

# Performance Studies

Advanced GCE A2 H548

Advanced Subsidiary GCE AS H148

## Mark Scheme for the Unit

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**January 2009**

**H148/H548/MS/R/09J**

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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## CONTENTS

**Advanced GCE Performance Studies (H548)**  
**Advanced Subsidiary GCE Performance Studies (H148)**

### MARK SCHEME FOR THE UNIT

<b>Unit/Content</b>	<b>Page</b>
G402 Performance Contexts 1	1
Grade Thresholds	31

# G402 Performance Contexts 1

## Knowledge and Understanding – 24 marks per question

### 21-24 marks

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

### 17-20 marks

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

Given that centres have a choice of work from a practitioner's output, which in some case is extensive and on going, examiners should see the following as indications, rather than prescriptions. It may well be that centres have chosen a less popular works that offers a different slant to the more popular choices. Be willing to be flexible in your application of marks for these indications.

All questions seek reference and example from the individual work studied. This is to support a point the candidate is making and evidence the indicative Knowledge and Understanding. Each time a relevant reference or example is offered it should be annotated in the margin with *eg* and reflected in the mark awarded. If a point is made without any evidence then use *eg*? It is important to note that this need not be merely quotation from the text for example. Often, more useful can be the reference to moment or incident in the work or a brief description of a character's behaviour in the play, for instance.

**SECTION A*****Matthew Bourne*****Fingerprints**

- Eclectic in approach, using different styles of dance such as ballet, contemporary and social dance.
- Works are popular often with witty humour and large ensemble numbers as they have been strongly influenced by musical theatre and Hollywood musicals. Sets and costumes are lavish and memorable.
- Wants to entertain the audience and reach as wide and diverse an audience as possible.
- Can be seen as a post-modern practitioner as he takes from the past and uses the material to create a meaning relevant for a contemporary audience eg using past ballets and reworking them.
- Collaboration is key in his working process. The dancers have great input into the choreography and characterisation and he builds working relationships with designers, composers and technical directors.
- Often uses an existing musical score and may adapt it or leave it very close to the original. Sometimes uses music in an ironic manner to state a point.
- Uses dancer's counts when choreographing rather than rhythms from the score.

**1      *Matthew Bourne***

Candidates should recognise that Bourne's work is often character driven. Each character has a distinct purpose and function within the work and the audience need to react/care in order for the production to be successful so the character of Edward in "*Edward Scissorhands*" and the Prince in "*Swan Lake*" and their relationships with other characters engage the audience as well as the technical skill of the performers.

**The scope of the answer may cover the following points:**

- Bourne's characters are not just vehicles for Bourne's choreography – they also have to be very strong dramatically as Bourne's work is dramatically powerful and often character driven eg Swan in "*Swan Lake*", Edward in "*Edward Scissorhands*".
- 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.
- Candidate may go logically through the studied work and highlight moments when there are technical demands on the performer and when there are acting demands, eg:
  - Fluffy Marshmallow girls, yobby Gobstopper boys and lewd Knickerbocker Glories in "*Nutcracker*"
  - vulnerability of the Prince in "*Swan Lake*"
  - erotically charged relationship between two leads in "*The Car Man*"
  - in "*Play Without Words*" there are five main parts, each played by one, two or three people at any one time
  - Bourne is very interested in the way that stories can be told without the use of the verbal and performers are expected to communicate non verbally.

**Matthew Bourne**

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

**The scope of the answer may cover the following points:**

- The candidate’s personal understanding of the statement and whether they agree or disagree with it.
- How Bourne’ choreography is a fusion of different styles to maintain audience interest.
- How Bourne 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 use of a strong narrative, known tales that the audience can follow.
- The relationship between the music and the movement. Often Bourne stays connected with the traditional ballet idea of fantasy but in his work the fantasy is often distorted and disturbing eg Older swan in “*Swan Lake*”, the doll in “*Nutcracker*”.
- His use of humour to engage the audience.
- The use of amazing sets and designs, including costume to create fantastic entertainment and to convey the surreal world of the ballet.

***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**

Jeyasingh grew up in Madras and relocated frequently, reinventing herself in order to fit in. Her work is concerned with the themes of displacement and how a person can be rooted in many cultures yet finds no conflict in that. Candidates should recognise how her work is organic and although it has its roots in traditional styles it also has something to say about the contemporary world that it inhabits. The response will depend on the studied work and candidates will recognise Jeyasingh moving in new directions particularly with her later works.

**The scope of the answer may cover the following points:**

- How Jeyasingh 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.
- Candidates should recognise that Jeyasingh has taken her inspiration from her roots and her experiences and cultural, technological, musical and artistic influence in London and has fused the different styles to create work that is inspired by the themes of belonging and migration in a world where individuals are constantly uprooting and moving on.
- 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 particular interest lies in the use of the Nritta technique which explores the relationship between music and movement and how it can be enjoyed for its inherent abstract qualities.
- Jeyasingh uses different dynamics to produce an emotional quality and in pieces such as "*Faultline*" there is a lot of very physical partner work with dancers lifting each other, leaning and supporting each others weight.
- Jeyasingh uses speed to alter the pace of her pieces and therefore to build tension.
- Candidates must identify the movement vocabulary used and highlight moments in the studied work(s) that represent the fusion of classical and contemporary styles.

**Shobana Jeyasingh**

Candidates may agree or disagree with the statement as long as they justify their position. Key moments should be pinpointed to either disprove or prove the statement. The mathematical patterning is expressed through the dance and conveyed to the audience to achieve a specific response.

**The scope of the answer may cover the following points:**

- Candidates should show how Jeyasingh engages her audience by exploring contemporary issues and themes that explore the East/West relationship eg “*citizen*” exploring the extremes of urban life, “*Flicker*” using specially commissioned digital visuals and music by Michael Nyman that explores shapes and random patterning.
- Jeyasingh is not afraid to be experimental; she has worked collaboratively with innovative modern composers such as Michael Nyman and Kevin Volans to produce formal pieces that absorb the human form into mathematical patterns.
- Jeyasingh’s work does not just replicate the culture of her origin, it integrates new found influences.
- 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 bent knees and how that is expressed in the studied work(s).
- Jeyasingh was raised on popular culture and her company exists to challenge people’s preconceptions about dance, and in particular British Asian dance and identity. Candidates should highlight points in their studied work(s) that reflect this.

**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 songs, dialogue, soundscapes.

**5 Lloyd Newson**

Newson is said to have started the idea of “Physical Theatre”, a term that he chooses not to be associated with nowadays. He wanted to challenge the audience’s ideas of what dance was and the idea that it consisted of pretty bodies making pretty shapes. Newson’s work is raw, shocking, challenging and disturbing. He uses an integration of all the arts forms to create a form that is greater than the individual forms alone.

**The scope of the answer may cover the following points:**

- How Newson wants to create an emotional and physical truth on stage that is very demanding for both the performers and the audience.
- How Newson seeks to face the audience with their own prejudices about dance. He uses dancers outside the norm eg in “*The Cost of Living*” David is a dancer who has no legs (as he is in real life) and watching him forces the audience to reconsider accepted notions of grace and perfection, the use of older dancers in “*StrangeFish*” and “*Bound to Please*”.
- The relationship between the drama of a piece, the design and the movement. In Newson’s work, such as “*Enter Achilles*” and “*StrangeFish*” the set and design elements are an integral part of the action.
- Candidates should show how the movement and drama work together to have a more powerful effect on the audience. The movement must have something to say and Newson is not afraid to use text and dialogue to convey that meaning eg Nigel in “*StrangeFish*”, the direct engagement and interaction with the audience in “*Just for Show*”.
- Use of disturbing, graphic and often offensive images to challenge the audience often repeated in different works eg the silent scream used in “*Dead Dreams of Monochrome Men*” also used in “*Enter Achilles*” as an explosion of repressed emotion through screaming into a beer glass.

**6 Lloyd Newson**

Newson himself says: "Let me be clear, whatever ends up on stage, the subject matter, each individual step, I decide on. I see my role as stimulator, facilitator, editor and constructor, but equally I want to learn from my performers. I find it dull, boring and reductive bringing in steps for my dancers to learn – which is what I did in my early choreographic days. I have a responsibility to keep finding ways to open up and creatively stimulate performers in the company. Most people are capable of producing incredible performances; however some are reluctant to enter new territory. I can open gates, but at a certain point, unless they are prepared to let go of their psychological blocks, I can't do anything." Candidates may draw on their own experiences as long as these are placed in the context of the study of the focus work.

**The scope of the answer may cover the following points:**

- Reviewers have noted that performers are expected to show sides of themselves in performance that most humans would never reveal and sometimes will fail on stage as a result, but that failure, which is the possible outcome of risk-taking, is part of DV8's working process.
- Newson's work is based on the idea that dance must have meaning and therefore each movement has a purpose.
- The audience is given an insight into the inner workings of the characters minds and watches as they display their inner insecurities. Each sequence has a clear intention but Newson accepts that the audience may interpret what they see according to their own life experience and background.
- Performers are expected to expose their inner vulnerability and often rehearsals explore this. Dancers can bring their own individuality to the role but ultimately Newson has the final control.
- Candidates should identify moments in the studied work and offer different interpretative possibilities.

**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 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.

**7 Caryl Churchill**

Candidates should recognise that Churchill's unique style raises many performance challenges and candidates may choose to isolate one character in their studied work and logically go through the development of that character charting the many challenges faced at certain points in the play with very specific textual references used to illustrate ideas.

**The scope of the answer may cover the following points:**

- Churchill experimented with dialogue forms and used techniques such as verse, song, overlapping dialogue, direct address, internal monologue and chorus. Each techniques represents a challenge eg with overlapping dialogue as used in "*Top Girls*" the language is non sequential and although it is more realistic it presents performance problems in terms of timing and pace, characters often appear not to be listening to each other so there may be no direct contact, nonetheless the characters develop and unravel.
- Each character has to show a truthful character to the audience eg in "*Top Girls*" Marlene chooses career over child and her anguish must be evident otherwise it would be easy to dismiss her as cruel and unwomanly.
- Use of multirole and how that affects the performers' role.
- Speech patterning and timing in performance.

**8 Caryl Churchill**

Candidates should identify the “political context” of the studied work and seek to show whether Churchill does or does not challenge that context. Plays such as “*Top Girls*” are set in Britain and implicitly condemn the increasing incidence of Thatcherist values in society, and especially their effect on Feminism. In addition, there is also a commentary on Margaret Thatcher the then Prime Minister, who also celebrated individualism and believed in Reaganomics.

**The scope of the answer may cover the following points:**

- Churchill is an English dramatist known for her use of non-naturalistic techniques and feminist themes. Her early work developed Brecht’s dramatic and theatrical techniques of ‘Epic Theatre’ to explore issues around gender and sexuality.
- From *A Mouthful of Birds* (1986) onwards, she began to experiment with forms of dance-theatre incorporating techniques developed from the performance tradition initiated by Artaud with his ‘Theatre of Cruelty’.
- Churchill’s plays reflect the world around her. The world of the 1980s was difficult for a working woman, encouraged to succeed and to “have it all” she often found she could not juggle and failed.
- Marlene the tough career woman in “*Top Girls*” is portrayed as soulless; women often exploit other women and suppress their own caring instincts in the cause of success. Churchill often argues against the style of feminism that simply argues for a more socialist feminism.
- In plays such as “*Top Girls*” Churchill explores what success is and if women's progress in the workplace has been a good or bad thing. Candidates should show how their studied play reflected a broader social context.
- Candidates should be aware of the structure of the chosen play and the dramatic devices used to create effect.

**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 usually in one location with little or no scene changes and minimal props.
- ☑ Physical intensity creates the theatrical and dramatic power of the action. Moments of sudden and unexpected brutality intended to shock the audience.
- ☑ A need to tell the story of real events. Debate and argument are used to communicate political viewpoints.
- ☑ Earlier plays were characterised by a sense of relentless movement towards tragedy but with humour and comic action in the face of adversity heightening the sense of marginalisation. Later plays are more about the necessity of considered choice and working towards a better future.
- ☑ Main characters are often based in reality with parts created for specific actors or based on Fugard himself. There is a radical mix of characters in most plays which is significant to the action; though some white roles are 'unseen' in the period of segregation.
- ☑ Fugard takes an atheist stance, but includes religion as supportive of political struggle.
- ☑ Highly collaborative approach up to and including *The Island*, but introspective, reflective and more conventional playwriting method after *The Island*.
- ☑ Used religious imagery and symbolic allusion to classical theatre to explore universal themes through the local action.
- ☑ The plays have to be performed with a specific audience in mind to convey the intended message. South African audiences participate and debate and interact with the stage action, which is all part of the performance, in a way that European or American audiences do not.

**9 Athol Fugard**

Candidates should be able to place the chosen work in the context of Fugard's plays, showing which stage this work falls into – the plays are divided into *Port Elizabeth plays*, featuring families torn apart by poverty and apartheid. *Township plays*, *Statement plays* where Fugard experimented with improvisation and directly attacked the South African apartheid laws, *Exile and other worlds* where Fugard addresses issues outside South Africa and South African politics, *My Africa* where Fugard examines post apartheid South Africa and *Sorrows and Rejoicings* where Fugard looks back at his own life.

**The scope of the answer may cover the following points:**

- Candidates should be able to identify what the social and political context was for Fugard's plays and particularly for the focus study work.
- Candidates should show an understanding of Fugard's work that he sought to exposes the injustice of the apartheid system and to show how ordinary people were affected by it everyday.
- Fugard's use of different dramatic devices, often Brechtian to confront and challenge an audience.
- Plays were often inspired by events or characters that Fugard saw in real life eg "*The Cell*" inspired by a newspaper story, "*Boesman and Lena*" inspired by a man and woman Fugard encountered in the street, "*Playland*" inspired by a visit to Playland amusement park and the attendant who behaved oddly and with an 'abstracted intensity'.
- The characters in Fugard's plays represent the greater political and social world; the audience is exposed to that world by being given a more intense insight into their smaller world.

**10 Athol Fugard**

Candidates should recognise that Fugard seeks to expose injustice by showing how greater political injustice imprints upon, and affects the lives of ordinary people. By choosing two contrasting characters candidates can show differing approaches to different struggles and different strategies for coping.

**The scope of the answer may cover the following points:**

- Candidate's understanding of the statement and how it is reflected in their studied work(s).
- The social and political context of the studied work(s).
- Plays are both topical and universal. Fugard explores the brutality of the apartheid system and the violence and injustice heaped on those who are caught up in it eg *"Blood Knot"*.
- The audience travels with the characters through their life journey and 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"*, *"The Cell"*.
- By showing how the greater political forces surrounding them affect the everyday lives of ordinary people Fugard questions that political structure and shows the harsh reality of what happens when people are exposed to an unjust brutal regime.
- Candidates should use evidence from the studied work(s) to exemplify their ideas. They should present a detailed evaluation of what happens in performance, its significance and political message.

**John Godber****Fingerprints**

- Godber's experiences as a drama teacher and in television writing have been hugely influential on his playwriting, from the subjects he chooses to write about to the structure of the plays and the sets he specifies.
- The theatricality of the plays is self-conscious and the audience is often directly addressed.
- Structure – usually made up from many short episodes that move at a fast pace.
- Characters are stereotypes, mainly working class and often from the north of England, and a small number of actors multi-role many parts.
- Humour and irony are used to convey serious social and political messages.
- Sets are minimal and there are few props.
- Music and dance feature prominently in Godber's plays, helping to create atmosphere as well as aiding the structure by dividing or linking scenes.

**11 John Godber**

Candidates are expected to be able to recognise Godber's use of everyday situations to denote time and place the work in the correct social and historical context. Candidates may believe that the work is timeless and that the work can be updated to fit the time that it is presented rather than the time that it was created. They may refer to their own personal experience or productions that they have seen and their respective interpretations but they must connect with Godber's original work. Godber's work is amongst the most performed and candidates should show that they have an understanding of why this should be the case.

**The scope of the answer may cover the following points:**

- Candidates thoughts in relation to the question, whether they agree or disagree and why.
- What the candidate understands by "of their time".
- How Godber seeks to relate to his audience and appeal to a contemporary audience. He is one of the most popular and most performed English playwrights and candidates need to show using evidence from their studied work(s) why that is so.
- Use of readily identifiable language that the audience recognises.
- The use of everyday situations- what's everyday now may not be everyday in future. Music and social references can be updated without losing their significance.
- The concerns of the characters are universal and remain as true today as they were at the time they were created although candidates may feel that some of the political significance is no longer relevant.
- Godber appeal to the audience by showing everyday situations and characters that they know or can recognise.
- How his experience in writing for soap opera gave him an in insight into how popular culture works and how to use that to connect with an audience.
- Dramatic techniques used and to what effect.
- The characters in the studied play and how they create humour.
- Moments in the text that prove the candidate's view.

**John Godber**

The candidate should reflect on their own interpretation of the question. The demands of a particular play may differ in terms of specific requirements but there is a general acceptance that in order to achieve a truly effective performance of Godber's work the performers need to have a number of performance skills.

**The scope of the answer may cover the following points:**

- Use of a minimalistic physical theatre style, using dance, exaggerated, choreographed and mannered gestures, mime.
- Performers must be able to attack the work with a high level of dynamic energy but also be able to perform often quite intense monologues directly to the audience in order that they gain an insight into the background of the character.
- Timing and use of pace. Performers have to be able to feed off each other and have a refined sense of control of the text. Often characters speak over each other and the performances are often fast moving and ever-changing eg *"Bouncers"*, *"Shakers"*.
- Use of minimal props and costume, often changed on stage in full view of the audience.
- Performers must be able to change characters in a moment through use of multirole eg *"Teechers"*.
- Performers need to have strong vocal skills and be able to change their delivery in order to denote changing class and status, often using different accents.
- Candidates must identify points in their studied play(s) where the above skills are utilised and what effect the performer is seeking to create at that moment in the play.

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

- ☑ Takes an eclectic approach to using different styles of music. He uses aspects of the music of the past but in a new way and so can be seen as post-modern in his approach (eg his orchestration is often reminiscent of the nineteenth century).
- ☑ Aspects of Minimalism are evident in many of his earlier works. This is less severe than the rigid systems used by Steve Reich and Philip Glass.
- ☑ Well crafted orchestration is a key feature that links Adams to the mainstream of orchestral composers.
- ☑ Engages with the culture of contemporary America, particularly America's place in the world, and its political role.
- ☑ The importance of popular music styles as well as classical ones (eg the use of Gospel music in *I was looking at the Ceiling and Then I Saw the Sky*).
- ☑ His collaborations with particular performers in writing pieces for them eg *Century Rolls* (1996) was written for Emanuel Ax. His collaboration with Peter Sellers underpins several stage works.

**13 John Adams**

Originally trained at the prestigious Harvard University he left after completing his Masters degree in 1971. Inspired by John Cage, Adams was reacquainted with Minimalism through watching a live performance of Reich's *"Drumming"*. Candidates must be able to identify the resonance in Adams' work and may question whether it is derivative or innovative and totally new.

**The scope of the answer may cover the following points:**

- Candidates may offer an overview of Adams' work and its characteristic features, identifying where he sits in the timeline of music and the diverse musical influences that are reflected in his work.
- Candidates should not just write a narrative, abstract essay on the studied work(s) content, they should identify the musical construction of those works and show how it exemplifies Adams' embrace of "a certain ambience and tonality in American music".
- Adams' early influences from his music training with his father, playing in bands and orchestra together, that he later paid tribute to in *"Gnarly Buttons"*; through the music that he heard throughout his youth such as The Beatles, Joni Mitchell, Pink Floyd to the symphonies of Sibelius and how they 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"*.
- How his work reflects the mood and atmosphere of a certain time in American history and how that is expressed through music eg *"Nixon in China"*.
- Adams' continuous experimentation and how that is reflected in his work eg *"Harmonium"*, *"Shakers Loops"* using the minimalist technique of splicing short pieces of tape into endlessly repeated sections inspired by the worship style of the Millennial Church in New England, known as "Shakers". This marks a return to tonal music.

**14 John Adams**

Candidates must decide whether they think it is possible to perform different interpretations of a piece of Minimalism or whether they feel that it is totally didactic and cannot be open to any interpretation other than that dictated by the composer. Any opinion must be strongly supported by specific reference to the studied work(s).

**The scope of the answer may cover the following points:**

- Candidates must highlight specific skills needed and pinpoint moments in the studied work(s) that require a specific style/skill.
- Adams' work has a repetitive quality that reflects the influence of Minimalism eg in "*Short Ride in a Fast Machine*" there is a constant beat played on a woodblock although this is not always regular. His work with fanfares separates him from earlier Minimalists such as Steve Reich and Philip Glass who would not write for orchestra in this manner.
- 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.
- Adams' use of voice and song throughout his work and whether or not they can be reinterpreted by the performer eg "*The Wound-Dresser*", "*Five Songs of Charles Ives*".
- Adams writes pieces for particular performers so it might be argued that these allow room for interpretation as they are created as a response to the individual performance style of the artist.

**The Beatles****Fingerprints**

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

**15 The Beatles**

Candidate may agree or disagree with the statement. They may believe that the work is “of its time” and can be frozen in time or that it is ageless and is still relevant and significant today and in the future. Whichever stance they take they must fully support their opinions with evidence from the studied works.

**The scope of the answer may cover following points:**

- For many The Beatles totally represent the sixties and their work reflects all that was occurring at the time. It was a time of great change, of new freedoms and a sense of hope and a bright future after the relative austerity of the 40s and 50s.
- Candidates should contextualise the work of The Beatles particularly the focus work(s) they have studied, placing it in the appropriate social and historical context.
- The range of contemporary themes that are contained in The Beatles songs that listeners can relate to and whether they are specific to that time or ever-present. Often highlighted in the lyrics, themes included political reference, death, drugs and rebellion.
- The experimental techniques used by The Beatles such as creating tape loops, multitrack overdubbing effects, use of synthesisers, fusion of Western pop music and Eastern influences particularly Indian music at a time when western culture was looking to the East for spiritual and musical influences.
- The use of specific musical elements and their impact on the work, including harmony, melody, tonality, tempo, texture and timbre.

**16 The Beatles**

The Beatles were constantly searching for new ways to create new sounds on every new recording, combined with George Martin's arranging abilities and the studio expertise of EMI staff engineers. They continued to absorb influences long throughout their career and drew inspiration from listening to their contemporaries. Candidates are expected to be able to identify the musical elements in The Beatles' songs and how they are brought together to make a successful cohesive whole.

**The scope of the answer may cover the following points:**

- The potential of songs to be reinvented by performers.
- How the tune reflects the lyrics of the song and thus the appropriate mood is created.
- The use of harmony. The chord structures are used to support the melody. Examples of tonality and chord changes might be offered by candidates.
- The use of special effects, sound effects and use of recording technology.
- Varying use of tempo to reflect the themes of the songs. Candidates should identify what the musical purpose is for any changes of tempo within the songs.
- The use of unusual instruments to create the mood and reflect the lyrics of a song eg the orchestral glissando in "*A Day in the Life*" and the use of non Western instruments such as the sitar eg on "*The Revolver*" album.
- The use of rhythm to set the mood and how it can be manipulated to enhance certain lyrics.
- Varying use of texture, often underpinning the experimental nature of some of The Beatles songs and helping to enhance the themes in the lyrics.

**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.
- ☑ Later melodies have greater chromatic complexity.
- ☑ Strong harmonic progressions, in the early songs often based around standard progressions such as I – VI – II – V but later songs have greater harmonic complexity.
- ☑ Songs normally written for piano and voice but there are a variety of different piano styles in different songs.

**17 George Gershwin**

Candidates should be able to show that the way Gershwin's songs are performed is arguably as important as the structure and content of the songs themselves. Many diverse singers have interpreted his work to varying degrees of success but often lack of technical skill can be masked by a strong dramatic and emotional performance.

**The scope of the answer may cover the following points:**

- The potential of songs to be reinvented by performers.
- The approach to word setting, in relation to the other musical elements and including specific examples of how the words are interpreted including the relationship between the voice and accompaniment.
- The direct relationship between the accompaniment and the vocal part and how the accompaniment often anticipates what will follow in the voice part or vice versa.
- The use of rhythmic patterns to emphasise the meaning of the words and the harmonic structure of the accompaniment, underpinning the melody of the vocal line.
- Candidates should identify the overall construction of the songs studied, including the relationship between verse and chorus and any vocal/instrumental contrasts.
- Candidates may include a comparison of different performances by practitioners such as Sarah Vaughan, Ella Fitzgerald, Ethel Merman, Diane Krall, Sting and Bon Jovi to illustrate potential different interpretations of why they succeed or fail.

**18 George Gershwin**

Gershwin was never afraid to experiment and though many critics thought his work was banal his work was extremely popular with the audiences of the day. Candidates are expected to be able to identify Gershwin's musical influences and to show how they are reflected in Gershwin's work.

**The scope of the answer may cover the following points:**

- Gershwin's first job was as a song plugger at Remick's the publishing house in New York's Tin Pan Alley, where he heard jazz. Having been trained classically he found the freedom to improvise and invent tunes inspirational. This experience gave him an understanding of the features of Tin Pan Alley.
- Candidates should show an understanding of the structures and approaches that developed in Tin Pan Alley.
- Gershwin was influenced by French composers of the early twentieth century such as Maurice Ravel. The orchestrations in Gershwin's symphonic works often seem similar to those of Ravel. Other influences include Claude Debussy.
- Gershwin was also influenced by the works of Alban Berg, Dmitri Shostakovich, Igor Stravinsky, Darius Milhaud and Arnold Schoenberg.
- Gershwin's style of writing the music first before adding the words is in direct contrast to most Tin Pan Alley songs in which the music was written to fit the words.
- Gershwin's use of more complex melodies and harmonies. Candidates should be aware of the major or minor tonality of the songs studied and how this contributes to the mood of the lyrics.
- The crafting of the songs and how they are constructed to have the maximum impact on the audience.

# Grade Thresholds

Advanced GCE Performance Studies H148 H548  
January 2009 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
G401	Raw	70	56	49	42	35	28	0
	UMS	140	112	98	84	70	56	0
G402	Raw	60	48	42	36	30	24	0
	UMS	60	48	42	36	30	24	0

## Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H148	200	160	140	120	100	80	0
H548	400	320	280	240	200	160	0

AS GCE certification is available from June 2009.  
Advanced GCE certification is available from June 2010.

For a description of how UMS marks are calculated see:  
[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.

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