

# **Performance Studies**

Advanced Subsidiary GCE

Unit **G402**: Performance Contexts 1

## **Mark Scheme for January 2011**

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**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.

**Matthew Bourne****1 To what extent does the influence of traditional art forms emerge in Bourne's choreography?**

The focus of the question is stylistic influences and the idea that Bourne's work is able to meld together the best elements of the traditional art forms to create a unique form of ballet which is relevant to a modern audience. It is both populist and also true to the spirit of the more traditional ballets.

Indicative content:

- Bourne stays connected with the traditional ballet idea of illusion and fantasy and his works celebrate what is best in traditional ballet which is the perfect marriage of all of the art forms.
- The design elements are very important to Bourne's work and his choreography is one part of the puzzle. Design plays a major role in creating dramatic impact and often has a message to convey eg the vastness of the elaborate sets in *Swan Lake* emphasise the Prince's fragility and how he is overwhelmed by the environment and society he inhabits.
- The use of amazing sets and designs, including costume to create fantastic entertainment and to convey the surreal world of the ballet. Often the set is very lavish and large, almost cinematic in design eg *Edward Scissorhands* or large to highlight a character's vulnerability eg the Prince dwarfed by the giant bed in *Swan Lake* and/or the large grotesque doll in *Nutcracker*.
- Bourne's work sustains a strong connection with the original music and he retains the original music whilst creating strong performance images through his choreography.
- Candidates may feel that Bourne is also influenced by 20<sup>th</sup> century introspective psychology thinking, so that his work can reflect a modern preoccupation with the individual and his search for a sense of self worth and purpose so Bourne's work is often character driven eg Swan in *Swan Lake* and Edward in *Edward Scissorhands*.
- Bourne's ability to keep pace with modern life and entertainment. He is not afraid to exploit popular culture to achieve recognition eg use of dance sequence from *Swan Lake* in highly successful film, *Billy Elliott* in 2000, and *Edward Scissorhands* reworked from the popular film of the same name.
- Bourne's continuing interest in non-verbal communication and the idea of storytelling by any means other than the verbal eg *Play without Words* influenced by *Complicite* which is very innovative and fits in with the current and future trend for Art that moves beyond the normal constraints and is not prepared to accept imposed limitations. Candidates may go logically through the studied work showing how Bourne uses different techniques and styles of dance to convey meaning at specific moments.

**2 Bourne has stated that his lack of formal acting and musical training has freed him from any restrictions in using these art forms in his work. How is this reflected in his work?**

The question focuses on Bourne's manipulation of the elements of performing arts. Bourne trained in Dance Theatre and Choreography at the Laban Centre as he danced professionally for 14 years. This specialism means he has no preconceptions about the other art forms and that he is able to work in all areas and he is not afraid to experiment with different styles and ideas in order to keep his work fresh.

Indicative content:

- Bourne is not bound by any constrictions because he has no set ideas about what makes good ballet and therefore his work is concerned with accessibility and is innovative and exciting because he is not afraid to experiment and is not fixated on sustaining each art form as a separate entity. Rather he is able to experiment with the relationship between the forms and to blur the lines between them.
- His work often derives from his own love for a particular style of music or his own fascination with a story or film such as *Edward Scissorhands* which he then reworks as an engaging piece of dance theatre.
- Bourne reflects his own love of music in his music by maintaining the original music. Again he is not elitist about this as he feels that often the music is recognisable and the audience connects to it and he is then able to choreograph contemporary and traditional movements to that music. The audience are therefore presented with a resonant, familiar auditory experience and an unexpected, engaging visual experience.
- Bourne is not afraid to be populist. He has an understanding of his modern audience and of what will be successful in capturing their imagination so he will create works from familiar stories such as *Edward Scissorhands* and *Dorian Gray* that have evolved from other forms but he translates them into dance theatre whilst maintaining the integrity of the original.
- Candidates should identify key moments that show Bourne's understanding of drama skills eg throughout *Dorian Gray* the performers tell a narrative story that relies heavily on their drama skills as well as their dance skills.
- Because he is free from preconceptions Bourne is not afraid to play with drama narrative, redefining the classic stories so that they resonate with a modern audience but are still powerful in terms of the exploration of issues and ideas so *Swan Lake* includes an all male chorus and *Nutcracker* takes place in an orphanage. *Dorian Gray* explores the depravity beneath perfection. Choreographic material should be clearly identified, showing how specific sections explore issues, the type of dance style used and to what effect.
- The bold use of humour to engage the audience eg in *Nutcracker* and *Edward Scissorhands* which shows a lack of artifice and a genuine joy in the fundamental nature of the work.

***Shobana Jeyasingh*****Fingerprints**

- ☑ 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.
- ☑ 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.

**Shobana Jeyasingh****3 What range of skills would be required of a dancer attempting a performance of one of Jeyasingh's pieces?**

The focus of the question is how a performer of Jeyasingh's work must be open to the idea of her work being a hybrid form, embracing different styles and drawing from Jeyasingh's own training and experiences and how the challenges that a particular work poses for the performer are represented in a performance of that work.

Indicative content:

- Candidates should show an understanding of the context of Jeyasingh's work and how she has 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.
- Jeyasingh's work makes particular demands on a performer and the performance of her work means that the performer must have a high level of understanding of Jeyasingh's work and a desire to be versatile and experimental.
- In dances such as *Faultline* gestures and footwork from Bharata Natyam eg the opening of Devan's solo are juxtaposed with the circular leg swings of Kalari and Capoeira. Candidates should identify points in the work where particular movements are used, what demands that makes on the performer and to what effect they are used.
- Jeyasingh uses different dynamics to produce an emotional quality and in pieces such as *Faultline* there is a lot of very physical partner work that is both co-operative and non co-operative with dancers lifting each other, leaning and supporting each others weight.
- Dancers are expected to take an active part in the creative process through reading and observation. They are also expected to be both technically and dramatically strong as they are telling a story.
- Jeyasingh's dancers come from a range of backgrounds – some through traditional contemporary dance routes or classical South Asian dance. Many have also studied complementary areas such as Yoga and Capoeira. These skills are used to good effect by Jeyasingh and candidates should highlight those moments and explore their effect.

**4 'We can only see the East in the context of the West'. Is this true of Jeyasingh's work?**

The focus on this question is on cultural, historical and social context. Candidates should be able to identify the context of Jeyasingh's work and to place her body of work in the appropriate social and cultural context. Using examples from the studied work they should identify how her work is rooted in traditional Indian dance forms yet her work clearly explores contemporary issues and themes that are relevant to both the East and West.

Indicative content:

- Jeyasingh conveys her ideas to the audience through the use of gesture and footwork and the influence of martial art forms is clear as well as the influence of traditional contemporary dance. She uses Bharat Natyam, Contemporary dance, Nritta, Mudras and other forms such as Kabbadi and Chhau.
- Candidates should identify what they understand by the statement and whether they agree with it. Whatever their view they must back it up by using evidence from the studied work and should highlight moments when Jeyasingh uses movements that are rooted in traditional Eastern dance but which work with contemporary dance to explore contemporary issues such as identity, belonging and migration that are as relevant in the East as in the West.
- Jeyasingh wanted to redirect the presence and perceptions of classical Indian dance in Britain and to increase appreciation and audience enjoyment through modern re-interpretations. Candidates should identify and evaluate at what point she uses non-narrative, multi-layered choreography and compositional devices such as mirroring, canon, unison, floor work, contact work, deep knee bends and straight back and fluid torso.
- Jeyasingh explores contemporary issues and themes that explore the East/West relationship eg *city:zen* exploring the extremes of urban life, *Flicker* using specially commissioned digital visuals and music by Michael Nyman that explores shapes and random patterning.
- In dances such as *Faultline* gestures and footwork from Bharata Natyam eg the opening of Devan's solo in *Faultline* are juxtaposed with the circular leg swings of Kalari and Capoeira. Candidates should identify points in the work where East and West work together to create a more effective performance.

**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.

**Lloyd Newson****5 Newson has described his work as ‘risk taking’. What does this mean for his performers?**

This question focuses on performance techniques used in Newson’s work and in particular on the term “risk taking” which is taken to mean work that takes physical risks and uses acrobatics and feats of physical dexterity to represent meaning.

Indicative content:

- Candidates should identify what their understanding of “risk taking” is and should explore points in the studied work where the technique is used to create a particular effect.
- Newson’s work is rooted in an athletic physicality; he rarely uses unison in his work and does not always create movement that is visually pleasing. He uses contact and improvisational skills, body language and pedestrian movement to convey meaning. He only creates when he has something to say and when there is a need that is “artistically motivated rather than commercially or administratively driven”.
- Performers are expected to bare their souls and to make themselves vulnerable by stripping away artifice and exposing their fragilities. Newson aims to probe issues and to reveal the way that people hurt and love each other.
- Audiences feel that the performers are functioning at the edge of their comfort zone so that there is an element of expectation and the anticipation of the possibility of the action tipping over that edge into disaster, both physical and emotional.
- The relationship between the drama of a piece and the movement. Candidates must identify the movement material used and to what effect.
- Newson’s work has developed over the years and candidates should show an understanding of where their studied work sits in that evolution. From the first productions for DV8 which often involved humour such as *Enter Achilles* through to works such as *Just for Show* through to *To Be Straight With You*, a verbatim piece of dance theatre based on 85 interviews with people who have experienced homophobia, who have strict religious beliefs or who are juggling their sexuality with their faith.

**6 Newson has identified many personal and professional influences on his work. How are these influences seen in Newson's choreography?**

Candidates should explore how the influences that he has been exposed to in his life are reflected in his work and to what extent they impact on the effectiveness of the work. This forces the audience to reconsider their own preconceptions and to question their own assumptions.

Indicative content:

- Candidates should be able to identify the specific influences that affected Newson at various points in his life and how subsequently these were then reflected in his work.
- Newson came to Britain in 1980 spending one year at London Contemporary Dance School where technical training draws on Cunningham, Limon and release-based techniques. His work is influenced strongly by Pina Bausch and he had collaborated with many filmmakers to produce videos of his work.
- Newson's work continues to mirror and reflect his life experiences and as these have developed and changed so has Newson's work evolved and he has not been afraid to face those challenges eg *Enter Achilles* was an examination of madness provoked by a stay in a hospital when none of his male friends visited him. *To be Straight With you* was a response to a personal experience of being the brunt of racist and homophobic comments when out with his Indian boyfriend. Newson was shocked that those who had themselves experienced such things would then perpetuate the hatred.
- In *To Be Straight With You* Newson uses verbatim theatre, based on 85 interviews with people who have experienced homophobia, who have strict religious beliefs or who are juggling their sexuality with their faith. The message is strong and hard-hitting with powerful imagery and technology used to communicate with the audience. The images are often quite harrowing and performed in strange half lit, almost surreal environments.
- Newson's choreographic material is often supplemented by text and technology which are used to convey his ideas with an emphasis on the dramatic impact of the total experience rather than focusing just on choreographic material eg *Just For Show* and *To Be Straight With You*.

**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.
- ☑ 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 *Softcops* and *Top Girls*, or experimenting with the function of language itself, especially in later works, eg *Blue Heart*. 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 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. Historical or allegorical characters to locate or dislocate the audience's perspective eg *Top Girls*.
- ☑ 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.

**Caryl Churchill****7 'A female Brecht for our time'. Is this a fair judgement of Churchill's work?**

The focus of this question is on stylistic influences and how, like Brecht, Churchill communicates to the audience and also perhaps manipulates the audience and their reactions. Churchill uses specific techniques to connect with the audience and to watch the characters development and also the choices made and the implications and consequences of those choices.

Indicative content:

- Churchill allows the audience to analyse the characters actions and to evaluate the validity of any decisions made so every choice has a consequence that is clearly highlighted and understood by the audience eg Marlene's choices in *Top Girls* are revealed to the audience as are the possible alternative choices and the consequences in terms of human suffering of the decision actually taken.
- Like Brecht Churchill sees theatre as a powerful instrument for social change and endeavours to use her work to explore the constantly changing world around her and the changing concerns of that world eg *Serious Money* and *Seven Jewish Children*.
- Churchill uses specific features such as dialogue forms, use of verse, song, overlapping dialogue, internal monologue and chorus to communicate with the audience.
- Structural devices such as non-linear time and an episodic structure used to shift the action.
- Use of multirole and how that affects the mood and atmosphere. Characters are intended to be a voice or attitude. Like Brecht, Churchill wants the audience to observe and to form their own opinion about the decisions and choices made by individuals and how they impact upon their future.
- Juxtaposition of different scenes and characters to create a specific impact. Announced titles of scenes which allow each scene to stand alone.
- Churchill uses folk songs and poetry and non sequential language to inform and to create atmosphere and mood within a social context.

**8 Explore the use of dramatic setting and geographical location in Churchill's work.**

The focus of the question is on structure and form. Churchill's use of Brechtian techniques and representational style is designed to challenge the audience to think and not just be passively entertained. It is expected that candidates will show an understanding of the techniques and devices that Churchill utilises with particular reference to settings and location.

Indicative content:

- Candidates should show how Churchill's work is placed in a particular time and social context, although she does manipulate time. The response will very much depend on the work studied but candidate must show an understanding of Churchill's approach and how this is reflected in her work.
- In *Cloud Nine* Churchill explores colonisation. The play is set partly in a British colony. The time and place setting is significant and must be highlighted eg *Top Girls* is half set at a dinner party and half set in a family setting – both sides struggle with the issues raised but from within the context of their own environment.
- *Hotel* is set in a hotel room and is a choral opera or sung ballet, *Seven Jewish Children* was written in 2009 in response to the situation in Gaza and was filmed to reach a wider audience. Churchill has described this as a political rather than theatrical event.
- 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 in the 1980s and the sacrifices that must be made and the price that must be paid for such success.
- Candidates may identify moments in their studied work where the characters' complex relationships reflect a wider universal issue.
- Candidates may mention the use of episodic action and non linear time that challenges the audience's perspectives and gives them an insight into the characters' positions.

**Athol Fugard****Fingerprints**

- ☑ 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.
- ☑ 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 little or no scene changes and minimal props. Main characters based in reality with parts created for specific actors 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 *The Island*, but introspective, reflective and more conventional playwriting method later.

**Athol Fugard****9 Why is a performance of a Fugard play still powerful today, despite the fact that Apartheid is no more?**

The focus of this question is on cultural, historical and social context. Candidates should recognise that Fugard's work reflects the world that Fugard inhabits and comments upon the political situation within that society. However his work is not frozen in time and Fugard work seeks to reveal injustice wherever it exists.

Indicative content:

- Fugard's plays fall into three distinct periods, the *Port Elizabeth Plays*, *Township Plays*, *Statement Plays*, *Exiles and other Worlds*, *My Africa* and *Sorrows and Rejoicing*. Each has a distinct character and Fugard addresses different specific issues. Candidates should understand where their studied play sits within each period and the issues being addressed and why they are still relevant today.
- In 1974 his work was boycotted with a ban on performances in the segregated theatres in South Africa. He wanted the theatre to make people think and candidates should recognise that his purpose was to shine a spotlight on injustice and to highlight the individual's experience of that injustice and by so doing also draw attention to the cruelty and unfairness of a system that sought to dehumanise and subjugate some people whilst exalting others. Candidates should highlight moments in the studied work that exemplify these ideals.
- Action is simple and often shocking and brutal. Candidates should recognise where their studied work falls in terms of the body of Fugard's work. His first plays were protest plays, intending to educate white South Africans and international communities of a political system that was oppressive and unjust. His experience of long term Apartheid led him to believe that it was better to reach some audience in segregated venues than to reach none at all.
- Plays are usually set in one location that represents the characters "world" and are often symbolic representations of the larger world outside those walls eg the shanty house in *Blood Knot* and the prison in *The Island*.
- The local action represents the wider political situation by focusing on how that political situation impacts on the individual. The use of reference or symbolic allusion to classical theatre and religious imagery directly connects the local action with universal themes. Candidates should identify moments that illustrate this and use them to prove their argument when addressing the question.

**10 Select a significant role from a Fugard play and discuss the challenges that the role presents for an actor.**

The focus of the question is on performance techniques and how performers of Fugard's work are required to be physically expressive and articulate as well as vocally expressive – there are often periods when no words are used but physical action and mimetic techniques are used to convey a particular mood or character eg the opening of *Blood Knot* and the opening of *The Island*.

Indicative content:

- Candidates should identify specific moments in the work and how they present particular challenges for a performer eg the use of long monologues that are often addressed directly to the audience, giving an insight into the character eg the Antigone speech in *The Island*, the monologues in *Blood Knot*. The characters often represent a whole nation's suffering and the individual performer has to convey this sense to the audience using complex language forms.
- The relationships within the plays drive the action. The audience is drawn in to the lives of the individual characters and share their pain and joy. Performers have to expose their characters and to use all of their performance skills to create totally believable characters whose life paths are predetermined by the accident of their birth and the situation that they find themselves in.
- Fugard's work demands a high level of physical expressiveness from the performer and there are often long sequences when the actors rely on their physicality to convey meaning eg the opening of *The Island* when the two protagonists perform a ritualistic sequence portraying their life in prison, repeating sequences of movement to convey the routine and mind numbing mundanity of their existence in prison.
- The intensity of the relationship between the individual players that needs to be shared with the audience so that they gain an insight into the characters and why they function in the way they do, what motivates them and what moves them to make the decisions they do, decisions that often have calamitous results. The audience therefore has an appreciation of their struggles and what choices are made and why, without this insight the choices would seem very brutal and inhumane eg *Sizwe Banzi is Dead*, *The Island* and *The Cell*.
- The timing of the delivery and often the way speech patterns are used and delivered. Candidates should appreciate how performers need to interpret and perform particular sections to create the maximum impact and effect on the audience.
- The challenge for the performer in presenting songs, dances and rituals to convey a cultural mood or atmosphere.

**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.

**John Godber****11 How does Godber use different approaches to dialogue to create a particular dramatic impact on his audience?**

The question focuses on elements of the performing arts in relation to how Godber uses different forms of language and what impact he seeks to create in his audience. Candidates should not merely list the characteristic features of Godber's work but should highlight specific examples from the studied work and analyse the use of different language forms and also the impact on the audience.

Indicative content:

- Godber uses accessible and easily identifiable language to connect with the audience. This creates a strong resonance and means that Godber's stereotypes are keenly observed and well defined
- Godber uses coarse language, colloquial language and swearing to portray extremes of character behaviour. The characters are therefore realistic and behave in a manner that is appropriate to their position, class and status.
- Godber uses contrived pretentious vocabulary and vocal tone to indicate that characters are attempting to rise too quickly above their station and are "getting above themselves" eg city yuppies on a night out in *Bouncers*, the young naive drama teacher in *Teechers* attempting to better himself by moving on to a posher school.
- The use of rhythmic, poetic verse forms for effect and to capture a specific style eg the opening of *Up'n'Under*.
- The use of direct address to the audience to give an insight into a character's inner workings, to build a back story or to allow the audience to share experiences eg Lucky Eric's speeches in *Bouncers*.

**12 'I'd be a different writer if I hadn't come to Hull'. What influence has geographical location had on Godber's drama?**

This question focuses on cultural, historical and social context and does not ask candidates for a detailed biography of John Godber. Candidates should be able to show how the influences around Godber in terms of Northern culture have affected his work. Using examples from the studied work candidates should highlight moments that reflect his Northern background. Godber became artistic director of Hull Truck Theatre in 1984 and sought to bring a new audience into the theatre.

Indicative content:

- Godber was born in West Yorkshire, the son and grandson of miners. He trained as a teacher at Bretton Hall and was Head of Drama at Minsthorpe High School. His experiences as a school drama teacher meant that he understood the improvisation process and also the need for the minimum of clutter with the focus being on the characters created and their impact on the audience.
- Godber deals with themes such as the working class culture and how society is becoming "unstuck".
- Language is vitally important in Godber's work. Most of his characters are British social types and dialect is used to great effect as well as voice and accent, slang and colloquial language to create effect. Characters often have a lack of artifice and a brutal honesty and openness, often revealed in direct address monologues to the audience.
- Godber's drama is anti-elitist and draws from a range of dramatic styles. It often uses familiar working class references in terms of character, locations and situations. Upper class characters are usually Southern, superficial and comical with little real substance. Godber's working class characters often have great hopes and dreams but no opportunity to achieve them.
- Godber recognises that modern audiences are sophisticated because they are exposed to many art forms that convey information very quickly so brevity is seen as most effective using a fast pace, short episodic scenes, stream of consciousness and self-conscious theatricality.
- Godber has observed his characters and is able to create characters that have a rawness and edginess.
- Use of readily identifiable language that the audience recognises.
- The use of the popular culture that Godber is familiar with, making the ordinary and everyday important and special.

**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 it's 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.

**John Adams****13 The music of John Adams is inspired by the structures of Minimalism but not bound by them'. To what extent is this true of his work?**

The question focuses on stylistic influences and how Adams work has evolved and the influences upon it, particularly in terms of how it derives from Minimalism and how he has moved on from that starting point. He grew up in a household where he was exposed to a range of diverse music, including pop music, Jazz and classical music. Candidates should show how Adam's developing style is reflected in his works.

Indicative content:

- Adams was initially associated with Minimalism but himself eschews the label. He rediscovered the style of Minimalism in 1974 through hearing a live performance of Steve Reich's *Drumming*. Unlike other composers identified as Minimalist, Adams' work is eclectic and varies between pieces. He draws on Minimalism but also explores popular music and orchestral music.
- Minimalism is a musical art form that says few things over long periods of time as opposed to music that takes a long time to say many things, music that says very little in a normal amount of time and music that says a great deal in practically no time at all. It is a form of musical dramaturgy in which the music grows not out of the contrast between linear phrases but from the juxtaposition of building blocks of sound.
- Adams himself defined Minimalism as having three elements: a perceptible pulse, emphatic tonality within a relatively slow harmonic rhythm and a repetition of small cells or motifs which over time create large architectural structures.
- Candidates may feel that Adams has moved away from Minimalism and that his work is more emotionally committed, unlike the style of 1960s Minimalists such as Steve Reich and Phillip Glass which sounds rather austere.
- In some of his works Adams combines the repetitive language of Minimalism with the more expressive style of the late Romantic period eg *Harmonium* (1984-1985) and *Fast Machine* (1986).
- Adams is the quintessential American composer who is influenced by a range of music, both High and Popular Art. He has written works across the genres of classic music, from solo piano to chamber music to grand opera. Having first been influenced by John Cage, Phillip Glass and Steve Reich, he has moved on from Minimalism to create a newbold musical voice that added emotion, a blending of styles and a broad architectural sweep.
- The biggest difference between Adams' work and that of other Minimalist composers is that his work is orchestral.

**14 Discuss the view that John Adams' music explores a political dimension of American life.**

Adams was born in 1947 and raised in New England, where his father taught him music and they played together in bands and orchestras. In his household he was exposed to a range of musical styles and was very drawn to popular music whilst understanding traditional musical forms. Candidates should not just regurgitate a biography of Adams but should show that they recognise that Adams is not a musical or academic snob. His work embraces the past whilst pushing the boundaries of the present.

The scope of the question should cover some or all of the following points:

- Candidates must identify the use of specific musical styles and the blending of these to achieve a particular effect eg *Gnarly Buttons* his most personal and cathartic work which is a memorial tribute to his father using the clarinet to acknowledge his father's influence on his life and work.
- Candidates should identify the significance of their studied work and where it falls in the timeline of Adam's work eg *Harmonium* using the lush sounds of late Romantic choral works and the broad architectural sweep of Sibelius, *Harmonielehre* is a letter to Schoenberg castigating him for restricting classical music and stripping it of power, beauty and emotion.
- Adams' operas are often about contemporary events with a political dimension eg *The Death of Klinghoffer*.
- In *I Was looking at the Ceiling and then I Saw the Sky* Adams moves away from the audience pleasing hooks, cloying harmonies and other familiar Broadway devices, using overlapping 3 rather than 4 bar phrases to produce interesting effects. Gospel music is used in this work.
- *Fearful Symmetries* returns to a basic minimalism, sustaining interest by punctuating its persistent perky beat with a constant evolution of syncopations, textural adjustments and melodic fragments.
- 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. This repetitive language of Minimalism is combined with the more expressive style of the late Romantic period.
- Responses will depend on the work studied but candidates should show a strong knowledge and understanding of the musical construction of the studied work and be able to identify the range of musical styles used by Adams within that work.

**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, *Hey Jude* as sentimental ballads and songs with a serious intention such as *For No-one*.
- ☑ 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).
- ☑ Varied instrumentation: '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*).
- ☑ 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 influence of later bands, such as *The Verve*, through their use of orchestral instruments.
- ☑ The influence of music technology, experimentation with multi-track recording in *A Day in the Life* sometimes to create the effect of larger combinations of instruments; placing of microphones in unconventional places to create effects; the use of vari-speed recording.

***The Beatles*****15 Explain the success of The Beatles in redefining the notion of the popular song in the 1960s.**

The question focuses on structure and form. Candidates should identify what they believe the “pop song” term actually means and how The Beatles redefined that notion and whether the candidate believes that they were successful. The accepted definition of pop song is a work that consisted of a common lyrical formation of ‘boy meets girl’. Candidates should be able to highlight the use of specific musical elements within the studied songs and how they were different from other popular songs of the 1960s.

Indicative content:

- The works of The Beatles differed from other mainstream songs as they often contained messages about contemporary issues rather than the usual ‘boy meets girl’ themes which were the main topics for other contemporary bands.
- Many of The Beatles’ songs were experimental and a variety of musical textures set them apart from other bands of the time.
- The chord structures supported the melody and a specific harmonic structure supported the lyrical content. Other mainstream songs also followed the formula but in the Beatles’ work harmonic structure can enhance the mood or lyrics of a song.
- Use of specific music techniques such as harmony, melody, tonality, tempo, texture and timbre, how they were used and to what effect.
- Use of special musical techniques to enhance a particular moment eg orchestral glissando or sliding effect in *A Day in the Life*.
- The Beatles used orchestral and non Western instruments in their work which differed from other contemporary mainstream music.
- Use of syllabic word settings to emphasise narrative content of the lyrics

**16 Discuss the view that ‘The Beatles later work was never intended to be performed live and probably couldn’t be’.**

The question focuses on cultural, historical and social context. Candidates may explore the idea that there were two discrete periods of Beatles work and the particular characteristic features of the two bodies of work. They should identify whether they believe the statement to be true and use evidence from their studied songs to illustrate ideas. Responses will depend on the songs studied but candidates will be expected to have an understanding of the context of those works. The Beatles work attracts passionate followers and there are many different views on their work so candidates are free to express their personal opinions as long as they back them up with evidence.

Indicative content:

- In 1968 The Beatles launched the Apple label to nurture experimental pop art but it was a financial disaster and the Beatles retired from touring in mid 1966 and went their separate ways. With the end of their final concert tour The Beatles virtually abandoned ensemble playing and apart from an abortive attempt in 1969 rarely performed a song in its entirety in a live format or even in the studio. In 1966 the Beatles had begun to break up and went their separate ways.
- There is a generally accepted view that there are two distinct periods of The Beatles’ work: the early works pre *Rubber Soul* (1965) or *Revolver* (1966) and the later works which are more thoughtful and mature.
- In the first half of their career The Beatles produced work that created a product in order to sell as many hits as possible, in the second half there was a greater creativity, experimentation and exploration of ideas.
- The early recognisable songs were songs such as *Yesterday*, *Help*, *Twist and Shout* but some believe that the later songs were more recognisable such as *Come Together*, *Yellow Submarine*, *Eleanor Rigby*, *When I’m Sixty-Four*, *Let it be*, *Hey Jude*.
- Most early works presented a clear tonal plan with strong vocals leading and harmonic motion.
- *Rubber Soul* was recorded in Studio 2 for 113 hours over 13 days. Many believe that this was one of their most important works with rich multipart vocals, a deep exploration of different guitars, electronic effects and new timbres and a search for more meaning in the lyrics.
- Some believe that *Revolver* was their most important work and marked a change of focus as The Beatles experimented with different electronic music and instruments.

**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 – songs were written to 32 bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA. Early songs such as *Swanee* 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 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.
- ☑ 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 written for piano and voice but there are a variety of different piano styles in different songs. In performance many rhythms would be rubato, especially in slower songs.

**George Gershwin****17 'George Gershwin was a showman whose songs captured the superficial glitz and glamour of the 1920s and 1930s.' How is this seen in his songs?**

The question focuses on cultural, historical and social context, particularly the social context and how they are constructed to have the maximum impact on the audience. The candidates should recognise the “glitz and glamour” of their time and be able to show how the songs reflected those times.

Indicative content:

- Candidates should identify the social context of the songs. At this time live performance was more common than recorded music and with his memorable tunes and pulsating rhythms, Gershwin was able to tap into an audience hungry for a bit of glamour and fun. His songs directly connect with the audience and candidates should be able to highlight the musical devices used to elicit a particular audience response.
- In 1914 Gershwin left school and became a song plugger in a firm based in Tin Pan Alley where songs were written to 32 bar melodies, divided into four phrases of eight bars each with the overall pattern of AABA eg *Swanee*.
- Gershwin moved onto Broadway and between 1920 and 1924 worked with George White going on to create musicals such as *Lady Be Good* with a number of individual songs that became famous in their own right including *Lady Be Good*, *Fascinating Rhythm* and *The Man I Love*.
- The shows were like revues with a lot of songs held together by a basic plot. These were influenced by vaudeville and burlesque shows and candidates may identify these shows with their flamboyant and gaudy style and pithy songs as a direct influence and may use these styles as examples of how Gershwin's work reflects the superficial glamour and glitz of his day.
- Gershwin's next move was into Hollywood where he remained for less than two years until his death in 1937. Here he produced some of his most mature songs eg *They Can't Take That Away from me*.
- Often at the worst times when people are suffering the most degradation in terms of social and economic poverty, they turn to the Arts for escapism rather than wishing to see their world as it is. They want to escape into a world where dreams really do come true and happy endings are inevitable. Gershwin's songs tend to have a sense of hope and even the most melancholic moments are usually followed by a bright optimism.

**18 Discuss the view that Gershwin's distinctive harmonic language only emerges in his later works.**

The question focuses on structure and form. Candidates should show a real understanding of what is meant by "harmonic language" and be able to show how this is evident in his work but particularly in his later works. They may agree or disagree with that view but must use examples from their studied works to prove their argument.

Indicate content:

- The songs often have a strong harmonic progression in the earlier songs these are often based around standard progressions such as I-VI-II-V but in later works there is greater harmonic complexity. Candidates should use examples from their studied songs to show how this is evident in the studied works.
- Credit can be given for reference to earlier or later songs as long as the candidate identifies what is distinctive about Gershwin's use of harmonic structures.
- Harmonic language encompasses several aspects of music, including the major or minor keys in which a piece is written, the piece's tonality, or even atonality, what kinds of resolutions and transitions are used to link or conclude ideas, and the homophonic or polyphonic texture of orchestral voices.
- Harmony is the chord construction that underpins the melody. This is also closely related to the tonality of the song. Chord changes underneath the melody can often change the mood and atmosphere at any given point in the song.
- Candidates should be aware of the major or minor tonality (key) of their studied songs and how this contributes to the mood and emotions of the lyrics eg a major key may suggest a positive or bright mood whereas a minor key may suggest a more melancholy mood. They may identify unusual harmony that reflects the mood of the song eg the rate of harmonic change to create tension/ release and the use of chromatic harmony to increase dramatic effect.
- Candidates should highlight the differences between the early works such as *Lady Be Good* and *Tell Me More* and the later works such as *Funny Face* and *Porgy and Bess* and be able to discuss the view presented in the question.

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