

**GCE**

**Performance Studies**

Unit **G402**: Performance Contexts 1

Advanced Subsidiary GCE

**Mark Scheme for June 2016**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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## Annotations

Annotation	Meaning
√	Page seen and /or good links/comparisons between works and/or art forms
S	Problem with spelling/incorrect spelling
GM	Problem with grammar/incorrect grammar
√+	Extension, point with amplification- use for high level response
EXP ?	Poor expression/lacks clarity
EXP	Well expressed point
CONT	Context (may have either √ or ?)
KU	Knowledge and understanding
K	Knowledge (with ? queries the accuracy of Knowledge)
NAR	Narrative/biographical detail
NE	No example(s)
DET	Relevant detail (may have either √ or ?)
Q	Relating to the question (may have either √ or ?)
EG	Example – relevant to the question (may have either √ or ?)
?	Unclear/generic/more detail required
Highlight	Highlighting should be used either for sentences of particular note (good or poor) Use a long bar of highlight at the side of paragraphs with an annotation e.g. highlight to the side of a paragraph and add a ? if a whole paragraph is unclear

## Use of command words

Consideration should be given to the command word directed in the question. Examiners should apply the following with regards to the usage of these words:

- a)'Discuss' requires candidates to consider the statement and argue/debate in the response
- b)'Explain' needs more of a descriptive approach from candidates but one that can reason in discussion
- c)'Analyse' requires depth in discussion with the candidate discovering meaning by breaking down/dissecting works of practitioners
- d)'Evaluate' lends itself more for an assessed, objective discussion
- e)'To what extent' distinguishes between options and encourages the candidate to reach a conclusion based on their discussion.

**General Expectations**

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 less popular works that offer a different slant to the more popular choices. Be willing to be flexible in your application of marks for these responses.

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 *e.g.* and reflected in the mark awarded. If a point is made without any evidence, then use *e.g.?* It is important to note that this need not be merely quotation from the text. Reference to a moment or incident in the work, or a brief description of the character's behaviour, for instance can often be more useful.

## Matthew Bourne

Q	Answer	Guidance
1	<p><b>Discuss how Bourne’s choreography reflects the ‘celebrity culture’ of contemporary society.</b></p> <p><b>Area of study:</b> Cultural, social and historical contexts.</p> <p><b>Indicative content:</b> The question asks candidates to consider the argument that Bourne’s work is about celebrity culture and present their reasons for this. Not all works may address ‘celebrity culture’ specifically but candidates should explore the idea of contemporary society and commercial appeal that features in his works.</p> <p><b>Focused discussions are likely to:</b></p> <ul style="list-style-type: none"> <li>• Draw on Bourne’s observations of society and the parodying nature of his work e.g. the royal family in <i>Swan Lake</i></li> <li>• Focus on the accessibility of culture and society which makes his work familiar to a contemporary audience e.g. the suburban middle classes in <i>Edward Scissorhands</i></li> <li>• Comment on the way Bourne reworks classical tragedies and updates these for a contemporary audience often changing the title and/or setting e.g. <i>Sleeping Beauty</i></li> <li>• Draw on Bourne’s influence from films e.g. <i>Town &amp; Country</i></li> <li>• Refer to the way Bourne parodies advertisements and the ‘celebrity’ in <i>Spitfire</i></li> <li>• Focus on a contemporary audience’s obsession with celebrity e.g. <i>Dorian Gray</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>how choreography reflects celebrity culture</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The idea of celebrity culture in relation to the choreography is discussed in detail and the cultural, social and historical context is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing aspects of how the choreography reflects the celebrity culture and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of dance evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
2	<p><b>'...I'm always very true to the music and I honour the music in the way I see it' (Bourne). To what extent has Matthew Bourne's choreography been influenced by the music he chooses?</b></p> <p><b>Area of study:</b> Stylistic influences.</p> <p><b>Indicative content:</b> Candidates are being asked to distinguish whether the music is the most important influence on his choreography. It is expected that candidates will be able to list the various influences on Bourne but stronger candidates will talk about the music specifically in order to demonstrate the point that they are making. Candidates are expected to reach a conclusion as to how much they feel the choreography has been influenced by the music.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>• Influence of the classical narrative scores of Tchaikovsky in the three re-worked ballets <i>Swan Lake</i>, <i>Nutcracker</i> and <i>Sleeping Beauty</i></li> <li>• Music plays a key role in his works and seeks to make something unfamiliar, familiar e.g. <i>Town &amp; Country</i></li> <li>• Uses music for comedy e.g. <i>Town &amp; Country</i>.</li> <li>• Terry Davies updates existing scores e.g. Bizet's <i>Carmen</i> becomes <i>The Car Man</i></li> <li>• Influenced by eras of music to reflect era of the dance setting e.g. <i>Play Without Words</i></li> <li>• Uses the emotion of the music for a stronger connection with a character e.g. <i>Swan Lake</i></li> <li>• <i>Swan Lake</i> by Tchaikovsky was similarly influenced by Wagner's <i>Lohengrin</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>the extent to which the music has influenced the choreography</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The extent to which the influence of music has shaped the choreography is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the stylistic influences and some attempt to reach a conclusion based on the extent to which music has influenced the choreography.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of dance evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Shobana Jeyasingh

Q	Answer	Guidance
3	<p><b>‘A complex interweaving of actions and motifs’.</b> <b>Explain this view in relation to Jeyasingh’s style.’</b></p> <p><b>Area of study:</b> Elements of the performing arts.</p> <p><b>Indicative content:</b> The question asks candidates to make it clear to what extent the statement is true by describing in detail the elements within Jeyasingh’s choreography. The main focus of discussion will be the way in which Jeyasingh uses actions and reverberations but these should be described in relation to the other elements.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>• Jeyasingh’s use of film footage with the choreography e.g. <i>Faultline</i></li> <li>• Uses mudras or gestures to communicate ideas through movement e.g. <i>Surface Tension</i></li> <li>• Mime is incorporated into the choreography and overlaps with bharata natyam styles and contemporary dance e.g. <i>Correspondences</i></li> <li>• Dancers interweave and create shapes and textures e.g. <i>Exit No Exit</i>.</li> <li>• Musical motifs interweave with the choreography e.g. <i>Faultline</i>.</li> <li>• Use of colourful costume adds colour, pattern and shape e.g. <i>Surface Tension</i>.</li> <li>• Motifs are repeated to create shape in the choreography e.g. <i>Configurations</i>.</li> <li>• Actions and motifs are developed in the space by the dancers in order to communicate the relationships and intent e.g. <i>Bruise Blood</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>complex interweaving of actions and motifs</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The view is broken down and explained in detail and the elements of the performing arts are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the elaborate kaleidoscope of actions and reverberations and the elements of the performing arts are understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of dance evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
4	<p><b>To what extent does classical Indian dance influence the work of Shobana Jeyasingh?</b></p> <p><b>Area of study:</b> Stylistic influences.</p> <p><b>Indicative content:</b> Candidates are being asked to justify the influences on Jeyasingh and distinguish the influence of Indian dance in comparison to the other influences on her work. Jeyasingh's roots are South Asian and she uses her background in bharata natyam and contemporary dance to influence her style of choreography. She is often influenced by those that she collaborates with such as composers and her dancers.</p> <p><b>Focused response are likely to include:</b></p> <ul style="list-style-type: none"> <li>• Bahrata Natyam is a major influence on the work of Jeyasingh and she incorporates elements of the choreography into her own work e.g. <i>Surface Tension</i>.</li> <li>• The use of mudras or gestures can clearly be seen in <i>Faultline</i>.</li> <li>• Mime and storytelling akin to traditional Indian dance can be seen in works like <i>Exit No Exit</i>.</li> <li>• Employs traditional kathak dance styles in <i>Faultline</i>.</li> <li>• Uses upright postures similar to many classical dance styles in works like <i>Flicker</i>.</li> <li>• Merges hip hop style and merges this with classical Indian dance styles e.g. <i>Faultline</i>.</li> <li>• Jeyasingh is influenced by themes associated with belonging, isolation and immigration e.g. <i>Surface Tension</i>.</li> <li>• Jeyasingh is also influenced by the cultural diversity of London and this is reflected in <i>Bruise Blood</i>.</li> </ul> <p>Jeyasingh also uses literature as starting points for creating works e.g. The Tempest influenced themes in <i>Surface Tension</i>.</p>	<p><b>Key focus of question:</b> <u>influence of classical Indian dance</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. There is a balanced discussion on the way in which classical Indian dance has influenced Jeyasingh compared to her other influences. Stylistic influences are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the influence of classical Indian dance as well as other stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of dance evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> </ul> <p>Limited examples with only a few points made</p>

## Lloyd Newson

Q	Answer	Guidance
5	<p><b>Discuss the view that the message is more important than the form in Lloyd Newson's choreography.</b></p> <p><b>Area of study:</b> Structure and form</p> <p><b>Indicative content:</b> Candidates are being asked to consider the argument that Newson's choreography is more about the message than the form. It is expected that weaker candidates will be more at ease with the discussion of the meaning rather than the form and may only address this aspect of the question. Stronger candidates should be able to offer arguments for both and not just focus on themes, ideas and meanings in order to give a balanced discussion.</p> <p><b>Focused discussions are likely to:</b></p> <ul style="list-style-type: none"> <li>- <b>Agree with view:</b> <ul style="list-style-type: none"> <li>• Pieces are formed by ideas that Newson is interested in e.g. the idea of looking good rather than being good in <i>Just For Show</i>.</li> <li>• Focus on the meaning of exclusion e.g. <i>The Cost of Living</i></li> <li>• Interviews are taken verbatim and spoken as the dancer performs such as the interview about the wearing of the berka in <i>Can We Talk About This?</i></li> </ul> </li> <li>- <b>Disagree with view:</b> <ul style="list-style-type: none"> <li>• Newson's use of repeated motifs in <i>Dead Dreams of Monochrome Men</i>.</li> <li>• Snapshots are often presented of an idea or a role and impact on the form e.g. <i>Enter Achilles</i>.</li> <li>• Flashbacks can be explored within the choreography e.g. <i>Dead Dreams of Monochrome Men</i>.</li> <li>• Episodes are explored in separated sections so that the message of the sections can be isolated to a certain point of view e.g. <i>To Be Straight With You</i>.</li> </ul> </li> </ul>	<p><b>Key focus of question:</b> <u>message more important than form in choreography</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. Both aspects of the discussion are well addressed and the structure and form is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing both aspects of the question and the structure and form is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of dance evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the structure and form.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the structure and form.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
6	<p><b>Analyse the ways Newson challenges social attitudes in his choreography.</b></p> <p><b>Area of study:</b> Cultural, social and historical context.</p> <p><b>Indicative content:</b> The question asks candidates to examine social attitudes by breaking down and reflecting on social attitudes to gender, disability, ethnicity and religion as seen in Newson’s work. Newson is interested in people and society and how they interact. He fully researches areas of interest and often uses real interviews with people involved in order to demonstrate their attitudes verbatim.</p> <p><b>Focused responses are likely to:</b></p> <ul style="list-style-type: none"> <li>• Examine the way Newson explores ageism amongst females in <i>Strange Fish</i>.</li> <li>• Explore Newson’s focus on societies obsession with looks in <i>Just For Show</i></li> <li>• Examine Newson’s presentation of conventional conceptions of women in society and Islamic dress e.g. <i>Can We Talk About This?</i></li> <li>• Focus on male ‘pack’ mentality in <i>Enter Achilles</i>.</li> <li>• Focus on society’s judgement in <i>To Be Straight With You</i>.</li> <li>• Examine challenged roles in society e.g. David Toole in <i>The Cost of Living</i> is juxtaposed with the strong physicality of a female dancer in their duet.</li> <li>• Make close reference to the difference between the staged works compared with the filmed works that may affect the attitudes presented e.g. the camera angle on David Toole in <i>The Cost of Living</i> (film) draws attention to his disability more than the distance of a live audience.</li> </ul>	<p><b>Key focus of question:</b> <u>challenging social attitudes through choreography</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which breaks down the way that Newson challenges social attitudes in his choreography. The cultural, social and historical context is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the social attitudes in Newson’s choreography and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of dance evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

## Caryl Churchill

Q	Answer	Guidance
7	<p><b>Explain the relationship between time and structure in the works of Caryl Churchill.</b></p> <p><b>Area of study:</b> Structure and form.</p> <p><b>Indicative content:</b> Candidates are expected to describe in detail the relationship between the time and how this impacts on the structure in the works of Caryl Churchill. Churchill favours a non-narrative approach to her play writing. Her aim is to focus on the characters and not allow the audience to get too embroiled in the conversations between them. She challenges conventional theatrical elements of time by jumping between different time periods.</p> <p><b>Focused responses should make reference to the way Churchill:</b></p> <ul style="list-style-type: none"> <li>• Interjects songs into the play in order to interrupt the action and comment on the situation e.g. <i>Vinegar Tom</i></li> <li>• Is rarely specific about the time or place and can change between these frequently e.g. <i>Top Girls</i>.</li> <li>• Time is confused when scenes are not separated by acts e.g. <i>Vinegar Tom</i> has 21 scenes that run continually with no pause or break until the end.</li> <li>• <i>Could Nine</i> in Act II is set 100 years later and yet the characters have seemingly aged only 25 years.</li> <li>• The structure of <i>Blue Heart</i> is interrupted by time as the actors repeat and rewind scenes often playing these at double speed.</li> <li>• Plays are often not fully concluded and Churchill uses elements within her work to demonstrate the idea of no conclusion e.g. <i>Traps</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>relationship between the time and structure</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The relationship between time and structure is explained fully and the structure and form is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the relationship between time and structure and the structure and form is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of drama evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to structure and form.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of drama seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to structure and form.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of drama</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
8	<p><b>‘Churchill’s training as a radio dramatist makes the dialogue in her work precise, evocative and economical’. Discuss the view.</b></p> <p><b>Area of study:</b> Elements of the performing arts.</p> <p><b>Indicative content:</b> Candidates are expected to argue whether dialogue is affected by Churchill’s background in radio drama or whether the other elements can trace a similar style in writing. Caryl Churchill studied English at Oxford University and is interested in language and characterisation. She often juxtaposes one against the other in order to challenge conventions of dialogue and lead to dramatic moments of tension within her works.</p> <p><b>Focused discussions are likely to refer to:</b></p> <ul style="list-style-type: none"> <li>• Sentences often remain unfinished so that the audience are kept alert allowing them to share their own ideas for the characters and recreate real-life dialogue e.g. <i>Drunk Enough To Say I Love You?</i></li> <li>• The audience are often encouraged to remain detached from the action and critical of ideas throughout the plays e.g. <i>Blue Kettle</i>.</li> <li>• Songs break up the dialogue and are interjected in the course of the plays in order to highlight a particular moment or break up the structure of the piece e.g. <i>Vinegar Tom</i>.</li> <li>• Characters are presented to the audience in a detached way with the intention of drawing the audience to the themes or ideas within the work e.g. <i>Cloud Nine</i>.</li> <li>• Tension is explored in the feminist views that are presented in a patriarchal society e.g. <i>Light Shining in Buckinghamshire</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>role of dialogue being precise, evocative and economical</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the precise, evocative and economical use of dialogue in the work of Churchill. The elements of the performing arts are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the use of dialogue in the work of Churchill and the elements of the performing arts are understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of drama evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of drama seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of drama</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

## Athol Fugard

Q	Answer	Guidance
	<p><b>Discuss how location and setting influence the work of Athol Fugard.</b></p> <p><b>Area of study:</b> Stylistic influences.</p> <p><b>Indicative content:</b> Candidates are expected to explore how location and setting have influenced Fugard and consider these influences in relation to other aspects of his background. Balanced discussions should deal with the two areas equally and offer examples throughout.</p> <p>- <b>Location:</b></p> <ul style="list-style-type: none"> <li>• Fugard's township plays focus on the segregated towns. He used an amateur cast in <i>No Good Friday</i> in order to shock his audience in to how blacks were treated in Johannesburg.</li> <li>• Fugard uses theatre as a forum for reaction in <i>The Island</i> by using the influence of the separation of African leaders on Robben island.</li> <li>• The township plays can depict the squalor of the towns and there is often a focus on minimal set/props influenced by Grotowski's poor theatre so that the action is focused on the performers and the characters being portrayed e.g. <i>Hello and Goodbye</i>.</li> <li>• The modern South African location in Fugard's plays can be seen to influence his choice of small casts e.g. <i>My Children! My Africa</i>.</li> </ul> <p>- <b>Setting:</b></p> <ul style="list-style-type: none"> <li>• Fugard favours natural dialogue similar to Beckett and uses this to create realistic settings e.g. <i>Blood Knot</i>.</li> <li>• In later works, Fugard looks to more universal themes such as faith, forgiveness and to set his plays e.g. <i>The Train Driver</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>influence of location and setting</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The location and setting are clearly addressed and the stylistic influences are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the stylistic influences in the work of Fugard and some attempt to focus on the location and setting.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of drama evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of drama seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of drama</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
10	<p><b>'Fugard's plays take a few crucial people, put them into a space and let them thrash out their lives.' Discuss this view.</b></p> <p><b>Area of study:</b> Elements of the performing arts.</p> <p><b>Indicative content:</b> The candidate is required to debate as to whether the view is true of Fugard's plays and give examples for this view using the elements of the performing arts. Athol Fugard often chooses to focus on a small company of actors so that the action, setting and dialogue can be more realistic. He is interested in the relationships that these characters form and examines these relationships in depth to create realism in his work.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>• Often the action within the plays can be injected with sudden and brutal violence e.g. <i>Blood Knot</i>.</li> <li>• Relationships are explored fully with a focus on more naturalistic dialogue allowing the characters to air their grievances e.g. <i>Master Harold and the Boys</i>.</li> <li>• Fugard often uses overt physicality in his plays so that the message of the characters can be communicated in many languages e.g. <i>Orestes</i> and the characters can literally thrash out their lives physically for the audience.</li> <li>• Often has a minimal cast and uses this to explore the relationships between the characters allowing them to thrash out their lives e.g. <i>The Island</i>.</li> <li>• Fugard works in collaboration with amateurs whose lives have been affected by apartheid so that the content of the plays seems more personal, brutal and real e.g. <i>No Good Friday</i>.</li> <li>• Fugard focuses on domestic situations to highlight the intensity of the character's relationships making the plays more believable e.g. <i>Hello and Goodbye</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>characters thrashing out their lives</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The view is clearly addressed and the elements of the performing arts are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the view expressed and the elements of the performing arts are understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of drama evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of drama seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of drama</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

John Godber

Q	Answer	Guidance
11	<p><b>Assess the ways John Godber structures his plays to capture the energy of the drama.</b></p> <p><b>Area of study:</b> Structure and form.</p> <p><b>Indicative content:</b> The question asks candidates to evaluate the structure of a Godber play in relation to the energy presented. Godber's plays are often written in an episodic way reflecting his experience of writing for TV productions such as Grange Hill and Brookside. He employs small casts so that the focus is on them and their use of physicality and dialogue. Godber is a rugby fan and sometimes compares his plays with a rugby game wanting to match the energy and excitement of a game with what is presented on the stage.</p> <p><b>Focused responses are likely to refer to:</b></p> <ul style="list-style-type: none"> <li>• Described as episodic. Rather than scenes, Godber splits plays into smaller chunks like TV episodes e.g. <i>Shakers Re-Stirred</i>.</li> <li>• Use of non-linear progression such as flashbacks to remind audience of past events e.g. <i>Happy Jack</i></li> <li>• Use of a Greek style chorus to comment on the action throughout the play e.g. <i>Bouncers</i>.</li> <li>• Short, punchy lines maintain the pace of the play e.g. <i>Teechers</i>.</li> <li>• Uses music to announce a new scene or create a suitable atmosphere e.g. <i>September in the Rain</i>.</li> <li>• Uses short, punchy dialogue so that the audience's attention doesn't drift e.g. <i>Salt of the Earth</i>.</li> <li>• Uses multi-role so that the change between scenes and characters can be quick and energetic e.g. <i>Bouncers</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>structuring plays to capture energy of drama</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The energy of the drama is clearly addressed and the structure and form is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the energy of the drama and the structure and form is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of drama evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the structure and form.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of drama seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the structure and form.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of drama</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
12	<p><b>Godber creates 'larger- than- life characters'. Discuss the challenges this presents to an actor.</b></p> <p><b>Area of study:</b> Performance techniques.</p> <p><b>Indicative content:</b> Candidates are expected to focus on the challenges when performing a work by John Godber. Weaker candidates may struggle to focus on anything other than the physical aspects where as a strong candidate will be able to consider the more subtle requirements such as pathos, emotional portrayal and connection with the audience. He uses a minimal cast who multi-role throughout many of his works.</p> <p><b>Focused discussions are likely to:</b></p> <ul style="list-style-type: none"> <li>• Actors need to be versatile and portray a range of exaggerated characters within the play including cross-gender roles e.g. <i>Teechers</i>.</li> <li>• Actors need to adopt strong northern accents e.g. <i>Salt of the Earth</i>.</li> <li>• Actors need to use their physicality in an overt way to demonstrate physical theatre e.g. <i>On The Piste</i>.</li> <li>• Actors need to be fully focused in order to be quick with the uptake of lines and the fast delivery e.g. <i>Shakers</i>.</li> <li>• Not only larger than life characters but also engaging, thoughtful acting is required in some plays that look at nostalgic themes and focus is only on 2 performers e.g. <i>September in the Rain</i>.</li> <li>• Performers may be required to have good musicality for the larger than life setting e.g. rap in <i>Bouncers</i>.</li> <li>• Confident, strong improvisational skills are often required as actors may interpret stage instructions in different ways e.g. <i>Bouncers</i>.</li> <li>• A lack of inhibitions is required when portraying characters e.g. <i>Shakers</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>challenges of presenting larger-than-life characters</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The 'larger-than-life' characters are clearly addressed and the performance techniques are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the 'larger-than-life' characters and the performance techniques are understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of drama evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the performance techniques.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of drama seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the performance techniques.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of drama</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

## John Adams

Q	Answer	Guidance
13	<p><b>Discuss the challenges for the individual performer within the ensemble in the music of John Adams.</b></p> <p><b>Area of study:</b> Performance techniques.</p> <p><b>Indicative content:</b> Candidates are expected to consider the requirements of the individual performer in relation to the ensemble in the work of John Adams. Much of John Adams' work is written for an ensemble. He is a clarinettist and wrote works for woodwind as well as string ensembles. Candidates will need to acknowledge not only the role of the individual within the ensemble but also the skills that a performer may require in order to learn and play the music.</p> <p><b>Focused discussions are likely to:</b></p> <ul style="list-style-type: none"> <li>• John Adams' music can be quite repetitive therefore necessitating a strong commitment to the tempo and pulse of the music from the individual and the ensemble e.g. <i>Harmonium for Large Orchestra</i>.</li> <li>• Works often change in time signature and both individual and ensemble performers must collaborate effectively in order to interweave the musical lines e.g. <i>Short Ride in a Fast Machine</i>.</li> <li>• Individual performers must be confident with timing as notes can differ in length e.g. <i>Shaker Loops</i></li> <li>• The solo violinist needs to get used to a six string instrument in <i>The Dharma at Big Sur</i>.</li> <li>• Instrumentalists are often competing with synthesised sounds in the ensemble e.g. <i>Light Over Water</i>.</li> <li>• Many works are considered post-modern necessitating individual's skill to merge their style of playing with the style of the ensemble e.g. <i>Dr Atomic</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>individual performer within the ensemble</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The role of the individual performer within the ensemble is clearly addressed and the performance techniques are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of music sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the role of the individual performer within the ensemble and the performance techniques are understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the performance techniques.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the performance techniques.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
14	<p><b>Analyse the use of melody, pulse and tempo in the music of John Adams.</b></p> <p><b>Area of study:</b> Elements of the performing arts.</p> <p><b>Indicative content:</b> The question asks candidates to break down and examine the elements of melody, pulse and tempo and how these elements can connect with the harmonies, textures, instrumentation and rhythms. John Adams has been described as a minimalist composer who often uses repetitive melodies within his works. He collaborates with librettist Peter Sellars in opera works and also experiments with the use of synthesised sounds as well as more traditional instrumentation. Adams is considered to be post-modern and experimental with his music.</p> <p><b>Focused responses may refer to:</b></p> <ul style="list-style-type: none"> <li>• The melody shifts between Phrygian and Lydian modes e.g. <i>Phrygian Gates</i>.</li> <li>• Incorporates different musical styles e.g. <i>Grand Pianola Music</i>.</li> <li>• The pulse can vary for each different instrument e.g. <i>Shaker Loops</i>.</li> <li>• The tempo can be constant and fast e.g. <i>Short Ride in a Fast Machine</i>.</li> <li>• Melodies can be repetitive e.g. <i>Harmonium for Large Orchestra</i> has repetitions on 'D'.</li> <li>• Works have been described as a cacophony of sound e.g. <i>Dr Atomic</i>.</li> <li>• Chromatic use of melody in <i>Chamber Symphony</i>.</li> <li>• Patterns of minimalism are employed in <i>Grand Pianola Music</i>.</li> <li>• Gospel styles are incorporated in <i>I Was Looking At The Ceiling and Then I Saw The Sky</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>melody, pulse and tempo</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The aspects of melody, pulse and tempo are clearly addressed and the elements of the performing arts are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of music sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing some aspects of the melody, pulse and tempo and the elements of the performing arts are understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

## The Beatles

Q	Answer	Guidance
15	<p><b>Discuss how The Beatles create contrasting musical textures in their songs.</b></p> <p><b>Area of study:</b> Elements of the performing arts.</p> <p><b>Indicative content:</b> The question asks candidates to consider the ways in which The Beatles create contrasting musical textures in their songs. Attention should be paid to the way in which the instrumentation plays a part in developing the textures and the way in which the parts overlap to create songs that can either be simple pop standards or complex, experimental works.</p> <ul style="list-style-type: none"> <li>• Use of string instrumentation in songs like <i>Yesterday</i> and string octet in <i>Eleanor Rigby</i></li> <li>• Orchestral experimentation in <i>A Day in the Life</i></li> <li>• Indian classical music with the use of a sitar in songs like <i>Norwegian Wood</i></li> <li>• Irregular time signatures showing less focus on standard 4/4 pop song e.g. the bridge in <i>Here Comes The Sun</i> with its 3/4, 5/4 and 2/4 time signatures or <i>All You Need Is Love</i> with use of 7/4</li> <li>• Indian classical music and quarter tones create musical textures e.g. <i>Tomorrow Never Knows</i>.</li> <li>• Created memorable melodies to get their message across of the working classes in the 1960s e.g. <i>A Hard Day's Night</i>.</li> <li>• Contemporary jazz rhythms and syncopations of <i>Eleanor Rigby</i>.</li> <li>• Contemporary blues music and multi-track recording e.g. <i>A Day in the Life</i> that merge with the blues harmonies.</li> <li>• Vaudeville/swing styles can be seen in songs like <i>When I'm 64</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>contrasting musical textures</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the contrasting musical textures of the songs. The elements of the performing arts is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of music sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the contrasting musical textures and the elements of the performing arts is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
16	<p><b>'The cultural and social circumstances of the 1960s provide a context for understanding the lyrics of The Beatles' songs.' Discuss this view.</b></p> <p><b>Area of study:</b> Cultural, social and historical context.</p> <p><b>Indicative content:</b> The question asks candidates to consider this view in light of the output of the lyrics expressed in the songs of The Beatles. The Beatles were writing music in times of social change. They were a Liverpool band and grew up surrounded by poverty and feelings of isolation. The 60s were a time of unrest as many people protested about the Vietnam war. The hippy movement became prominent in this era with people spreading peace not violence.</p> <p><b>Focused discussions are likely to:</b></p> <ul style="list-style-type: none"> <li>• The working classes worked hard and seemed to receive little financial reward reflected in songs like <i>A Hard Day's Night</i>.</li> <li>• Political aspects of anti-authority are explored in the album <i>Sgt Pepper's Lonely Hearts Club Band</i>.</li> <li>• Cultural ideas of loneliness are explored in <i>Eleanor Rigby</i>.</li> <li>• Cultural identity is questioned in <i>She's Leaving Home</i>.</li> <li>• Ideologies of peace are explored in <i>Let It Be</i>.</li> <li>• Later songs may be seen to reflect the drug culture that was rife and they explored more experimental psychedelic sounds in songs like <i>Strawberry Fields</i> and <i>Lucy in the Sky with Diamonds</i>.</li> <li>• Some songs remain quite nostalgic in the way they paint a picture of life in Liverpool e.g. <i>Penny Lane</i>.</li> <li>• The melodic line in <i>She's Leaving Home</i> is disjointed in places so that the lyric correlates and paints a picture of the theme that is presented.</li> </ul>	<p><b>Key focus of question:</b> <u>cultural and social circumstances of the 1960s</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The view is clearly addressed and the cultural, social and historical context is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of music sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the view expressed and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

## George Gershwin

Q	Answer	Guidance
17	<p><b>Analyse how the later songs of George Gershwin were influenced by having to write for film rather than for stage.</b></p> <p><b>Area of study:</b> Stylistic influences.</p> <p><b>Indicative content:</b> The question asks candidates to examine the songs of Gershwin in relation to the film that they were intended. The question appears to have a limited number of songs that can be addressed but candidates may refer to earlier songs and analyse how they were altered to meet the requirements of the film. The later films that are relevant include: Shall We Dance; A Damsel in Distress; Goldwyn Follies; Delicious; The Shocking Miss Pilgrim; An American in Paris and Kiss Me, Stupid. Most of these films contain the numbers that candidates will have studied.</p> <p><b>Focused responses may include reference to:</b></p> <ul style="list-style-type: none"> <li>• Gershwin wrote for Hollywood and often wrote with specific singers in mind e.g. <i>A Foggy Day</i></li> <li>• Themes of love that are reminiscent e.g. <i>They Can't Take That Away</i>.</li> <li>• Uses a Tin Pan Alley structure to make melodies memorable e.g. <i>Let's Call The Whole Thing Off</i>.</li> <li>• Uses upbeat style of jazz to reflect the lively nature of Hollywood e.g. <i>I Got Rhythm</i>.</li> <li>• Also influenced by the music of Debussy and the harmonic progressions he incorporated are more complex e.g. <i>But Not For Me</i>.</li> <li>• String orchestration is added into later songs for a more romantic feel e.g. <i>Embraceable You</i>.</li> <li>• The AABA format from Tin Pan Alley doesn't always work in films and many songs were adapted for screen so that a lengthier version was exploited.</li> </ul>	<p><b>Key focus of question:</b> <u>Gershwin being influenced by writing for film rather than stage</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses and breaks down the influences of writing for film rather than stage. The stylistic influences are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of music sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the influence of film and stage and the stylistic influences are understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the stylistic influences</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

Q	Answer	Guidance
18	<p><b>'My music is American. My time is today' (George Gershwin). Analyse the evidence that supports or contradicts this view.</b></p> <p><b>Area of study:</b> Cultural, social and historical context.</p> <p><b>Indicative content:</b> The question asks candidates to examine the quote and weigh up the two sides of the argument. Gershwin encompassed all that was American in terms of the influences on his music. He was of Jewish origin and was influenced by the Yiddish elements within the music. He wrote many of his songs during the 1930s when America was experiencing the Great Depression. Often songs were there to lift the spirits of those who were experiencing hardships.</p> <p><b>Supports:</b></p> <ul style="list-style-type: none"> <li>• The busy streets of New York are reflected in the complex rhythms e.g. <i>Fascinating Rhythm</i>.</li> <li>• Use of skyscraper chords like the skyscrapers of New York City e.g. <i>Embraceable You</i>.</li> <li>• Music is American in its focus on the theme of escaping the great depression e.g. <i>I Got Rhythm</i>.</li> <li>• Tin Pan Alley – catchy refrains and forgettable choruses that can be recorded by jazz artists of the day e.g. <i>A Foggy Day</i></li> <li>• Historical elements are reflected in the lyrics of <i>They All Laughed</i>.</li> </ul> <p><b>Contradicts:</b></p> <ul style="list-style-type: none"> <li>• Many melodies sound eastern with the use of pentatonic scales e.g. <i>I Got Rhythm</i>.</li> <li>• Blues tonality that was prominent in the African community e.g. <i>The Man I Love</i>.</li> <li>• Chromatic complexity of some of his music is reminiscent of European composers like Debussy and Ravel e.g. <i>They Can't Take That Away</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>Gershwin's music being American and his time being today</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses and breaks down the view expressed in the question. The cultural, social and historical context is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of music sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the view expressed in the question and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>

## Appendix A

Marks	AO3 The ability to use clear and accurate English
6	<ul style="list-style-type: none"> <li>• 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 and expressed using a wide range of relevant terminology.</li> <li>• Errors if spelling, punctuation and grammar are few.</li> </ul>
5	<ul style="list-style-type: none"> <li>• Fluent writing with a developing sense of style and an ability to move easily from one idea to another. Moderately complex ideas are well-expressed using wide, appropriate terminology.</li> <li>• Errors of spelling, punctuation and grammar are present.</li> </ul>
4	<ul style="list-style-type: none"> <li>• Generally fluent writing with an emerging sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses using mainly appropriate terminology.</li> <li>• Errors of spelling, punctuation and grammar are present but do not suggest real weaknesses.</li> </ul>
3	<ul style="list-style-type: none"> <li>• Matter-of-fact writing where ideas may stray from the point. The style is sometimes pedestrian, clear but not fluent.</li> <li>• Errors in spelling, punctuation and grammar are frequent without obscuring the points made but suggest further refinement is needed.</li> </ul>
2	<ul style="list-style-type: none"> <li>• Uneven, disjointed writing which may confuse or obscure meaning. May be awkward in dealing with more complex concepts or may avoid them altogether. Little or no use of appropriate terminology.</li> <li>• Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting significant weakness.</li> </ul>
0-1	<p>Poorly expressed writing, with little or no sense of direction which confuses rather than enlightens. Limited or no use of appropriate terminology.</p> <p>Errors in spelling, punctuation and grammar are frequent, regular, repetitive or intrusive tending to undermine the content.</p>

**Appendix B****Matthew Bourne**

- ☑ 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 e.g. 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.

**Shobana Jeyasingh**

- ☑ 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.

**Lloyd Newson**

- ☑ Physical theatre, consciously challenging the formal and established conventions of traditional dance forms.
- ☑ Physically demanding movement, with performers often taking risks.
- ☑ Challenging for the audience and often shocking, deliberately targeting taboo subjects.
- ☑ Reflects human needs and desires and explores human relationships.
- ☑ Works put together through improvisation and experimentation.
- ☑ Unusual sets which performers work with from an early stage.
- ☑ Use of song, dialogue, soundscapes.

**Caryl Churchill**

- ☑ 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, e.g. *Softcops* and *Top Girls*, or experimenting with the function of language itself, especially in later works, e.g. *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 e.g. *Top Girls*.
- ☑ Uses representational staging and acting style to explore the extreme in some works, e.g. *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.

**Athol Fugard**

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

**John Godber**

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

**John Adams**

- ☑ 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 (e.g. 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 (e.g. 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 e.g. *Century Rolls* (1996) was written for Emanuel Ax. His collaboration with Peter Sellars underpins several stage works.

**The Beatles**

- ☑ Simple yet memorable melodies that capture the mood of the lyrics (e.g. slow sustained melodies in *Michelle* and *Hey Jude* but a jaunty air in *Penny Lane*).
- ☑ Produced contrasting songs e.g. 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 (e.g. *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 (e.g. *Help!*); orchestral instruments (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 (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.

**George Gershwin**

- ☑ Gershwin's song writing career began in Tin Pan Alley where he was a song plugger – able to both compose and perform.
- ☑ Tin Pan Alley songs were written to 32 bar melodies divided into four phrases of eight bars each – overall pattern was normally AABA.
- ☑ Gershwin's music was composed before the lyrics therefore examples of word painting are the skill of the lyricist. The rhythm of the words always matches the rhythm of the music although a fair criticism is that the words sometimes make little sense.
- ☑ Lyrics are witty often with internal rhyme schemes and reflect the style of Gilbert and Sullivan: memorable melodies and witty lyrics.
- ☑ Early songs such as *Swanee* can be shown to derive from the style of Tin Pan Alley.
- ☑ Melodies make extensive use of pentatonic scales and are generally highly memorable, particularly the choruses. Verses were often omitted in performance.
- ☑ Blue notes are often used to capture the style of African-American singers.
- ☑ In performance many of the rhythms would be given a rubato treatment, especially slower songs.
- ☑ Strong harmonic progressions, in the early songs often based around standard progressions such as I – VI – II – V but later songs have greater harmonic complexity.
- ☑ Songs normally written for piano and voice but there are a variety of piano styles in different songs.

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