

Performance Studies

Advanced GCE A2 H548

Advanced Subsidiary GCE AS H148

Mark Schemes for the Units

June 2009

H148/MS/R/09

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

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Specific Marking Instructions

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 work. 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. 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. It is important to note that referencing 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.

G402 Performance Contexts 1

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

What performance demands does Matthew Bourne place on dancers in his works?

The focus of this question is on performance skills. Bourne himself was a dancer and understands dancers – candidates should be able to recognise the demands placed upon the performer by Bourne. He expects both physical dexterity and dramatic ability. Candidates should identify points in their studied work where particular skills are required.

The scope of the answer may cover the following points:

- Bourne is very interested in the way that stories can be told without the use of the verbal and performers are expected to communicate nonverbally.
- A performer would have to have strong performance skills – physical dexterity and expressiveness, strong gestural language and dramatically expressive bodies and faces. It is not enough to amaze the audience with gymnastic virtuosity in a Bourne work, the performers often communicate directly with the audience, playing with them and feeding off them to elicit a particular response eg *“Nutcracker”*.
- Candidates should highlight key moments in their studied work(s) that reflected a particular performance demand – they should identify not only what is happening but what effect that has on an audience.
- Performers are expected to use performance techniques such as improvisation to enable them to inhabit the role and create a “truth” for the audience. For example, it is important that the audience empathises with central characters such as Edward in *“Edward Scissorhands”* and the Prince in *“Swan Lake”* and recognises their fragility and vulnerability so that they care about them enough to stay riveted.

Matthew Bourne

Discuss the view that Matthew Bourne's work is less about movement and more about the use of structure to create theatrical impact.

This question focuses on structure of Bourne's work. Some critics believe that Bourne, who is recognised as one of the most popular and most performed modern choreographers has, by tinkering with the classics, diluted their power. Others believe that he creates fabulous entertainment that has reinvigorated ballet as an art form. The candidate may identify which stance they are taking and why. Candidates should use detailed evidence from the studied work(s) to prove their case.

The scope of the answer may cover the following points:

- Candidates may feel that the theatrical experience overwhelms the movement. Placed in a dance world context, dance is ever-changing in this technological world and like his contemporaries Bourne is constantly pursuing a new audience.
- Some of Bourne's work is deliberately provocative eg shower scene nudity in *"The Car Man"*.
- Much of Bourne's work is influenced by films such as Hitchcock's *"The Birds"* and *"Wizard of Oz"*. Many feel he is more concerned with the visual spectacle than the beauty of the movement.
- The movement vocabulary used and its place within the piece.
- Bourne's use of design by Lez Brotherton, including striking sets that often overwhelm the space, emphasising the smallness of the characters that inhabit the space eg *"Swan Lake"* and flamboyant costume designs.
- How particular moments in the work are given greater impact through the use of specific movement material and/or theatrical devices and techniques.

Shobana Jeyasingh**Fingerprints**

- A style that reflects the diversity of contemporary London: use of contemporary dance and bharara 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

To what extent does the choreography of Shobana Jeyasingh break free from the conventions of non-Western dance?

Candidates should be able to place Jeyasingh in the appropriate social and cultural context. Using the studied work(s) they should show how she uses the traditional Indian classical dance of Bharata Natyam but also how she moves on from that to produce innovative work that uses new techniques and new collaborations to explore her ideas.

The scope of the answer may cover the following points:

- Jeyasingh herself has described her work as personal and that it is a reflection of her own life. She believes that there are no hard boundaries between classical and contemporary dance any more and that her choice of movement is dictated by her eye.
- Candidates should highlight particular moments in their studied work(s) that may reflect a particular style or a fusion of styles.
- In Bharata Natyam there is no literal meaning in the body and head movements chosen and hand gestures are used to create abstract patterning that supports the expressiveness of the whole body.
- Candidates should understand the different styles used in Jeyasingh's work – Bharata Natyam, martial art forms of Kalari and Capoeira and western traditions of contemporary dance.
- The physicality of the work and demands on the performers.
- The use of certain dynamics to give the work its emotional quality.
- The strong use of hand gestures in Jeyasingh's work eg 22 single hand gestures and approximately 60 hand gestures in total in "*Faultline*".
- Some critics believe that the more Jeyasingh moves away from her classical Indian roots the weaker her work becomes. Candidates may disagree or agree with this but should show how they believe Jeyasingh's background in classical Indian dance is reflected in her work.

2 Shobana Jeyasingh

'Jeyasingh has developed a unique dance language that is in tune with some of the themes of contemporary urban life.' How is this seen in the choreographer's work?

Candidates should not merely list Jeyasingh's techniques nor recount the action of her works. They should be able to show that her work is concerned with contemporary political themes such as the diaspora, belonging, leaving, attachment and detachment. These are themes that her culturally diverse audience can relate to. She is not afraid to explore new ideas and new means of conveying her themes of identity and displacement in a culturally fluid society.

The scope of the answer may cover the following points:

- Jeyasingh was trained as a classical dancer in the Bharata Natyam tradition but she felt that she wanted to break the perceived stereotypes of South Asian dance so began to reinterpret her classical training.
- Jeyasingh's collaboration with choreographers, designers and composers eg Michael Nyman "*Exit No Exit*".
- Jeyasingh's choreography explores the use of innovative movements drawing on Bharata Natyam styles, to express change and continuity and resulted in a more fluid movement.
- The characteristics of classical Bharata Natyam tradition include the hand gestures *mudras*, the facial expressions, *mukha abhinaya* and the lyrics, *sahitya*. Jeyasingh has stripped much away and the remaining movements leave simply the movement of the body, which for Jeyasingh is pure dance.
- Candidates should show how the above ideas are expressed in their studied work(s).
- Candidates should recognise that the world of the Arts reflects the society that it inhabits and that Jeyasingh's work has a resonance for many.
- Jeyasingh uses music, digital imagery and multi media to convey her message eg "*Flicker*", "*Faultline*".
- Candidates may agree or disagree with the statement but should prove their opinion using specific examples from the studied work(s).

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

Physical Theatre or Dance? Which approach do you think a performer should adopt when preparing and performing Lloyd Newson's work?

This question focuses on performance skills. Candidates should decide which of the two approaches they believe to be preferable and show how a Newson performance should be tackled. They may decide that an effective approach would be a melding of the two approaches. They should choose moments in the text to highlight how the chosen approach helps to achieve the dramatic success.

The scope of the answer may cover the following points:

- Newson has always pushed dance theatre beyond its known boundaries in order to fully explore potentially unnerving, volatile subjects. The work is brutal and challenging for audiences and performers and Newson expects to create a harsh physical truth borne out of personal experience.
- Whilst working with performers Newson will seek to strip away the layers and expose fragilities beneath. The level of commitment required is extraordinary.
- Performers are expected to achieve a high level of physicality using dangerous jumps and catches that test their mutual trust.
- Newson's early training in Psychology and his work with children and families has ignited a curiosity in people. He does not rely on traditional dance vocabulary, but on a more athletic physicality, contact and improvisation skills and body language.
- Newson's working methods demand that performers experience different input from many tutors to achieve the truth of their characters. The research for each new work is rigorous and the performers take almost as much of that responsibility as Newson himself. Newson shares the working process with his performers so that the work becomes collaborative, although ultimately he makes the decisions, sets exercises or edits material.
- Newson's performers need to be not only great dancers but also open to improvising and challenging themselves both emotionally and physically. In rehearsal the performers experiment with ideas.

6 Lloyd Newson

How does Newson organise his choreographic material to achieve his stated aim of challenging the audience's assumptions and beliefs?

Candidates should show how the arrangement of Newson's material is carefully arranged in order to create maximum impact. Images and dynamics are juxtaposed in order to create stark contrast and to keep the audience engaged. Candidates should identify how this juxtaposition is carefully managed by Newson and pinpoint particular moments in the studied work(s) where this process is clearly seen.

The scope of the answer may cover the following points:

- Candidates should identify what they understand by the term "challenging the audience's assumptions and beliefs". Newson believes that he should communicate with the audience and that his work should lead to self questioning.
- The movement material used in the work(s) and how it portrays extreme human behaviour. The audience sees their own neurosis and insecurities expose on stage and are forced to question what they believe eg Nigel's role in "*Strangefish*" where the audience laughs at him at first, then feel sorry for him and then feel disturbed by him as he becomes more and more frenetic and obsessional.
- The work is often episodic and the response will depend on the work studied. As well as identifying the sequence of events the candidate should also identify what is being challenged eg ideas regarding maleness and masculinity in "*Enter Achilles*", our idea of beauty in "*Bound to Please*".
- Use of text, sets, soundscapes, music and linear narrative to convey ideas.

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

- ☑ Uses structural devices, such as episodic action or non-linear time to shift the action in a play and change the audience's perspective.
- ☑ Language is important and attempts to get nearer 'real-life' communication, eg *Softcops* and *Top Girls*, or experimenting with the function of language itself, especially in later works, eg *Blue Heart*.
- ☑ Plotlines exploring the relative power, status, sexuality, gender battles and moral/political stance of characters. Problems thrown up by 'success' in historical/political periods of rapid change.
- ☑ Engages the audience to make their own judgements on the likely outcomes of situations through the moral and social questions raised by the characters themselves.
- ☑ Main characters struggling to convince themselves and others of their moral superiority.
- ☑ Reflects current issues by exploring the wide range of roles played by women in both historical and contemporary society.
- ☑ Uses stage images that have more of an impact than words, especially at some key moments in the development of the plot.
- ☑ Uses historical and allegorical characters to locate or dislocate the audience's perspective eg *Top Girls*.
- ☑ Uses representational staging and acting style to explore the extreme in some works, eg *Cloud Nine*.
- ☑ Overlapping dialogue to capture the nature of real conversation.
- ☑ Her training as a radio Dramatist makes her dialogue precise, evocative and economical. Unspoken or partly voiced utterances may be as or more vital than what is spoken.

7 Caryl Churchill

*Caryl Churchill has asserted that she is **not** a feminist playwright. What evidence is there to support or contradict this assertion?*

The candidate should show an understanding of the statement and be able to assert whether they agree or disagree with it. Whichever stance they take they must prove all ideas using supportive evidence from the text(s) and show that Churchill is a feminist playwright dealing with specific gender issues or that she deals with universal issues regardless of gender.

The scope of the answer may cover the following points:

- For over twenty years the plays of Churchill have furthered feminist performance theory and broadened traditional views of gender roles.
- It is interesting to note that none of the characters seems particularly feminist in her actions towards other women eg Churchill called Marlene in *“Top Girls”* a feminist heroine but her treatment of other women, particularly her own sister and daughter is hardly sisterly or supportive.
- Churchill is more than just a “feminist playwright because she wrote *“Top Girls”*. As one of the country’s leading playwrights she has always been concerned with creating dramas with strong characters as well as presenting issues.
- Candidates should use evidence from their studied work(s) and show how Churchill’s work often reflects her political concerns.
- The use of different language forms to disturb the linear action of the play eg in *“Vinegar Tom”*.
- Candidates responses will depend on the choice of work’s studied eg *“Top Girls”* often described as the ultimate feminist play, *“Cloud Nine”* concerned with sex and gender reversal and *“Vinegar Tom”* an exploration of the fear of women and of their power.

8 Caryl Churchill

Discuss Churchill's creative approaches to dialogue in her work.

Candidates should be able to explore the significance of different dialogue forms in Churchill's work and why they are used in a particular point in the work(s). They may explore structural and formal innovations and experiments with rhythm, pace, imagery, time and voice and issues such as character, tone, subtext and use of silence.

The scope of the answer may cover the following points:

- Candidates should identify what "overlapping dialogue" is. Churchill uses the technique of overlapping dialogue where the insertion of the backslash in the text indicates when one character speaks over the top of another just as real conversation consists of much interruption and over layering of dialogue eg Dinner Party.
- Churchill has developed and refined a duplicitous dramatic language that emphasises feminist theory and gender politics through a unique actor-oriented rhythmic structure.
- Churchill developed a sign language that is unique to theatre semiotics and revolutionary to traditional dialogue structures. She wanted to create a dialogue that was more real by overlapping in some way.
- Candidates should show how Churchill uses dialogue in the studied work to show intimacy, tension or frustration.
- Churchill has experimented with dialogue forms, sometimes to create dramatic effect and often to enhance the dramatic moment.
- Candidates should identify moments in their studied work(s) when overlapping dialogue and other dialogue forms have been used to create a specific effect eg the sibling rivalry and animosity between Joyce and Marlene in "*Top Girls*" is only possible because they are also so close and know each other so well.

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

Explore Fugard's use of characters to convey a distinctive view of the world.

Fugard seeks to convey a particular message through his characters. They represent a group of people far greater than their individual lives and reflect the greater suffering of the larger world outside the small world that they inhabit. Candidates should show how Fugard utilises characters to provoke and challenge the audience and question the status quo.

The scope of the answer may cover the following points:

- Candidates understanding of what Fugard's view of the world is.
- What the candidate feel that Fugard was trying to convey to the audience at the particular time that the chosen play was made.
- Plays are character driven. It is very important that the audience connects with the characters and has an insight into why the characters react and act the way that they do so decisions such as stealing a dead man's identity to survive in "*Sizwe Banzi is Dead*" are not shocking but almost emotionally justifiable.
- Performances are very physical and language, movement and gesture reflect the culture they reflect eg opening of "*The Island*".
- Song and music is used to create the correct cultural context
- Performers enjoy directly with the audience, often using long monologues to reveal their inner thoughts eg "*Sizwe Banzi is Dead*".
- Intricate movements, often ritualistic are performed to give the audience an insight into a character and their wider social world.
- Use of multirole.
- Candidates should highlight moments in their studied work(s) where the performers are required to utilise specific performance techniques to elicit an audience response.

10 Athol Fugard

Analyse the use of time, space and action in a play by Athol Fugard.

Candidates are expected to show that they understand the way Fugard manipulates the classic unities of time, place and action in order to convey meaning. Traditionally the unity of time limits the supposed action to roughly that of a single day, unity of place limits it to a single locality and the unity of action limits it to a single set of incidents that have a beginning middle and an end. Candidates may not understand the concept of the 'unities' but should be able to show how Fugard uses each of these elements and to what effect.

The scope of the answer may cover the following points:

- Candidates should identify the social and political context of the studied work, they should show an understanding of what Fugard was trying to convey to his audience at that time.
- The 'world' of the characters exists on two levels, the real world in which they have to struggle to survive, but survive with honour and dignity and the larger, political world that their smaller world represents eg "*Blood Knot*".
- Use of minimal, often symbolic set so that the audience are not distracted by the design elements even though they create a context for the work. The audience is faced with one location but this is transformed by the actors who change the setting through use of performance skills such as multirole.
- Often one location that represents one complete 'world' that the characters inhabit eg "*The Island*".
- Small number in cast, sometimes two or three handers to focus the audience's attention.
- The importance of plot or action, then characterisation and then the sentiments aroused by the action. Candidates may identify how Fugard places emphasis on the plot and how the characters are tested as they attempt to work out their destiny.
- Fugard organises the action to reveal the moral character of his characters when under stress.
- Limited costume, usually symbolic.
- Use of ritualisation.

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

Godber has suggested that to attract new audiences, theatre should be as exciting and dynamic as a nightclub. What features of his work are likely to achieve this?

Godber is determined that his work should be easily accessible. Candidates may write about Godber's early experiences in writing for soap operas and day time television and should then show how this is reflected in his work which also offers an episodic structure with short fast-moving scenes. Candidates should show that Godber understands the importance of keeping the audience engaged.

The scope of the answer may cover the following points:

- Use of everyday settings such as the disco, the pub, the classroom all known and familiar to the audience in order to connect them with the work.
- Exciting fast-moving filmic scenes even in the older person plays such as "*September in the Rain*".
- A clear often single narrative line and sometimes a play within a play.
- The creation of character from a few stereotypical but keenly observed characteristics.
- The plays are character driven and the candidate should identify specific characters in their studied work(s) and particular points in the play where they connect with the audience.
- Use of popular music.
- Familiar slang and swearing used in a light-hearted and comic way.

12 John Godber

Explain how Godber uses music and movement to create engaging performance work.

Candidates should understand the characteristic features of Godber's work but they must focus on the music and movement within the studied work. They may refer to their own practical work or productions they have seen but they should not confuse directorial interpretation with Godber's intentions. Candidates should show using specific examples from the studied text how Godber uses the elements to achieve popular theatre that makes him one of the most performed playwrights in modern Britain.

The scope of the answer may cover the following points:

- The candidate may present an overview of Godber's work and the characteristic features of his work.
- Candidates should identify specific moments when Godber uses particular music or movement to heighten a comic effect.
- Use of mime and choreographed actions and mime to create setting so that the audience can enjoy the way that the play is performed. May mention how the use of minimal set, costumes and small cast arose from necessity because of lack of funding in the early days.
- The success of Godber's work is reliant on the performance skills of the actor(s) so scenes such as the disco scene in "*Bouncers*" work on many levels and the audience is asked to suspend disbelief and engage with the characters.
- The use of multirole playing by a small ensemble of players and how this affects the performance, often performers move swiftly from direct solo address of the audience to create crowded claustrophobic settings with just a few bodies.
- Godber's use of music is often deliberate and often makes a point eg in "*Gym and Tonic*" the opening of Puccinni '*La Boheme*' is used to counterpoint what is happening.

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

'John Adams has the ability to narrow the stylistic gap between popular entertainment and the concert hall.' Identify elements of Adams' music that help to bridge this gap.

Candidates need to identify their understanding of the statement and whether they agree with it. They should identify how Adams has narrowed the gap between popular culture and the "High Art" of the concert hall. His work has resonances of other influences and connects with the audience to make him one of the most popular composers of today. Any ideas must be exemplified using moments in the studied work(s).

The scope of the answer may cover the following points:

- Adams' influences are eclectic, ranging from big bands such as Duke Ellington and Stan Kenton and Sibelius through to music he experienced in his youth such as The Beatles, Joni Mitchell and Pink Floyd.
- Adams has experimented with many styles and forms to create a new form, from his experimentation with minimalist techniques in "*Shaker*" the title referring to the musical notion of "shaking" notes, through trills and tremolos that pervade the texture to "*Christian Zeal and Activity*" where Adams experiments with minimalist tape sampling pieces, through to "*Slonimsky's Earbox*" which is a celebration of orchestral sound, "*Chamber Symphony*" that is a tribute to the energy and irrepressible spirit of cartoon music and the pure fun piece "*Lollapalooza*".
- Adams' address of political themes in his work eg "*El Dorado*" has a message of social activism; in "*Nixon in China*" Adams creates a minimalist grand opera, focusing on Nixon's visit to Communist China with the president portrayed not as a crook but as an everyman who articulates a vision of American life. "*The Chairman Dances*" takes ideas from "*Nixon in China*" and explores some of its themes, taking them into the realm of non narrative fantasy; "*The Death of Klinghoffer*" used religious music to reflect on a headline story of how Palestinian terrorists hijacked a cruise ship and murdered a disabled American Jew.
- Adams' courage in exploring all forms, not drawing lines between classical and popular music but seeking to meld them eg "*I was Looking at the Ceiling and Then I Saw the Sky*", a Broadway style show of two dozen songs focusing on how the 1994 apocalyptic earthquake changes the lives of its seven characters.

14 John Adams

To what extent are the structures of John Adams' inspired by minimalism?

Minimalism was pioneered by Reich and Philip Glass and others. It reorganised familiar elements to emphasise a steady background pulse, repetitive motifs and stable harmonic areas. Adams took this system and refined it to avoid the impersonal mechanics of such a system by adding emotion, a blending of styles and a broad architectural sweep. Candidates are expected to be able identify the features of Minimalist work and then to show whether or not they believe that Adams work is inspired by Minimalism.

The scope of the answer may cover the following points:

- Candidates may present an overview of Adams' work and may place Adams in the appropriate social and political context.
- Adams was initially known as a minimalist but in his mature work harnessed the rhythmic energy of Minimalism to an extraordinary harmonic palette and fertile orchestral imagination, with the strong influence of late Romanticism.
- Adams' work is an eclectic mix of different styles, combining the tradition of European classical music and much of his work has been written for full orchestra or chamber ensemble. He experimented with electronic music but abandoned it.
- Adams was torn between modernism and tradition and found a solution in Minimalism, pioneered by Steve Reich, Philip Glass and others. To this Adams added emotion, a blending of styles and a broad architectural sweep. The music combines the intensity of serious classical music with the comfort of colloquial expression.
- Candidates should be able to identify the structure of the studied work and the diversity of styles used within one piece eg in his most personal and cathartic work "*Gnarly Buttons*" Adams pays tribute to his father, using the clarinet, his father's instrument, to open the piece, moving into the marching bands and community orchestra style.
- In "*Harmonium*" three poems are presented, starting with the layering of a chord, out of which a beat arises and expands to a massive climax. Throughout the piece there are resonances of late Romantic choral works and the architectural sweep of Sibelius.

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*

Discuss the impact of stylistic influences on the creation of The Beatles' own distinctive style.

The Beatles began with studying and thoroughly assimilating the styles of artists who preceded them. They then synthesised those styles into their own unique style. Candidates should show that they understand the evolution of the work and are able to highlight the specific influences in their studied work(s).

The scope of the answer may cover the following points:

- Candidates understanding of the question and whether they agree or disagree with the statement. They may feel that The Beatles created an entirely new and innovative style or that it was derivative.
- John Lennon said himself that if it wasn't for Elvis Presley there would not have been any Beatles.
- The Beatles studied a broad range of musical influences, including early Rock and Roll, Blues, Rhythm and Blues, Country and Western eg Beatles For Sale, Spector's Wall of Sound and Broadway show tunes. Candidates should show how these are reflected in specific works.
- The experimentation with new musical techniques, using unusual instruments and new recording techniques. Candidates should be able to highlight examples from their studied work(s) where The Beatles pulled away from mainstream popular music.
- The unusual techniques employed in some of the songs eg the use of aleatory or chance elements eg Lennon's use of random newspaper headlines to construct lyrics in "*A Day in the Life*".
- The use of musical effects to achieve theatricality eg use of an orchestral crescendo in "*A Day in the Life*" and the use of an alarm clock.
- The exploration of Eastern music using Indian instruments with standard band instruments and orchestral instruments.
- Focus on themes expressed through the lyrics that were often political.
- The use of specific musical elements to help change or enhance a particular mood in the song eg melody, harmony, tonality, tempo, texture and timbre.

16 The Beatles

How important was the balance of performance and compositional skills to the success of The Beatles

Candidates should understand the structure and form of The Beatles' work and be able to identify specific musical elements and technique that were utilised to create specific effects and show an understanding of their derivation. They should not get bogged down with a discussion of personalities but may identify the individual styles of each Beatle and how these were spotlighted in performance.

The scope of the answer may cover the following points:

- Candidates should highlight what the musical/performance strengths of each Beatle were and how these were showcased in particular works.
- John Lennon was the so-called "smart Beatle", who brought intelligence and a stinging wit to the band's music and its presentation. He also created gorgeous melodies to evoke a sophisticated, dreamlike world-weariness well beyond his years. His vision of life has been described as "reflective, utopian and poignantly realistic." With Paul McCartney he formed what is sometimes referred to as a notorious partnership and only really came into his own on later solo projects. Ringo Starr has been described as the greatest drummer in the world. Candidates may present their own views on the merits of the performing talents of The Beatles but must illustrate their often said to be one of the greatest musical partnerships.
- The performance style of The Beatles was more "in your face" although George Harrison remained the quiet reflective one.
- Candidates should identify the relationship between the lyrics and the music and may have some thoughts on why a particular Beatle was chosen to sing on a particular song.
- John and Paul were recognised as having wonderfully expressive and controlled voices whilst all four of The Beatles could sing with their harmonies and multi layered vocals standing out as a feature of their work.
- Use of specific musical elements and their relationship to the lyrics.
- The question asks for a qualitative judgement to be made and candidates may have very different views on the subject, this is perfectly acceptable as long as they justify their opinions.

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

'A good performance of a Gershwin song captures its character, mood and atmosphere.'
Discuss, with examples, how this might be achieved in a range of songs.

Candidates should acknowledge that Gershwin's work demands a high level of dramatic skills as well as vocal technical skills. Some unusual singers have performed Gershwin's work as well as other more expected performers. Whilst discussing these performers candidates should be able to show how they convey Gershwin's intention and how they relate to the audience in different ways.

The scope of the answer may cover the following points:

- The potential of the songs to provide drama, both musically and lyrically and the power of the songs to identify with universal themes and emotions. Performers should have a heightened sense of the dramatic and should be able to inhabit the character and emotions of the song in order to convey that to the audience.
- Identification of the style of each individual song and identifying what aspects of that song create the style.
- Songs are often addressed directly to the audience so performers must connect with the audience.
- Physicalisation of the character(s) in the songs. Performers must be fully aware of the context of the song, understand the emotions underlying it and be able to convey those to an audience.
- Performers should be able to tell a story. Character or story relayed in the introductory verse which then unfolds into the memorable melodies of the refrain.
- Gershwin's songs are often witty and are often a poetic reflection of what we feel about love and life. Performers should be able to communicate the appropriate emotion to the audience.
- Performers should understand that many of Gershwin's songs demand a lively, dynamic attack. This will depend on the song(s) studied.
- Candidates may identify songs that demand a more laconic, reflective approach.

18 George Gershwin

Discuss the extent to which Gershwin's melodies and harmonies were influenced by Blues and Jazz.

Candidates should appreciate how innovative Gershwin's work was and how he drew inspiration from his influences, experiences and training to create memorable songs that make him one of the most popular American composers. Some critics question the influence of Jazz and the Blues but whichever stance the candidate takes they should fully support it with evidence from the studied 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 City's Tin Pan Alley. There he discovered jazz and took it into the mainstream by splicing its rhythms and tonality with those of the popular songs of the day.
- The blending of musical styles that characterises the work of Gershwin. eg the use of a full classical orchestra to accompany a song in a jazz style, "*Porgy and Bess*" the ambitious "folk opera" that combined popular music which was strongly influenced by black music with operatic techniques such as recitative.
- The inclusion of blue notes where certain notes in the scale are flattened, which affects the meaning of the words.
- The melodic twists of jazz that add colour to the songs.
- Gershwin's jaunty rhythms and plaintive melodies, reflecting his training in both jazz and classical music. Works such as "*Rhapsody in Blue*" and "*American in Paris*" melded the best of classical form and the innovative spirit of jazz.
- Gershwin was already a huge success in popular music when he wrote "*Rhapsody in Blue*" in 1924. This work awoke classical composers to the power of jazz. Gershwin embraced jazz for its uniquely American characteristics, its complex rhythm, and its passion eg the bluesy middle movement of "*Gershwin's Concerto in F*".
- Candidates should show knowledge and understanding of Gershwin's work and how the different styles fit together as well as the musical elements and techniques used within the piece.

Grade Thresholds

Advanced GCE Performance Studies H148 H548
June 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
G401	Raw	70	58	50	43	36	29	0
	UMS	140	112	98	84	70	56	0
G402	Raw	60	52	45	39	33	27	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

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H148	8.2	30.7	57.5	78.9	92.5	100.0	1906

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

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