

Performance Studies

Advanced Subsidiary GCE

Unit **G402**: Performance Contexts 1

Mark Scheme for June 2011

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

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

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

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

17–20 marks

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

13–16 marks

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

9–12 marks

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

5–8 marks

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

0–4 marks

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

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 work 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 uses the material to create a meaning relevant for a contemporary audience eg using past ballets and reworking them.
- Collaboration is key in his working process. The dancers have great input into the choreography and characterisation and he builds working relationships with designers, composers and technical directors.
- Often uses an existing musical score and may adapt it or leave it very close to the original. Sometimes uses music in an ironic manner to state a point.
- Uses dancers' counts when choreographing rather than rhythms from the score.

Matthew Bourne**1 The question focuses on stylistic influences.**

Some purists believe that Bourne's work is too simplistic and is more reliant on audience recognition than on the quality of the piece itself. Those who love Bourne's work believe that he has combined the best of all arts by combining spectacle, movement, known music and storytelling to dazzle a contemporary audience more used to films and technological stimulation.

INDICATIVE CONTENT:

- Candidates should define what they understand by show business and "razzamatazz" and work logically through the studied work highlighting moments that illustrate their definition.
- Bourne's love of American musicals and musical theatre pervades his work so there are lavish sets as in *Swan Lake* where large sets emphasise the Prince's vulnerability, *Nutcracker* with the gloomy overbearing orphanage juxtaposed with fantasy dreamlike sequences such as the ice skating sections and *Edward Scissorhands* with the almost cartoon-like perfect US suburbs.
- He also uses very atmospheric lighting as in *Edward Scissorhands*, the doll sequence in *Nutcracker*, throughout *Swan Lake* and *The Car Man* and beautiful lavish costumes as in *Sweet Land* and the Frozen Lake sequences in *Nutcracker*.
- Bourne's work is full of movement that resonates with musicals, using large ensembles to create maximum visual impact on stage. Candidates should identify these in their own studied work and analyse their impact.
- 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 ice-skating scenes in *Nutcracker*, the ballet within a ballet in *Swan Lake*, the almost cartoon like ensemble sequences in *Edward Scissorhands*.
- Bourne has choreographed musical productions such as *Mary Poppins*, *South Pacific*, *My Fair Lady*, *Showboat* and *Oliver*. This influence can be seen throughout his work and he uses the traditional musical theatre format.

- 2 This question focuses on structure and form. Bourne graduated from the Laban centre in 1987. He tried acting as a youngster but hated using his voice as he was very self-conscious so in dance he found a means of expression without the voice. Candidates should not just write a narrative description of the work studied but rather they should be able to recognise Bourne's preoccupation with storytelling and images, borne out of his love of films. He has been influenced by a range of practitioners, including Isadora Duncan and Sir Frederick Ashton.

INDICATIVE CONTENT:

- Bourne himself says that the movement comes last in the creative process after extensive research and the creation of a storyline, back stories for characters.
- Bourne's ability to marry dance and storytelling and his concern with creating images to convey that story. This appreciation for the power of images was fuelled by a passion for films and that influence can be seen in his dance work eg *The Car Man* loosely based on "*The Postman Always Rings Twice*" and *Edward Scissorhands* based on the hugely successful film of the same name.
- There are some very brutal and distorted images presented that challenge the idea of ballet as pretty and fluffy eg *The Car Man* contains lots of sex, both hetero and homosexual, an attempted male rape and a bloody fist fight with one man being bludgeoned to death and another shot in the head. In *Swan Lake* the all male chorus of swans are not sweet and innocent but rather they are feral and aggressive and threatening.
- Bourne seeks to tell tales with a contemporary relevance so *Edward Scissorhands* deals with the idea of rejecting what we don't understand and *Dorian Gray* deals with the obsession with staying young and maintaining what is perceived as perfection at any cost, regardless of what lies beneath the veneer of beauty.
- Strong performance imagery on stage, again influenced by Bourne's love of American musicals so sets and costume are lavish and lighting and design is imaginative and effective eg *Swan Lake*.
- The effect of changing the settings of the ballets to more contemporary, relevant settings eg in *Cinderella* the setting moved to the Blitz in London and the austere threatening Dr Dross' Orphanage for *Waifs and Strays*.
- More difficult to pigeonhole would be his 2002 production *Play Without Words* that was based on Harold Pinter's *The Servant* which was a departure from his usual approach of reworking classic ballets.

Shobana Jeyasingh**Fingerprints**

- A style that reflects the diversity of contemporary London: use of contemporary dance and bharata 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 The question focuses on structure and form.**

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 innovative in that she is not afraid to experiment in terms of the way she melds different dance styles, the way she collaborates with an interesting range of musicians and composers, lighting designers and multimedia artists. She places her work in different settings and her classical South Indian dance vocabulary has been described as "fluid geometry".

INDICATIVE CONTENT:

- Candidates must ensure that this is not a response that just describes the settings for the dances but actually shows an understanding of how Jeyasingh manipulates and exploits space to achieve a specific impact on her audience eg *2Step* a site-specific piece performed on the steps of St Paul's, commissioned and produced by the City of London Festival.
- Jeyasingh's work references the idea of migration through an exploration of home, boundaries, territories, belonging, leave-taking and new beginnings. The idea of space as an abstract concept and in relation to the surrounding architecture fascinates her and many of her works are site-specific eg [h]*Interland* (2002) created for the Greenwich Borough Hall, Cafe event for the cafe at Waterman's Arts, Brentford and *Curve Chameleon* for the City Hall, London.
- Jeyasingh uses multi media forms to explore shapes and patterning eg *Flicker*
- 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.
- 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.

4 This question focuses on elements of the performing arts.

Jeyasingh's work is a fusion of classical and contemporary styles. She uses a combination of dance styles to achieve her desired effect. She uses an eclectic mix of music to convey the hybrid nature of her movement and the nature of the themes she explores such as migration and the fluidity of culture in contemporary society.

INDICATIVE CONTENT:

- Candidates should identify what the movement is at specific moments in the studied work and should recognise the relationship between that movement and the music eg *Exit No Exit* where the music used is a new arrangement of Michael Nyman's *Five Who Figured Four Years Ago*, scored for bass clarinet and string quartet; *Faultline* where there is a lot of very physical partner-work, particularly between the three main male dancers with lots of lifts, supports and weight balancing.
- 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.
- Jeyasingh 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.
- Jeyasingh draws on various techniques to produce her movement vocabulary. Candidates should identify the styles used in the studied work and their derivation as well as the relationship with the particular style of music used in a particular piece eg in *Faultline* Jeyasingh uses sound artist Scanner who "traps voices, textures and harmonies to create a tension that is never released" and the movement is influenced by the martial art forms of Kalari and Capoeira with lots of pedestrian influences and influences from street and jazz dance styles.
- 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.

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 The question focuses on structure and form.**

Candidates need to understand where their studied work fits in the timeline of Newson's work and to show an understanding of how his work has evolved over time with his most recent works being very different from his early works. Candidates should be able to make a coherent argument exploring Newson's development as a creator whilst remaining true to DV8's original commitment to take risks and break down the barriers between dance, theatre and personal politics. Each new work has something new to say as new concerns emerge and with each new work Newson uses different dance styles to project his meaning.

INDICATIVE CONTENT:

- Candidates should place the studied work in the appropriate context and be able to identify at what point in Newson's career the work was created, what the intention was when creating it, whether the work is an organic development from previous works or whether the candidate believes that the studied work is more radical and a complete departure. Candidates should explore how Newson uses particular techniques and devices within the studied work.
- Candidates should explore structure and form in their studied work and also what Newson is addressing as he only creates when he has something to say, eg 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.
- Newson's work *Enter Achilles* was created after a hospital confinement and explores maleness. *Cost of Living* and *Just for Show* are 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.
- Use of costume, lighting and décor to create a powerful visual effect which conveys something to the audience eg *Enter Achilles*, *Strange Fish*. Newson's work does not always create beautiful pictures, it is often awkward, unnatural and disturbing but also strangely beautiful at times so the audience is drawn in to the work.
- Newson's use of different styles to convey meaning eg skipping in *Just for Show*, football, rope climbing and gymnastics in *Enter Achilles*.

6 The question focuses on the elements of the performing arts.

Candidates should discuss how Newson challenges the concept of what is dance. He believes it is not about beautiful young bodies creating pretty images but it is about using whatever means to create work that conveys ideas in a way that will force the audience to self examine and to challenge their own opinions and the opinion of others. Newson places a great emphasis on the process and is concerned with taking risks in order to produce work that has something to say.

INDICATIVE CONTENT:

- Newson's work explores human relationships and behaviour and the search for someone or something to believe. Complex human relations are revealed throughout the works eg in *Strange Fish* Wendy and Nigel search for human closeness and spiritual intimacy whereas in *To Be Straight with You* the exposing of injustice and suppression of an undeniable truth is at the heart of the work.
- Candidates should recognise that Newson seeks to engage the audience at all times. He rejects the artifice and superficiality of most established dance work and demands absolute truth and honesty from his performers in order to create effective, often disturbing images eg attacks in *To Be Straight With You*.
- Candidates should show how Newson uses specific techniques to create specific effects (eg use of custom built sets and the relationship of bodies within that set, both in terms of their relationship with the set and with each other).
- 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 *Strange Fish*, *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*.

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.

Caryl Churchill**7 This question focuses on the elements of the Performing Arts.**

Candidates should be able to show how Churchill uses characters, especially their relative power, status, sexuality and social/moral/political stance to raise questions. They may identify the different techniques that Churchill uses and highlight moments in the play when a particular character has to utilise these techniques to achieve performance success.

INDICATIVE CONTENT:

- The question specifically asks about the historical and allegorical figures in Churchill's work. Obviously these will depend on the work studied but candidates would be expected to identify these characters and their significance eg in *Top Girls* Churchill uses historical and allegorical figures so Pope Joan, Isabella Bird and Lady Nijo return from the dead to join literary fictions, Patient Griselda and Dull Gret, and contemporary characters.
- In *Fen*, a nineteenth century woman is brought back to rail against a contemporary landowner and the murdered Val views the life she left behind. In *Mad Forest* a vampire, an angel and a dog are introduced. These are all theatrical devices that give theatrical reality to the economic, political and social conditions that Churchill highlights.
- In *The Skriker* the figure is even stranger, a shape shifter who presents specific performance problems as the figure appears as a mental patient, a derelict, a face in a sofa, a child, a male suitor, a sick old woman and a shabby middle-aged man. In each case the candidate must present an overview of these characters and their function within the studied play and then identify one and focus on the specific challenges presented by that role.
- Candidates may analyse how the actor must use forms such as verse, song overlapping dialogue, direct address, internal monologues and chorus and how they are manipulated and combined for a particular effect.
- The use of historical male figures eg Cromwell and Ireton, Kramer and Sprenger and archetypes such as Corman and Greville and the performance challenges that they present for an actor.

8 The question focuses on structure and form.

Candidates should understand the relationship with men in Churchill's work and how she uses them as a theatrical device at times to highlight the characters on stage.

INDICATIVE CONTENT:

- Churchill has been called a feminist writer but candidates need to identify whether they think she is anti male or whether she focuses on the wide range of roles played by women in historical and contemporary society and how these reflect current issues.
- Churchill is concerned with challenging oppression and repression on the basis of class, sex and gender. Her work therefore explores the idea of how the oppressed or different person deals with the greater, often oppressive force. The play *Cloud Nine* explores the relationships between men and women, men and men and women and women and uses expressivism and absurdism to convey her ideas.
- Candidates should identify where in the chosen work particular theatrical devices are used to convey a particular view of the world and whether that supports the view that Churchill has a twisted view of men eg *Top Girls* was set in the early 1980s and deals with feminist themes which are still relevant today and whether the best way to deal with a male oriented world is to fight against it or to accommodate it.
- Many of Churchill's early plays do not have a central journey of a single protagonist but offer the audience an array of people who show sections of their life. Characters are often defined by what they do as much as what they say and these two aspects are often at odds with each other.
- How Churchill recognises the importance of gender roles including strong delineation of both genders, single genders casting and cross-dressing.
- Churchill deals with her male characters in different ways so candidates should be able to identify how she explores specific types of characters in different plays eg in *Serious Money* fortunes are made and lost on the British Stock Market and the play is written as a verse play focusing on the fortunes of people whose main passion is money, in *Top Girls* the male unseen characters are very powerful in terms of their influence on the seen female characters and the audience relates to them in terms of their impact on the female characters.
- Candidates should identify the function of each character in the studied play and their significance in terms of the overall picture of the play eg the opening sequence of *Vinegar Tom* and the opening of *Top Girls*.

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.

Athol Fugard**9 The focus of the question is on structure and form.**

Candidates should identify the secrets that are within the studied work and may show the repercussions when those secrets are revealed. In some cases the audience is aware of the secret before the characters in the play itself and the audience is led to try to understand the impact that those secrets have on all those around them. Candidates should show how Fugard uses specific techniques and refer to specific moments to exemplify their line of argument.

INDICATIVE CONTENT:

- The candidate may identify what the social and political context was for Fugard's plays and particularly for the focus study work and how that context created a political climate where deceit and deception thrives and how that is then reflected in individuals' lives.
- Candidates should not just list Fugard's dramatic techniques but they be able to show an absorbed knowledge of Fugard's work so they can identify the application of those techniques to elicit particular responses from an audience eg 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.
- Audiences are shown the choices that are made and there is a need to relate to the audience the story of events so Fugard may use the actor as narrator to fulfil this role or direct address of the audience to show inner workings of a character's mind, their back story and their reasoning.
- Candidates should be able to identify what they perceive to be the secret in their studied work eg the radiant secret in Miss Helen's heart, the withering one in Boesman's heart or the dark and destructive one in Gladys' heart.
- Candidates should be able to pinpoint the moment of revelation in their studied work and to then show what the impact of that revelation is on the action of the play.

10 The focus of the question is on structure and form.

Candidates should be able to analyse the characters in the Fugard play studied and show how they are a mouthpiece for Fugard's ideas. They should be able to show the range of characters used, their significance and purpose within the play and how they serve the message of the play.

INDICATIVE CONTENT:

- Candidates should identify characters used in the play and specific moments when the audience is given an insight into those characters through the use of various dramatic techniques such as direct address using lengthy monologues eg opening of *Sizwe Banzi is Dead*, the triumphant Antigone speech in *The Island*.
- Moments in the studied work when characters multi-role to reveal their story. The audience bears witness to this story, makes judgements and analyses the choices made.
- The characters used will depend on the work studied but Fugard shows both the strengths and weaknesses of those characters and the audience is shown the moral dilemmas and conflicts of conscience when making choices eg 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.
- The women in Fugard's plays are often dominant and in some cases the unseen characters have as profound an effect as those seen. The impact that they have on others reveals the seen character's vulnerability eg Zach's correspondence with a white woman, Ethel where he naively believes that their romance has a chance of success and Lena in *Boesman and Lena*.
- The audience often gains an insight into a character through the relating of a story by the seen character in relation to an unseen character eg Zach's romanticised retelling of his first sexual encounter with a schoolgirl. It soon becomes clear that what he is actually describing is a rape, so revealing his own inadequacies.
- The white characters are often unseen but they have a great effect on the individuals in the plays. When seen they are usually lampooned or treated with humour which can quickly change into to being brutal eg *No Good Friday*.

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 The question focuses on structure and form.**

Candidates should discuss how the structure of Godber's work and the dramatic techniques are used to create effect. They may feel that Godber's work is rather simplistic and lacks depth or alternatively that both the content and structure are robust.

INDICATIVE CONTENT:

- Candidates should define what they understand by the statement and whether they believe it to be a true or false view of Godber's work using evidence from the studied work to support their ideas. Some critics believe that Godber's appeal is limited and relies more on delivery rather than content so the performances are not meant to be taken seriously at all but just enjoyed.
- In terms of structure Godber plays with chronological action, makes use of freeze and non-linear progression eg jumping forward and flashbacks, particularly in the monologues. The episodic structure of the work studied should be identified and candidates should illustrate the potential strengths or weaknesses of that structure.
- In terms of delivery the work owes much to the style of Commedia Dell'Arte with strong use of a minimalistic physical theatre style, using dance, exaggerated, choreographed and mannered gestures and mime.
- Candidates should not confuse text with directorial interpretation and should be aware of what Godber's original intention was whilst acknowledging that the work is open to interpretation.
- Content would include the use of monologues, stock phrases, choral speaking and coarse language. There is a focus on use of language and a political stance that deals with issues of class and imbalance in society that resonates with an audience. Universal issues remain as much a concern now as they ever were.
- Candidates should identify how Godber uses soliloquy or direct address of the audience to allow them to gain an insight into the inner workings of a character.

12 This question focuses on cultural, historical and social context.

Godber's work is extremely popular and his work has a particular relevance for a modern audience. His work grows from his understanding of the world he lives in and his influences can clearly be seen in his work. Candidates should not just list Godber's techniques and the characteristic features of his work. They should identify specific moments within a text where Godber's influences are clearly seen and what effect Godber created at that moment.

INDICATIVE CONTENT:

- Godber's background as a school drama teacher, how this meant that he used a minimal set and staging and multiroled characters. The audience's attention is focused entirely on the few performers and on their performance. The physicality of the performance engages the audience.
- Godber has a clear understanding of the classical conventions of theatrical form such as the use of the Unities, prologue and epilogues, play-within-play and the Greek idea of turning ordinary mortals into heroes. Candidates should show how he is able to place these devices at particular points to create interest in the audience whose curiosity is aroused.
- Godber's experience of writing for soap operas such as "Brookside" and "Crown Court" and his use of filmic structure to present scenes that are fast paced with short episodic scenes, a clear stream of consciousness and a self conscious theatricality.
- The influence of popular culture on Godber's work – Maggie Thatcher's Britain – 1979-1990.
- The influence of Brecht's theories – episodic theatre, smoke theatre, non-naturalistic theatre, heightened language, changes on stage.
- How Godber's Northern roots have influenced his work and how the candidate believes Godber explores issues of the North/South divide – 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 Teachers.

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 question focuses on stylistic influences.**

John Adams is America's most frequently performed living composer. He has managed to produce work that is eclectic in style and which draws on a range of styles that are quintessentially American. In this way his work resonates with the American public and his work is constantly developing and changing, combining opera, orchestral music and chamber music. Candidates must be able to identify the musical experiences that influenced Adams' work and may mention the influence of Minimalism on the work.

INDICATIVE CONTENT:

- 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' life can be divided into three thus far with the early influences represented by his family in Massachusetts through his work in San Francisco and his discovery of Minimalism to his political works, starting with his first opera, *Nixon in China* (1985-1987).
- Adams' early influences from his music training with his father, playing in bands and orchestra with him, 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.
- The influence of Minimalism, Adams' continuous experimentation and how that is reflected in his work eg *Harmonium* and *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. Each new work is unique and Adams is never afraid to be experimental. Between 1979 *Common Tones in Simple Times* and 1985 Adams was experimenting with the Minimalist technique.
- 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*.

14 The focus of the question is on the elements of the Performing Arts.

The response to the question will depend on the studied work but candidates are expected to logically work through their studied work identifying the techniques being used and their relationship with each other and what Adams' intention was when he created the piece and whether the candidate believes it was successful in performance. Any opinion must be strongly supported by specific reference to the studied work(s).

INDICATIVE CONTENT:

- Adams utilises a range of techniques and devices and the candidates must identify those techniques in relation to their studied work. They must be prepared to analyse a piece of work and show how the elements work together to form a stronger collaboration that means that they are stronger than their individual parts. Minimalism acted as a balance between modernism and tradition.
- Writing for orchestras ensures that Adams' work is performed by orchestras as opposed to the works of other composers that are often performed by ad hoc ensembles. Adams writes for instruments in a way that engages them technically in an interesting and varied manner.
- There is a list of techniques that Adams uses such as his use of well-crafted orchestration and his use of popular musical styles as well as classical ones eg *I Was Looking at the Ceiling and Then I Saw the Sky*. Candidates should not just list these features but should clearly show how each work is unique and identify which features are utilised in the studied work, how each element works in relation to the other elements and how much this affects the performance success of a piece of music.
- The works demand tight discipline and a clear understanding 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.
- Candidates should work their way logically through their studied work, identify the musical structure and form and the style being used. Each piece will be different because although there will be some common features, each work has a unique quality and purpose eg *On the Transmigration of Souls* commissioned by the New York Philharmonic to mark the first anniversary of the September 11th 2001 terrorist attacks.

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.

The Beatles**15 The question focuses on cultural, historical and social context.**

Candidates should define what they understand by the themes and the characters within their work and the musical techniques that are used to project those themes and characters. Candidates should be able to describe in detail how the themes and characters of individual songs contribute to the theatricality of the work. Weaker candidates may indulge in lengthy narrative detail that is not always relevant without being able to pinpoint the relevant factors that contribute to the portrayal of themes and characters.

INDICATIVE CONTENT:

- Candidates should show that they have an understanding of how The Beatles created characters and should be able to identify the musical techniques that contribute to the portrayal of a particular theme or character. These devices should include a discussion of the following:
Melody in terms of how the tune reflects the lyrics;
Harmony in terms of how the chord structure supports the melody to enhance the theme or the character. Strong candidates will be able to identify whether the melody/harmony is in a major or minor key;
Rhythm and the way in which that rhythm is used to create the mood of the studied song;
Tempo and how the speed of the song may reflect an element of the theme or character;
Instrumentation and how specific instruments are used at particular moments to portray a theme or character.
- Experimentation with recording techniques to create effects eg running Lennon's vocals through the revolving speakers of a Hammond organ to ensure that his voice sounded like the Dalai Lama chanting from a mountaintop.
- The use of different musical techniques to manipulate mood.
- The creation of different characters in different songs eg *Norwegian Wood*, a lilting acoustic ballad that explores a relationship with a woman or *Nowhere Man* which Lennon claimed was a song about himself.
- Exploration of contemporary themes such as drugs, loneliness and suicide, eg *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.

16 This question focuses on the elements of the Performing Arts.

Candidates should show how The Beatles music evolved and developed to become more expressive and complex. They may be able to recognise that some songs have a distinctive style of their own and that others contain a fusion of styles, they may include reference to the lyrics in relation to the music.

INDICATIVE CONTENT:

- An identification of the contrasting musical styles used in the studied works and where they were placed in the work and what effect this placement created.
- How the chord structures are used to support the melody. A specific harmonic structure supports the lyrical content.
- A comparison between those songs with simple instrumentation and those with more unusual or complex combinations. Candidates may give specific contrasting examples eg songs using standard instrumentation such as guitar, bass and drums as on *Help* compared with songs that used orchestral instrumentation such as *Penny Lane* and those including eastern influences such as *Strawberry Fields*.
- The use of new music technology such as the experimentation with multi-track recording techniques and tape loops such as on *A Day in the Life*.
- The use of unusual instruments such as the Indian tabla drums and also unusual combinations of instruments to create a specific effect.
- Songs that combine classical western styles with contemporary instruments eg *Penny Lane*.
- Songs with comic themes such as *When I'm Sixty-Four* compared with sentimental ballads such as *Hey Jude* and songs with serious intention such as *For No-one*.

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.

George Gershwin**17 The question focuses on structure and form.**

Candidates should identify the relationship between the voice and the accompaniment in Gershwin's work and should pinpoint particular examples of where each element has been used effectively and what effect was created on the listener. Candidates may refer to the lyrics and their role in creating mood and emotional power. They may refer to the memorable choruses or the use of pentatonic scales in the melodies. They may differentiate between Gershwin's earlier and later work. Credit will be given for well-ordered, coherent lines of argument that are supported by specific examples from the studied works.

INDICATIVE CONTENT:

- Candidates should discuss the structure of the studied songs, explore the particular musical techniques used and show how both voice and instrumentation were used to create the greatest impact. This may include reference to verse, chorus and instrumental sections.
- Candidates may discuss the approach word setting in relation to the other musical elements in addition to rhythm and they should include specific examples of how the words are interpreted, including the relationship between the voice and the music.
- The use of the piano (or a range of instruments) to contribute to the sense of drama eg muted strings to depict romance; brass to depict celebration; percussion to underpin the rhythm.
- The use of phrasing with reference made to metre and natural stresses of words and candidates should highlight examples of where rhythm has been used to exaggerate a particular word or phrase.
- The accompaniment often mirrors or contrasts to the voice, with particular reference to rhythm (eg, witty rhymes reflecting short snappy motives).
- The use of instrumentation to enhance the rhythmic qualities of the song eg the use of sustained strings to enhance longer rhythmic values in comparison with pizzicato strings or staccato woodwind for a short, abrupt effect.
- The different types of piano and/or instrumentation writing and how closely they shadow or differ from the vocal part. The accompaniment sometimes anticipates what will follow in the voice part or vice versa.

18 The question focuses on structure and form.

Candidates should be rewarded for accurate quotations from the songs, either in the form of music notation or detailed verbal description. Candidates should make specific reference to the lyrics and music in relation to their understanding of how the songs achieve a sense of drama. There may be a tendency for weaker candidates to discuss lyrical elements without specific reference to the musical context but credit should be awarded to candidates who retain a sense of proportion between both the music and the lyrics.

INDICATIVE CONTENT:

- The potential of the songs to provide drama, both musically and lyrically. The expression of Ira Gershwin's witty lyrics, which are often a poetic reflection of what we feel about love and life, and the way they work with the melody.
- The power of the songs to identify with universal themes and emotions, which listeners can identify with.
- The relating of the story or character in the introductory verse, which then unfolds into the memorable melodies of the refrain.
- The use of a full classical orchestra to accompany a song in a jazz style.
- The inclusion of blue notes (certain notes in the scale are flattened), which affect the meaning of the words. The melodic twists of jazz, which add colour to the songs.
- The use of complex melodies and harmonies, which often provide unexpected nuances and subtle changes to the structure.

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