural devices, such as episodic action or non-linear time to shift the action in a play and change the audience's perspective.
- ☑ Language is important and attempts to get nearer 'real-life' communication, eg *Softcops* and *Top Girls*, or experimenting with the function of language itself, especially in later works, eg *Blue Heart*.
- ☑ 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.
- ☑ 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.
- ☑ 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 of an impact than words, especially at some key moments in the development of the plot.
- ☑ Uses historical and allegorical characters to locate or dislocate the audience's perspective eg *Top Girls*.
- ☑ Uses representational staging and acting style to explore the extreme in some works, eg *Cloud Nine*.
- ☑ Overlapping dialogue to capture the nature of real conversation.
- ☑ 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.

7 Caryl Churchill

‘To what extent is Churchill radical in her approach to structure and form in her plays?’

Focus of the question: Structure and form

Churchill has had a career spanning 30 years and her work has evolved over that time from the collaborative pieces with Joint Stock to the more recent “Blue Heart” and “Hotel”. Candidates should be able to identify the structure of the play that they have studied and then to show how different techniques that Churchill has used have manipulated the material in order to achieve a specific effect.

The scope of the answer may cover the following points:

- They should show how Churchill uses forms such as verse, song overlapping dialogue, direct address, internal monologues and chorus and how they are manipulated and combined for a particular effect.
- Candidates should identify how the narrative is arranged, whether it is chronological, in linear form or in a parallel form and how that arrangement affects the work.
- How drama is created by the particular arrangement of scenes eg Margery's brief prayer in front of Joan and Ellen's hanging in “*Vinegar Tom*” or the 25/100 year shift between Acts 1 and 2 of “*Cloud Nine*”.
- The use of flashbacks or moments of suspension or interruption by songs, internal monologue, chorus, direct address or apparition.
- The use of different language forms to disturb the linear action of the play eg in “*Vinegar Tom*”.
- Churchill's structures are essentially episodic in nature eg in “*Light Shining in Buckinghamshire*” where each scene can be taken as a separate event rather than a continuous story.

8 Caryl Churchill

‘How does Churchill raise questions about the world that her characters inhabit?’

Focus of the question: Cultural, historical and social context

The focus of the question is Churchill's concern with creating drama with strong characters as well as presenting issues. The issues are often addressed through the perceptions and lives of those characters. The women in her plays often struggle to find their place in both historical and contemporary society. Candidates should recognise the questions that Churchill is raising in the studied work and how these are channelled through her characters and the presentation of their life situation.

The scope of the answer may cover the following points:

- Candidates should use evidence from their studied work(s) and show how Churchill's work often reflects her political concerns. They may feel that the work is not as relevant today as it was at the time of writing and may argue that her work has less significance today.
- Churchill is not afraid to challenge her audience and often forces them to think for themselves which means that her work is often puzzling eg time shifts where time moves but the characters do not as in "*Cloud Nine*".
- How Churchill's characters struggle to survive and to be 'successful' eg characters in "*Top Girls*" who all have very different ideas about what success means.
- Plotlines explore the relative power, status, sexuality and moral/political stance of characters. Her early work developed Brecht's modernist dramatic and theatrical techniques of Epic Theatre to explore issues of gender and sexuality.
- Candidates may identify moments in their studied work(s) when overlapping dialogue and other dialogue forms have been used to create a specific effect eg the sibling rivalry and animosity between Joyce and Marlene in "*Top Girls*" is only possible because they are also so close and know each other so well. Their complex relationship reflects a wider universal issue of where and how women fit into their world.
- Episodic action and non linear time challenges the audience's perspectives and gives them an insight into the characters positions.

Athol Fugard**Fingerprints**

- ☑ Focus of the action is often on personal struggles and about assert identity and self-worth; guilt and conscience are also frequent elements.
- ☑ Focus is achieved by using a few characters and setting plays in one location with little or no scene changes and minimal props.
- ☑ Physical intensity creates the theatrical and dramatic power of the action. Moments of sudden and unexpected brutality intended to shock the audience.
- ☑ A need to tell the story of real events. Debate and argument are used to communicate political viewpoints.
- ☑ 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.
- ☑ 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.
- ☑ Fugard takes an atheist stance, but includes religion as supportive of political struggle.
- ☑ Highly collaborative approach up to and including *The Island*, but introspective, reflective and more conventional playwriting method after *The Island*.
- ☑ Used religious imagery and symbolic allusion to classical theatre to explore universal themes through the local action.
- ☑ 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.

9 Athol Fugard

‘To what extent does Fugard’s work address issues of injustice and imbalance of power through analysis of the individual’s struggle?’

Focus of the question: Cultural, historical and social context

Candidates should show an understanding of Fugard’s work and how he sought to expose the injustice of the apartheid system and to show how ordinary people were affected by it everyday. The individual character exposes himself to the audience in order that they can truly understand how a spirit of a man can be broken by the evil of an unjust regime. Candidates should identify the characters used and with reference to specific moments show how the character’s situation reflects a bigger social and political issue.

The scope of the answer may cover the following points:

- Candidates should be able to identify what the social and political context was for Fugard’s plays and particularly for the focus study work.
- Fugard’s plays are divided into *Port Elizabeth plays*, featuring families torn apart by poverty and apartheid. *Township plays*, *Statement plays* where Figaro experimented with improvisation and directly attacked the South African apartheid laws, “*Exile and other worlds*” where Fugard addresses issues outside South Africa and South African politics, “*My Africa*” where Fugard examines post apartheid South Africa and “*Sorrows and Rejoicings*” where Figaro looks back at his own life.
- How Fugard uses lengthy monologues to communicate with the audience so that when the characters speak they reveal the true extent of the humiliation eg the Antigone speech in “*The Island*” and “*Blood Knot*” when both Zach and Morris reveal their separate pain and struggles.
- By using the Brechtian technique of showing the choices that a character makes Fugard reveals more about the characters and about the wider political struggle eg decisions such as stealing a dead man’s identity to survive in “*Sizwe Banzi is Dead*” become logical and inevitable rather than shocking but the audience is exposed to the turmoil and anguish that the decision provokes.
- Plays were often inspired by events or characters that Fugard saw in real life eg “*The Cell*” inspired by a newspaper story, “*Boesman and Lena*” inspired by a man and woman Fugard encountered in the street, “*Playland*” inspired by a visit to Playland amusement park and the attendant who behaved oddly and with an ‘abstracted intensity’.
- Candidates should recognise that the use of one location, often claustrophobic and representational highlights the oppression of the wider society outside the walls of the location eg the prison in “*The Island*”, the amusement park in “*Playland*”, the house in “*Blood Knot*”.

10 Athol Fugard

‘Explain how Fugard uses structures and forms to communicate his message to the audience.’

Focus of the question: Structure and form

Candidates should be able to analyse the structure and form of the Fugard play studied and show where a particular device or technique is used and to what effect. The “message” as seen by the candidate should be identified and analysed in terms of how it is explored throughout the play.

The scope of the answer may cover the following points:

- Plays are usually set in one location with limited or no scene changes to focus the audience’s attention on the individual’s struggles.
- Fugard’s use of different dramatic devices, often Brechtian to confront and challenge an audience.
- Use of limited characters to convey a story, often directly addressing the audience and multi-roling.
- The white characters that are often unseen but that have a great effect on the individuals in the plays. When seen they are usually lampooned or treated with humour which can quickly change to be brutal.
- How Fugard structures his plays in terms of shifting the action.
- Use of humour and comic action to highlight the contrast between forced joy and real joy eg “*The Island*” when the prisoners “perform” for their captors.
- The use of minimal staging to reflect a harsh reality.
- Design work is often representational and open to interpretation so a designer might construct a house in “*Blood Knot*” from the detritus that is all around highlighting the deconstruction of a group of people, bowed by a brutal unjust system.
- The use of music and frenetic physical performances to show the true spirit of a people – the excited delivery of monologues directly to the audience to reveal inner thoughts and turmoil.

John Godber**Fingerprints**

- 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.

11 John Godber

'In terms of the issues he explores, is Godber's work as relevant today as when it was first created?'

Focus of the question: Stylistic influences

The response should reflect the candidate's thoughts in relation to the statement and whether they believe that Godber is still relevant today. They may argue that the work is most successful when focusing on the time that it was created or they may feel that it remains constantly relevant and can be adapted and "tweaked" to fit the detail of the times but without spoiling the overall political stance.

The scope of the answer may cover the following points:

- How Godber seeks to relate to his audience and appeal to a contemporary audience. He is one of the most popular and most performed English playwrights and candidates need to show using evidence from their studied work(s) why that is so. He appeals to the audience by showing everyday situations and characters that they know or can recognise.
- His work can be updated so music and social references can be updated without losing their significance.
- The concerns of the characters are universal and remain as true today as they were at the time they were created although candidates may feel that some of the political significance is no longer relevant.
- How his experience in writing for soap opera gave him an insight into how popular culture works and how to use that to connect with an audience.
- Dramatic techniques used and to what effect.
- The characters in the studied play and how they create humour.
- Moments in the text that prove the candidate's view.

12 John Godber

‘Explore the relationship between the different elements of Godber’s work and how they fit together to create effective theatre.’

Focus of the question: Elements of the Performing Arts

This should not just consist of a list of Godber’s techniques but an identification of how these techniques are used at a specific moment within a text to create a specific effect and an evaluation of that effect and the relationship between the different elements and how the juxtaposition of the elements creates a more powerful piece.

The scope of the answer may cover the following points:

- Use of a minimalistic physical theatre style, using dance, exaggerated, choreographed and mannered gestures, mime.
- Timing and use of pace. Performers have to be able to feed off each other and have a refined sense of control of the text. Often characters speak over each other and the performances are often fast moving and ever-changing eg “*Bouncers*”, “*Shakers*”.
- Use of minimal props and costume, often changed on stage in full view of the audience.
- Use of multi role – the upper class characters are usually exposed as figures of fun or ridicule when seen from a working class perspective, so highlighting the class divide eg pupils turn into teachers with exaggerated actions and manners in “*Teechers*”.
- Use of fast paced action, short scenes and mimetic action.
- Use of music to identify location and historical setting.
- Use of direct address of the audience to give an insight into the characters, often eliciting sympathy or empathy eg monologues in “*Shakers*” and “*Bouncers*”.
- Manipulation of time using freeze-frames or flashbacks.

SECTION C***John Adams*****Fingerprints**

- ☑ 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 was looking at the Ceiling and Then I Saw the Sky*).
- ☑ His collaborations with particular performers in writing pieces for them eg *Century Rolls* (1996) was written for Emanuel Ax. His collaboration with Peter Sellers underpins several stage works.

13 John Adams

‘ “It wasn’t until I became involved in Minimalism that I began to develop a truly personal language” (Adams). What are the stylistic influences of Adams’ ‘personal language’?’

Focus of the question: Stylistic influences

Inspired by John Cage Adams was reacquainted with Minimalism through watching a live performance of Reich’s “Drumming”. Candidates must be able to identify the resonance in Adams’ work and may question whether it is derivative or innovative and totally new.

The scope of the answer may cover the following points:

- Candidates may offer an overview of Adams’ work and its characteristic features, identifying where he sits in the timeline of music and the diverse musical influences that are reflected in his work. He is unique in that he has written across the genres of classical music, from solo piano to chamber music to grand opera.
- Adams’ work has a repetitive quality that reflects the influence of Minimalism eg in “*Short Ride in a Fast Machine*” there is a constant beat played on a woodblock although this is not always regular. His work with fanfares separates him from earlier Minimalists such as Steve Reich and Philip Glass who would not write for orchestra in this manner. His work spans a range of media by working with orchestra, opera, video, film and dance as well as electronic and instrumental music.
- Adams’ early influences from his music training with his father, playing in bands and orchestra together, that he later paid tribute to in “*Gnarly Buttons*”. His first instrument was the clarinet with Benny Goodman as an early role model. Candidates should show how these influences are seen in his work.
- Adams was also influenced by the music that he heard throughout his youth such as The Beatles, Joni Mitchell and Pink Floyd to the symphonies of Sibelius and Beethoven’s quartets. Candidates should show how these influences are reflected in his work.
- Works that have a cultural resonance, using influences from his American environment eg folk and vernacular roots in “*Gnarly Buttons*”, gospel music in “*I Was Looking at the Ceiling and then I Saw the Sky*”.
- Candidates may focus on how Adams reflects the world around him and how his work is used to make political statements about the mood and atmosphere of a certain time in American history and how that is expressed through music eg “*Nixon in China*”, “*The Chairman Dances*” and “*The Death of Klinghoffer*” which contrasts with the grand operatic style of “*Nixon in China*”.
- Adams’ continuous experimentation and how that is reflected in his work eg “*Harmonium*”, “*Shakers Loops*” using the minimalist technique of splicing short pieces of tape into endlessly repeated sections inspired by the worship style of the Millennial Church in New England, known as “Shakers”. This marks a return to tonal music.

14 John Adams

‘What are the most important considerations when performing a work by John Adams?’

Focus of the question: Performance techniques

The focus of the question is on the specific performance demands placed upon a musician when performing a specific work by Adams. There is an expectation of versatility and skills in a wide range of styles although candidates may feel that musicians are selected especially for a particular piece. Any opinion must be strongly supported by specific reference to the studied work(s).

The scope of the answer may cover the following points:

- Candidates must highlight specific skills needed and pinpoint moments in the studied work(s) that require a specific style/skill.
- Adams’ use of voice and song throughout his work and whether or not they can be reinterpreted by the performer eg “*The Wound-Dresser*”, “*Five Songs of Charles Ives*”.
- Candidates must identify the demands on a performer when presenting a work by John Adams and clearly highlight where in the studied work these are most evident.
- There is a considerable expectation of vocalists who are expected to tackle a wide range of styles from operatic to gospel styles as in “*I Was Looking at the Ceiling and Then I Saw the Sky*”. There is a huge variation in styles between pieces and a performer may be able to perform one piece as it falls within their range of skills but not be able to perform other works.
- The works demand tight discipline and a clear understand of the relationship between instrument performers and song performers eg “*The Wound-Dresser*” for baritone voice and orchestra. “*On the Transmigration of Souls*” for orchestra, chorus, children’s choir and pre-recorded soundtrack. Repetitive units require absolute focus and discipline if they are to be performed successfully.
- Adams’ work uses a variety of different ensembles and a performer has to be adaptable.
- Adams writes pieces for particular performers so it might be argued that these allow room for interpretation as they are created as a response to the individual performance style of the artist eg “*Central Rolls*” written for Emanuel Ax.

The Beatles**Fingerprints**

- ☑ Simple yet memorable melodies that capture the mood of the lyrics (eg slow sustained melodies in *Michelle* and *Hey Jude* but a jaunty air in *Penny Lane*).
- ☑ Produced contrasting songs eg songs such as *When I'm Sixty-Four* with a comic theme, those such as *Hey Jude* as sentimental ballads and songs with a serious intention such as *For No-one*.
- ☑ 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.
- ☑ The use of narrative in songs (eg *She's Leaving Home*) and the use of musical devices to reflect the story (eg syncopated (off-beat) rhythms to emphasise the instability of the character in *Eleanor Rigby*; changes in tonality during a song to reflect the changes in mood of the lyrics).
- ☑ Use of varied instrumentation – particularly the differences between songs: 'standard' instrumental line-ups such as guitar, bass and drums (eg *Help!*); orchestral instruments (eg in *Penny Lane* or the string quartet in *Eleanor Rigby* or the use of an orchestral glissando in *A Day in the Life*); Eastern influences (eg the use of sitar and the combination of swarmandela with cellos and brass in *Strawberry Fields*).
- ☑ The influence on later bands, such as The Verve, through their use of orchestral instruments.
- ☑ The influence of music technology, such as the experimentation with multi-track recording in *A Day in the Life* 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.

15 The Beatles

‘How do the songs of The Beatles develop the musical language of the 1960s?’

Focus of the question: Stylistic influences

Candidates should define what they understand by the “culture of the sixties” and show that they have an understanding of where The Beatles “fit” by contextualising the work of The Beatles particularly the focus work(s) they have studied, placing it in the appropriate social and historical context. Candidates may identify how young people were searching for their own identity and that young people and their parents responded very differently to The Beatles. The Beatles’ songs moved away from the accepted structure to explore the working class heroes.

The scope of the answer may cover the following points:

- Candidates should show that The Beatles had their roots in Skiffle but saw themselves as a beat band which was characterised by memorable tunes and vocal harmonies with driving rhythms led by a guitar front line up.
- The musical context in which The Beatles developed their early songs should be understood with particular reference to the most usual combination of guitar, bass guitar, drums and vocals in the rock and roll and popular music of the 1960s.
- The Beatles departure from conventional band instruments to include early synthesisers, orchestral instruments and Indian instruments such as the sitar in “*Strawberry Fields*” as the West looked to the East for spiritual guidance.
- The Beatles’ development of lyrics to reflect contemporary themes such as drugs, loneliness and suicide, so departing from the normal lyrical “boy meets girl”.
- Format of popular songs of the day on “*Sergeant Pepper’s Lonely Hearts Club Band*” the eighth of The Beatles’ 12 albums in which they explored issues of drugs and the breakdown of family relationships.
- The use of specific musical elements and their impact on the work, including harmony, melody, tonality, tempo, texture and timbre.

16 The Beatles

‘To what extent did The Beatles transform the structure of popular songs into something more expressive and complex?’

Focus of the question: Structure and form

Candidates should define what they understand by the “predictable structure of popular songs in the 60s”. These were influenced by beat music which was then reflected in The Beatles’ early songs. Candidates may show where The Beatles sit in the timeline of music and how their work evolved and developed to become more expressive and complex.

The scope of the answer may cover the following points:

- Candidates should identify how simple but memorable melodies are used that capture the mood of the lyrics. The Beatles used simple verses and choruses with a more complex internal structure.
- The words of The Beatles’ songs differed from other main stream songs as the later songs particularly contained messages about contemporary issues rather than the usual “boy meets girl” themes, typical of most contemporary bands. eg “*When I’m Sixty Four*”, “*She’s Leaving Home*”, “*Eleanor Rigby*”.
- How the chord structures are used to support the melody. A specific harmonic structure supports the lyrical content.
- The Beatles’ use of narrative in songs and the layering of sounds to create a musical texture that set them apart from other groups of the time.
- The use of rhythm to set the mood and how it was manipulated to enhance certain lyrics. The Beatles also used unusual instruments such as the Indian tabla drums and also unusual combinations of instruments to create a specific effect.
- Varying use of texture, often underpinning the experimental nature of some of The Beatles songs and helping to enhance the themes in the lyrics. An identification of any changes of tempo within a song and the musical purpose of that change.

Songs of George Gershwin**Fingerprints**

- ☑ Gershwin's song writing career began in Tin Pan Alley where he was a song plugger – able to both compose and perform.
- ☑ Tin Pan Alley songs were written to 32 bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA.
- ☑ 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.
- ☑ Lyrics are witty often with internal rhyme schemes and reflect the style of Gilbert and Sullivan: memorable melodies and witty lyrics.
- ☑ Early songs such as *Swanee* can be shown to derive from the style of Tin Pan Alley.
- ☑ 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.
- ☑ In performance many of the rhythms would be given a rubato treatment, especially slower songs.
- ☑ 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 written for piano and voice but there are a variety of different piano styles in different songs.

17 George Gershwin

‘The glory of Gershwin’s songs is that they lend themselves to so many approaches.’ Discuss what these approaches might be.’

Focus of the question: Performance techniques

Candidates should show an understanding of the crafting of the songs and how they are constructed to have the maximum impact on the audience. The music came before the lyrics but a performer of a Gershwin songs has to understand that the rhythm of the words always matches the rhythm of the music even if that means skewing the poetry of the words so that they match without making sense.

The scope of the answer may cover the following points:

- The melodies of the songs are usually highly memorable and in performance the verses are often omitted. Performers need to be aware of the major or minor tonality of the songs studied and how this contributes to the mood of the lyrics.
- The songs are often highly dramatic and performers need to have a strong sense of how to convey an emotion to an audience whether that is a light cheeky approach or a melancholic bluesy approach.
- Many of the songs needed an attacking, direct approach with a lot of raw attack often directly addressed to the audience.
- Performers need to understand the style of their particular song/s and how that affects the performance. Candidates should be able to identify the appropriate style and how it can be translated into performance.
- Candidates should analyse the songs showing a good understanding of musical form and of the emotional quality that has to be conveyed by the performer.
- Many practitioners such as Sarah Vaughan, Ella Fitzgerald, Ethel Merman, Diane Krall, Barbara Streisand, Louis Armstrong, Sam Cooke and Bon Jovi have presented their own interpretations of Gershwin’s songs and the candidate may analyse different interpretations and why they are successful or unsuccessful.
- If candidates take ‘approach’ to mean approach to composition they need to show understanding of the style and form of songs and/or how this may affect performance.

18 George Gershwin

‘To what extent does the structure of George Gershwin’s songs reflect the changing emotions of the lyrics?’

Focus of the question: Structure and form

Candidates should appreciate that Gershwin’s style of writing the music first before adding the words is in direct contrast to most Tin Pan Alley songs in which the music was written to fit the words. The lyrics were set to the music not vice versa. The candidates must be able to identify this within the studied song(s) and be able to identify to what extent the structure of the song(s) reflects the changing emotions of the lyrics.

The scope of the answer may cover the following points:

- Gershwin’s use of more complex melodies and harmonies. Candidates should be aware of the major or minor tonality of the songs studied and how this contributes to the mood of the lyrics.
- The approach to word setting, in relation to the other musical elements and including specific examples of how the words are interpreted including the relationship between the voice and accompaniment.
- The direct relationship between the accompaniment and the vocal part and how the accompaniment often anticipates what will follow in the voice part or vice versa.
- The speed or tempo of the song and how that establishes the mood and atmosphere of the character/song.
- The use of harmony and how chord changes underneath the melody can often change the mood or atmosphere at any given point in the song.
- Candidates should identify the overall construction of the songs studied and be able to identify any changes in the mood or atmosphere in the songs, how they are achieved musically and to what effect.

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