

GCE

Performance Studies

Unit **G402**: Performance Contexts 1

Advanced Subsidiary GCE

Mark Scheme for June 2017

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

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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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

Matthew Bourne

Q	Answer	Guidance
1	<p>To what extent does the choreography of Matthew Bourne focus primarily on the story being told?</p> <p>Area of study: Structure and Form.</p> <p>Indicative content The question asks candidates to consider the extent to which Matthew Bourne's choreography focuses primarily on the story being told. Strong candidates will be able to argue that although the narrative is important, Bourne also has a balance with the other choreographic elements such as motif development and themes within his work. Weaker candidates will likely focus on the story being told in the works and end up with a descriptive, narrative account.</p> <p>Focused discussions may include how Bourne:</p> <ul style="list-style-type: none"> - Focuses on narrative: <ul style="list-style-type: none"> • Focus on character's journey e.g. Clara in Nutcracker • Uses lighting to provide clarity of the story e.g. use of shadows in Swan Lake • Uses costume to distinguish characters in the plot e.g. red dress worn by Lana in The Car Man • The role of the music in communicating emotion e.g. playful melodies in Late Flowering Lust to accompany exercise motifs • Use of set to demonstrate key elements of the narrative e.g. Cinderella • Linear structure in many works e.g. Edward Scissorhands - Employs other features: <ul style="list-style-type: none"> • Motif development is used as a choreographic device e.g. beak motif in Swan Lake • Uses overlapping actions in Play Without Words as a choreographic device 	<p>Key focus of question: <u>focus on story being told</u></p> <p>Level 4 (19 – 24 marks) <i>A focused response which directly addresses the question. The extent to which Matthew Bourne focuses on the narrative is well addressed and the structure and form is understood in depth.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output • Perceptive examples that support the discussion well <p>Level 3 (13 – 18 marks) <i>A detailed response. There is a good attempt at addressing the extent to which Matthew Bourne focuses on the narrative and the structure and form is understood.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of dance evidenced in the response • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the discussion <p>Level 2 (7 – 12 marks) <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"> • Variable understanding of the elements of dance seen in the response • Some K&U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&U of the contemporary attitudes OR some K&U of the contemporary attitudes/wider audience with limited or no K&U of practitioner repertoire • Some examples which relate to the points being made <p>Level 1 (1 – 6 marks) <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"> • Basic knowledge of the elements of dance • Reliance on biographical/narrative detail of practitioner or work • Limited examples with only a few points made

	<ul style="list-style-type: none"> • Uses short episodes in <i>Town & Country</i> 	
2	<p>Analyse Bourne's use of dynamics and space in his work.</p> <p>Area of study: Elements of the performing arts</p> <p>Indicative content Candidates are expected to break down the elements of the performing arts and in particular the use of the dynamics and space. Detailed analysis of the movement is required so that a rounded answer can be achieved. Strong candidates will balance their answer between the two key areas in the question and balance this with a focus on the other elements and the relationship between these elements. Weaker candidates will likely list the use of the elements in a formulaic response.</p> <p>Focused responses should focus on:</p> <ul style="list-style-type: none"> - dynamics: <ul style="list-style-type: none"> • Bourne uses strong, powerful dynamics to express the sexual nature of <i>Dorian Gray</i> • Use of fluid and legato dynamics to show vulnerability of characters e.g. <i>Edward Scissorhands</i> • Staccato, playful dynamics employed in the dance of the cygnets in <i>Swan Lake</i> • Clumsy, stilted dynamics of character's like Dino in <i>The Car Man</i> - space: <ul style="list-style-type: none"> • Use of space alters in <i>Swan Lake</i> when the swans appear in Act II as free and then close in on the Prince in Act IV • Linear formations and close proximity in <i>Late Flowering Lust</i> • Mirroring use of space in the Brief Encounter excerpt from <i>Town & Country</i> - Other elements: 	<p>Key focus of question: <u>use of dynamics and space</u></p> <p>Level 4 (19 – 24 marks) <i>A focused response which explains how dynamics and space are used in Bourne's work. Elements of the performing arts are understood in depth.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of dance sustained throughout the explanation • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive examples that support the explanation well <p>Level 3 (13 – 18 marks) <i>A detailed response. A good attempt at explaining how dynamics and space are used in Bourne's work. Elements of the performing arts is understood.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of dance evidenced in the response • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the explanation <p>Level 2 (7 – 12 marks) <i>A generic or formulaic response which explains some aspects of how dynamics and space and used in Bourne's work. There is some understanding of the elements of the performing arts.</i></p> <ul style="list-style-type: none"> • Variable understanding of the elements of dance seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context • Some examples which relate to the points being made <p>Level 1 (1 – 6 marks) <i>Limited response. Descriptive account of some of the elements of the performing arts.</i></p>

	<ul style="list-style-type: none"> • Use of sharp actions in Supercal from <i>Mary Poppins</i> • intimate relationship demonstrated with duet between Aurora and Leo in <i>Sleeping Beauty</i>. 	<ul style="list-style-type: none"> • Basic knowledge of the elements of dance • Reliance on biographical/narrative detail of practitioner or work • Limited examples with only a few points made
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Shobana Jeyasingh

Q	Answer	Guidance
3	<p>“Performers of Jeyasingh’s choreography need skills in contemporary dance as well as classical Indian dance.” Discuss this view.</p> <p>Area of study: Performance techniques</p> <p>Indicative content: The candidate is being asked to consider the argument that Jeyasingh’s work needs dancers who can do both contemporary and classical Indian dance. Strong candidates will be able to agree and disagree with this statement and offer detailed examples throughout. Weaker candidates will be likely to list the techniques required and some candidates may just focus on one of the performance skills required from the question.</p> <p>Focused discussions are likely to include:</p> <ul style="list-style-type: none"> - contemporary dance skills <ul style="list-style-type: none"> • Fuses different styles of dance to form the basis for ideas about communication and isolation e.g. <i>Bruise Blood</i> • Uses contemporary dance skills in <i>Surface Tension</i> with the use of spinal movement and floor work • Works are site specific and therefore require contemporary dance skills such as strong weight transference e.g. <i>2Step</i> • Strong partner work with supports, lifts and contact improvisation e.g. <i>Faultline</i> - Classical Indian dance skills 	<p>Key focus of question: <u>skills in contemporary dance and classical Indian dance</u></p> <p>Level 4 (19 – 24 marks) <i>A focused response which directly addresses the question. The discussion offers a view that both agrees and disagrees with the statement and the performance techniques is understood in depth.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive examples that support the discussion well <p>Level 3 (13 – 18 marks) <i>A detailed response. There is a good attempt at addressing the view expressed in the question and the performance techniques is understood.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of dance evidenced in the response • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the discussion <p>Level 2 (7 – 12 marks) <i>A generic or formulaic response which addresses some aspects of the question. There are some references to performance techniques.</i></p> <ul style="list-style-type: none"> • Variable understanding of the elements of dance seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context • Some examples which relate to the points being made <p>Level 1 (1 – 6 marks)</p>

	<ul style="list-style-type: none"> • Some of the choreography uses nrittas and mudras (hand gestures) to communicate ideas e.g. <i>Bruise Blood</i>. • Bharata natyam skill can be seen in most of her works e.g. <i>Exit No Exit</i>. • Fast pace choreography is reminiscent of many classical Indian dance skills e.g. <i>Surface Tension</i> 	<p><i>Limited response. Any reference to the view being expressed is patchy and there is limited understanding of performance techniques.</i></p> <ul style="list-style-type: none"> • Basic knowledge and understanding of the elements of dance • Reliance on biographical/narrative detail of practitioner or work • Limited examples with only a few points made
4	<p>Evaluate the importance of structure and form in the work of Shobana Jeyasingh.</p> <p>Area of study: Structure and Form</p> <p>Indicative content: Candidates need to assess the use of structure and form in the work of Shobana Jeyasingh. Often her works are plotless and instead structured around themes or ideas. As a result many of her works are multi-layered and focus on the use of compositional devices to communicate an idea. Stronger candidates will be able to identify this aspect of her work and detail evidence that demonstrates this. Weaker candidates are likely to simply describe the choreography in a narrative account.</p> <p>Focused responses are likely to focus on:</p> <ul style="list-style-type: none"> • <i>Faultline</i> uses documentary style film on super 8 to set the importance of the context of the work. • Important use of unison work in <i>Surface Tension</i> to show identity and belonging • Contact work in <i>Bruise Blood</i> to show importance of Historical theme of Harlem Riots • Phrases of dance made up of birth dates in <i>Surface Tension</i> • Multi-layered choreography in <i>Counterpoint</i> • Lack of plot in <i>Exit No Exit</i> • <i>Making Maps</i> interweaves motifs to show importance 	<p>Key focus of question: <u>structure and form</u></p> <p>Level 4 (19 – 24 marks) <i>A focused response which assess the use of structure and form in Jeyasingh's work.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of dance sustained throughout the explanation • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive examples that support the explanation well <p>Level 3 (13 – 18 marks) <i>A detailed response. There is a good attempt at assessing the structure and form in Jeyasingh's work.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of dance evidenced in the response • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the explanation <p>Level 2 (7 – 12 marks) <i>A generic or formulaic response which assesses some aspects of structure and form in Jeyasingh's work.</i></p> <ul style="list-style-type: none"> • Variable understanding of the elements of dance seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context • Some examples which relate to the points being made <p>Level 1 (1 – 6 marks) <i>Limited response. Reference to structure and form is patchy.</i></p>

<p>and complexity of maps</p> <ul style="list-style-type: none"> Rhythmical elements interweave with contemporary based movement in <i>Fine Frenzy</i> 	<ul style="list-style-type: none"> Basic knowledge and understanding of the elements of dance Reliance on biographical/narrative detail of practitioner or work Limited examples with only a few points made
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Lloyd Newson

Q	Answer	Guidance
5	<p>Discuss the view that Newson’s choreography deals with boundaries and the need to break them down.</p> <p>Area of study: Stylistic influences</p> <p>Indicative content: The candidate is required to debate the topic suggested in the question. Newson’s work often breaks down boundaries both physically and emotionally. Strong candidates will focus on these physical and emotional boundaries and discuss their significance in relation to the works with detailed examples. Weaker candidates may simply list the influences on Newson in a generic manner.</p> <p>Focused discussions are likely to refer to:</p> <ul style="list-style-type: none"> Newson’s background in psychology has influenced the way in which he views the motivation of others. He explores these motivations and breaks emotional boundaries in <i>To Be Straight With You</i>. Newson is interested in people and their issues and uses the knowledge of psychology to challenge boundaries creating very verbatim inspired performances such as <i>Can We Talk About This?</i> In preparation for many works, Newson encourages his performers to experience some of the hostility that he himself may have felt and use this to enhance their understanding of the human psyche and break their own emotional boundaries e.g. <i>Enter Achilles</i>. 	<p>Key focus of question: <u>breaking down boundaries</u></p> <p>Level 4 (19 – 24 marks) <i>A focused response which directly addresses the question. The discussion offers a view that both agrees and disagrees with the statement and the stylistic influences is understood in depth.</i></p> <ul style="list-style-type: none"> Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output Perceptive examples that support the discussion well <p>Level 3 (13 – 18 marks) <i>A detailed response. There is a good attempt at addressing the view in the question and the stylistic influences are understood.</i></p> <ul style="list-style-type: none"> Broad knowledge and understanding of the elements of dance evidenced in the response Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire Appropriate examples, most of which are relevant and broadly support the discussion <p>Level 2 (7 – 12 marks) <i>A generic or formulaic response which addresses some aspects of the question. Some understanding of the elements of the stylistic influences.</i></p> <ul style="list-style-type: none"> Variable understanding of the elements of dance seen in the response Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context Some examples which relate to the points being made <p>Level 1 (1 – 6 marks)</p>

	<ul style="list-style-type: none"> Physical boundaries are challenged with dancers like David Toole in <i>The Cost of Living</i> Earlier productions focus more on the physical theatre elements of his style e.g. <i>Strange Fish</i> and <i>Enter Achilles</i>. The physical limitations of the dancers are pushed to their limits 	<p><i>Limited response. Any attempt to discuss the view being expressed is patchy. Limited understanding of the elements of the stylistic influences.</i></p> <ul style="list-style-type: none"> Basic knowledge and understanding of the elements of dance Reliance on biographical/narrative detail of practitioner or work Limited examples with only a few points made
6	<p>Analyse Newson's use of action and motif in his choreography.</p> <p>Area of study: Elements of the performing arts</p> <p>Indicative content: Candidates are expected to fully reflect on Newson's use of action and motif and explain with examples how these are used in his choreography. Strong candidates will focus on these areas specifically and also how they relate to the other elements of the performing arts. They may also refer to the way Newson uses musical motifs. Weaker candidates will list the elements in a formulaic response which will lack detail.</p> <p>Focused responses should pick up on:</p> <ul style="list-style-type: none"> Use of action <ul style="list-style-type: none"> Newson employs pedestrian actions to make a theme clear e.g. Rowan's dance in <i>The Cost of Living</i> Some actions correlate to verbatim dialogue from interviews e.g. <i>Can We Talk About This?</i> Actions respond to site specific venues so that the actions use the objects placed in the venue e.g. <i>Enter Achilles</i> Physical theatre actions used in <i>Just For Show</i> to demonstrate theme of image Use of motif <ul style="list-style-type: none"> Develops motif from simple actions to more physical movement e.g. Rowan's dance in <i>The Cost of Living</i> 	<p>Focus of the question: <u>use of action and motif</u></p> <p>Level 4 (19 – 24) <i>A focused response which directly addresses the question set. The use of action and motif is broken down in detail in response and the elements of the performing arts are understood in depth.</i></p> <ul style="list-style-type: none"> Comprehensive understanding of the elements of dance sustained throughout the discussion In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output Perceptive relevant examples that support the response well <p>Level 3 (13 – 18) <i>A detailed response. There is a good understanding of the way that action and motif is used and the elements of the performing arts are understood.</i></p> <ul style="list-style-type: none"> Broad knowledge and understanding of the elements of dance evidenced in the response Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire Appropriate examples, most of which are relevant and broadly support the response <p>Level 2 (7 – 12) <i>A generic response which seeks to address the question set. There is some reference to the use of action and motif and some understanding of the elements of the performing arts.</i></p> <ul style="list-style-type: none"> Variable understanding of the elements of dance seen in the response Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context Some examples which relate to the points being made <p>Level 1 (1 – 6)</p>

<ul style="list-style-type: none"> • Motifs are interwoven with physical feats to show theme of homosexuality in <i>Dead Dreams of Monochrome Men</i> • Mirroring motif usage in <i>My Body, Your Body</i> • Interweaving of motifs in <i>To Be Straight With You</i> 	<p><i>Limited response. Any attempt to address Newson's use of action and motif is patchy.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of dance • Reliance on biographical/narrative detail of practitioner or work • Limited examples with only a few points made
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Caryl Churchill

Q	Answer	Guidance
7	<p>To what extent is Churchill's drama influenced by her collaboration with others?</p> <p>Area of study: Stylistic influences.</p> <p>Indicative content: Whilst Churchill was influenced by her work with Joint Stock in a certain part of her career, it should be noted that other influences have played a part in shaping her plays such as her work as a radio dramatist and her work with <i>Monstrous Regiment</i>. Strong candidates will acknowledge the stylistic influences on Churchill's plays and be able to reach a conclusion based on the extent to which her collaboration with Joint Stock have had an impact on her work. Weaker candidates will acknowledge the influences in a generic way.</p> <p>Focused discussions should focus on:</p> <ul style="list-style-type: none"> - Joint stock collaboration as influence: <ul style="list-style-type: none"> • Discussion and workshops formed part of the collaboration with Joint Stock and impacted on the work created e.g. <i>Light Shining in Buckinghamshire</i> 	<p>Focus of the question: <u>Joint Stock collaboration</u></p> <p>Level 4 (19 – 24) <i>A focused response which directly addresses the extent to which the collaboration with Joint Stock have influenced the work of Caryl Churchill and will reach a conclusion based on the impact of this collaboration.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion • In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive relevant examples that support the discussion well <p>Level 3 (13 – 18) <i>A detailed response. There is a good attempt at addressing the extent to which the collaboration with Joint Stock have influenced the work of Caryl Churchill. A conclusion will be broadly reached.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of drama evidenced in the response • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the discussion <p>Level 2 (7 – 12)</p>

	<ul style="list-style-type: none"> • Representational staging and acting work was explored in <i>Cloud Nine</i> <ul style="list-style-type: none"> - Other influences: • Epic theatre elements in <i>Vinegar Tom</i> with use of songs to break up dialogue • Radio dramatist influence seen in <i>Top Girls</i> with the use of short, realistic dialogue that overlaps • Collaboration with community theatre group e.g. <i>Fen</i> • Collaboration with Ian Spink in <i>A Mouthful of Birds</i> • English degree at Oxford influenced way in which Churchill used language and this is quite experimental and poetic in <i>The Striker</i> 	<p><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"> • Variable understanding of the elements of drama seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context OR some K&U of the wider context with limited K&U of practitioner repertoire • Some examples which relate to the points being made <p>Level 1 (1 – 6) <i>Limited response. Any attempt to address the question is patchy and there is little or no reference to the stylistic influences.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of drama • Reliance on biographical/narrative detail of practitioner or work Limited examples with only a few points made
8	<p>Discuss the impact of social, historical and cultural context on the work of Caryl Churchill.</p> <p>Area of study: Social, historical and cultural context</p> <p>Indicative content Candidates are expected to discuss the contextual elements in the work of Caryl Churchill. Stronger candidates will deal with the three areas of context and give detailed examples of where they are seen in Churchill's plays. Weaker candidates will likely deal with the general context of her work and list examples that demonstrate the themes that are expressed.</p> <p>Focused responses will consider:</p> <ul style="list-style-type: none"> • Culture of power expressed in the women at the dinner party in <i>Top Girls</i> • Characters struggle to convince each other of their moral superiority e.g. <i>Vinegar Tom</i> • Women from different eras of history feature in <i>Top Girls</i> • Cross-gender roles explored in <i>Cloud 9</i> • Problems generated for the individual by rapid social 	<p>Focus of the question: <u>social, historical and cultural impact</u></p> <p>Level 4 (19 – 24) <i>A focused response which directly addresses the question set. The impact of the social, historical and cultural context is understood in depth.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of drama sustained throughout the response • In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive relevant examples that support the points made <p>Level 3 (13 – 18) <i>A detailed response. There is a good attempt at addressing the impact of the social, historical and cultural context on the work of Caryl Churchill.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of drama evidenced in the response • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the points made <p>Level 2 (7 – 12)</p>

	<p>change is expressed in <i>Light Shining in Buckinghamshire</i></p>	<p><i>A generic or formulaic response which addresses some aspects of the question. There are some references to the impact of social, historical and cultural context.</i></p> <ul style="list-style-type: none"> • Variable understanding of the elements of drama seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context • Some examples which relate to the points being made <p>Level 1 (1 – 6) <i>Limited response. Any attempt to address the impact of social historical and cultural context is patchy.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of drama • Reliance on biographical/narrative detail of practitioner or work • Limited examples with only a few points made
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Athol Fugard

Q	Answer	Guidance
9	<p>To what extent does the narrative of a Fugard play drive the structure?</p> <p>Area of study: Structure and form.</p> <p>Indicative content The question asks candidates to consider the extent to which the structure of a Fugard play drives the narrative. Many of Fugard's works communicate a narrative through a small cast and there is an element of realism in the way that the story line is conveyed through recognisable dialogue and locations. Strong candidates will be able to reach a conclusion based on the extent to which the narrative is driven by the structure whilst weaker candidates will describe the structure used in the work or works studied.</p> <p>Focused discussions should make reference to:</p> <ul style="list-style-type: none"> - Driven by narrative <ul style="list-style-type: none"> • Focus on small cast to demonstrate struggles of characters in narrative e.g. <i>Boesman</i> 	<p>Focus of the question: <u>narrative drive the structure</u></p> <p>Level 4 (19 – 24) <i>A focused response which directly addresses the question set and reaches a conclusion regarding the extent to which the narrative is driven by the structure in the work of Athol Fugard.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion • In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive relevant examples that support the discussion well <p>Level 3 (13 – 18) <i>A detailed response. There is a good attempt at addressing the extent to which the narrative is driven by the structure in the work of Athol Fugard.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of drama evidenced in the discussion • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the discussion

	<p><i>and Lena</i></p> <ul style="list-style-type: none"> • Truth represented in dialogue of characters e.g. <i>Sizwe Banzi is Dead</i> • Plays are set within a real time frame with deeply personal accounts of racism e.g. <i>Master Harold and the Boys</i> • Events take place over real time and plays can last for a few hours e.g. <i>Blood Knot</i> (originally 3 hours long). <ul style="list-style-type: none"> - Not driven by narrative • One location drives the structure e.g. <i>The Island</i> • Sudden, unexpected violence breaks narrative e.g. <i>No Good Friday</i> • Debate/argument is used to communicate a political viewpoint e.g. <i>Master Harold and the Boys</i> • Interacts with the audience so that they can question struggles being presented e.g. <i>Valley Song</i> 	<p>Level 2 (7 – 12) <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"> • Variable understanding of the elements of drama seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context OR some K&U of the wider context with limited K&U of practitioner repertoire • Some examples which relate to the points being made <p>Level 1 (1 – 6) <i>Limited response. Any attempt to address the extent to which the narrative is driven by the structure in the work of Athol Fugard is patchy.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of drama • Reliance on biographical/narrative detail of practitioner or work • Limited examples with only a few points made <p>Focus of the question: <u>culture and society</u></p>
10	<p>Evaluate the significance of culture and society in the work of Athol Fugard.</p> <p>Area of study: Cultural, historical and social context</p> <p>Indicative content Candidates are expected to assess the significance of the culture and society in the work of Athol Fugard. Fugard was motivated to write due to his background in the apartheid era of South Africa. This drives much of his intent with his work. As a result his works tend to focus on issues and themes that were real to the people at the time. The messages that he conveys are important in demonstrating the racism that was rife and in communicating a message to the audience that this racism should not continue. Stronger candidates will not only acknowledge these aspects but also assess their significance with detailed examples offered.</p> <p>Focused responses are likely to focus on:</p>	<p>Level 4 (19 – 24) <i>A focused response which directly addresses the question set. The importance of culture and society in Fugard's plays is well addressed and the cultural, historical and social context is understood in depth.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of drama sustained throughout the explanation • In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive relevant examples that support the explanation well <p>Level 3 (13 – 18) <i>A detailed response. There is a good attempt at addressing the importance of the culture and society in Fugard's plays and the cultural, historical and social context is understood.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of drama evidenced in the discussion • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the explanation

<ul style="list-style-type: none"> • Fugard's guilt and remorse in the way he treated a black servant is evident in <i>Master Harold and the Boys</i>. • Culture of violence is explored with unexpected, brutal attacks e.g. <i>No Good Friday</i> • Natural setting and dialogue with a minimal cast e.g. <i>No Good Friday</i> • Hopes of young girl is expressed in <i>Valley Song</i> • <i>The Island</i> explores the social standing of the guards compared to the prisoners • Characters are often on the margins of society e.g. <i>The Blood Knot</i> • Truthful versions of events are explored so that the themes are thought out and delivered with sincerity e.g. <i>Master Harold and the Boys</i>. • Characters are often contained in one location and go on a psychological journey e.g. <i>A Lesson from Aloes</i>. 	<p>Level 2 (7 – 12) <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the cultural, historical and social context in Fugard's plays.</i></p> <ul style="list-style-type: none"> • Variable understanding of the elements of drama seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context • Some examples which relate to the points being made <p>Level 1 (1 – 6) <i>Limited response. Any attempt to address the importance of culture and society in Fugard's plays is patchy and there is little or no reference to the cultural, historical and social context.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of drama • Reliance on biographical/narrative detail of practitioner or work • Limited examples with only a few points made
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John Godber

Q	Answer	Guidance
11	<p>Explain how the action of John Godber's plays is driven by fast, short episodes.</p> <p>Area of study: Structure and form</p> <p>Indicative content The question asks candidates to break down and identify the episodic structure present in much of Godber's work. A detailed response is required regarding the nature of the dialogue and scene changes that make the plays fast and elliptical. Godber wrote for TV dramas Grange Hill and Brookside. As such, he writes in an episodic way without lengthy scene changes that would slow down the action of the play. Strong candidates will be able to identify and explain these episodes within his plays whilst weaker candidates will focus on structure and form in a formulaic account</p> <p>Focused discussions are likely to make reference to:</p> <ul style="list-style-type: none"> • Music is used to transition between scenes e.g. <i>Teechers</i> • Characters often announce when the episode is changing e.g. <i>Bouncers</i> • Flashbacks in <i>September in the Rain</i> provide an opportunity for the characters to look back on their life together • Dialogue is short and punchy to drive the energy e.g. <i>Up n Under</i> • <i>Shakers Re-stirred</i> removes the scene changes that were present in <i>Shakers</i> so that the pace is quickened • Minimal cast multirole so that the audience isn't waiting for characters to enter and exit the performance space e.g. <i>Teechers</i> • Monologues act like soliloquies and break up the 	<p>Focus of the question: <u>plays driven by fast, short episodes</u></p> <p>Level 4 (19 – 24) <i>A focused response which directly addresses the question set. The fast, short episodes are discussed fully and the structure and form is understood in depth.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion • In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive relevant examples that support the discussion well <p>Level 3 (13 – 18) <i>A detailed response. There is a good attempt at discussing the fast, short episodes and the structure and form is understood.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of drama evidenced in the discussion • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support the discussion <p>Level 2 (7 – 12) <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"> • Variable understanding of the elements of drama seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context • Some examples which relate to the points being made <p>Level 1 (1 – 6) <i>Limited response. Any attempt to address the fast, short episodes is patchy and there is little or no reference to structure and form.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of drama • Reliance on biographical/narrative detail of practitioner or work • Limited examples with only a few points made

12	<p>fast pace action by giving pathos to the performance e.g. <i>Bouncers</i></p> <p>To what extent is Godber's work influenced by the lives of ordinary people?</p> <p>Area of study: Stylistic influences.</p> <p>Indicative content The question asks candidates to discuss the extent to which the lives of ordinary people have influenced Godber's work. Godber often refers to the north and the working classes when he speaks of his influences in writing his plays but other more dramatic influences also play a part in shaping his work. Strong candidates will form a conclusion based on their understanding of the influences whilst weaker candidates will simply list the influences and work through these in a generic way.</p> <p>Focused responses are likely to refer to:</p> <ul style="list-style-type: none"> - Godber being influenced by lives of ordinary people: <ul style="list-style-type: none"> • Godber wants his audience to engage with the issues that his characters present as living ordinary lives e.g. <i>Shakers</i>. • Godber is influenced from his northern background. Many of his plays explore the lack of opportunities for the working classes in Yorkshire e.g. <i>Bouncers</i>. • Godber focuses on the lives of miners and their relationship with their wives when the mines closed e.g. <i>September in the Rain</i>. • Godber has taken influence from his career as a school teacher and the real life staff and pupils he met e.g. <i>Teechers</i>. - Other influences: 	<p>Focus: <u>lives of ordinary people</u></p> <p>Level 4 (19 – 24 marks) <i>Focused response which directly addresses the extent to which Godber has been influenced by the lives of ordinary people and other influences.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of drama sustained throughout the response • In depth knowledge and understanding of where/how practitioner repertoire fits within wider context or the trends in the practitioner output • Perceptive evaluation using relevant examples <p>Level 3 (13 – 18 marks) <i>Detailed response which makes a good attempt at addressing the extent to which Godber has been influenced by the lives of ordinary people and other influences.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of drama evidenced in the response • Secure K&U of practitioner repertoire and work studied with some K&U of the wider context OR secure K&U of the wider context with some K&U of practitioner repertoire and work • Relevant evaluation using broadly supportive examples <p>Level 2 (7 - 12 marks) <i>Generic or formulaic response that simply lists the stylistic influences on the work of John Godber.</i></p> <ul style="list-style-type: none"> • Variable understanding of the elements of drama seen in response • Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of wider context • Some examples which relate to the points made <p>Level 1 (1 – 6 marks) <i>Limited response. Any attempt to address the stylistic influences on Godber is patchy.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of drama
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- Influence of Greek theatre and the use of choral speech e.g. *Bouncers*.
- Godber has been influenced by Berkoff and German Expressionism in the use of heightened physicality in many of his works e.g. *On the Piste*. Influenced by commedia del 'arte in his 'larger-than-life' characters e.g. *Gym & Tonic*.

- Reliance on biographical/narrative detail of practitioner or work.
- Limited examples with only a few points made

John Adams

Q	Answer	Guidance
13	<p>Evaluate the effect of stylistic influences on the work of John Adams.</p> <p>Area of study: Stylistic influences.</p> <p>Indicative content The question requires candidates to assess the different stylistic influences on the work of John Adams. Stronger candidates will be able to form an idea based on the influences of how these have impacted on Adams' music. Weaker candidates will simply list the influences and highlight where they exist in his works without assessing the impact on the composition.</p> <p>Focused responses will likely refer to:</p> <ul style="list-style-type: none"> • Bach <i>Passions</i> influenced <i>The Death of Klinghoffer</i> • Technical manuals, personal memoirs and interviews have influenced <i>Dr Atomic</i> • Mozart's <i>The Magic Flute</i> becomes a model for <i>A Flowering Tree</i> • <i>I Was Looking at the Ceiling</i> influenced by earthquake in 1994 • <i>The Dharma at Big Sur</i> has been influenced by literary texts of Henry Miller and Gary Snyder • Religion and practices of worship have influenced <i>Shaker Loops</i> • <i>Transmigration of Souls</i> influenced by attacks on twin towers in 2001 • Minimalism influenced works such as <i>Grand Pianola Music</i> 	<p>Key focus of question: <u>stylistic influences</u></p> <p>Level 4 (19 – 24) <i>Focused response which directly evaluates the stylistic influences and how these have impacted on the compositions.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of music sustained throughout the response • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive examples that support the explanation well <p>Level 3 (13 – 18) <i>Detailed response to the question. Good attempt at evaluating the stylistic influences and how these have impacted on the compositions.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of music evidenced in the response • Secure K&U of practitioner repertoire studied with variable K&U of the wider context OR secure K&U of the wider context with variable K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support explanation <p>Level 2 (7 – 12) <i>Formulaic or generic response that addresses some aspects of the question. There are some references to stylistic influences.</i></p> <ul style="list-style-type: none"> • Variable knowledge and understanding of the elements of music seen in the response • Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context • Some examples which relate to the points made <p>Level 1 (1-6)) <i>Limited response. Any attempt to evaluate the stylistic influences is patchy.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of music • Reliance on narrative detail of practitioner or work.

		<ul style="list-style-type: none"> Limited examples with only a few points made
14	<p>To what extent is Adams' music 'too intricate' in its structure?</p> <p>Area of study: Structure and form.</p> <p>Indicative content The question asks candidates to discuss the features in the music that reflect the intricacy of the structure and reach a conclusion based on the extent to which they believe the musical structure to be intricate or not. Strong candidates will be able to offer evidence that both supports and contradicts the description. Candidates should be able to offer and analyse clear examples of his music and how it can be seen to be intricate.</p> <p style="padding-left: 40px;">- Supports intricate structure:</p> <ul style="list-style-type: none"> Intricate layers of sound in <i>Dr Atomic</i> Polyphonic structure of <i>I Was Looking At The Ceiling</i> <i>Shaker Loops</i> described as having a 'web of activity' <i>Violin Concerto</i> pokes fun at minimalist style by repetition of high A. Scalic music which is fast and repeats ascending upwards Complex, fast, incessant repetition employed in <i>Short Ride in a Fast Machine</i> <i>Nixon in China</i> has augmented orchestration with a saxophone section, additional percussion and electronic synthesiser <i>Shaker Loops</i> incorporates literal shaking of ecstatic praising and builds into more complex harmonic and rhythmic progression <p style="padding-left: 40px;">- Contradicts intricate structure:</p> <ul style="list-style-type: none"> Three act opera structure of <i>Nixon in China</i> Minimalist compositions are less intricate and more repetitive e.g. <i>Grand Pianola Music</i> 	<p>Key focus of question: <u>music 'too intricate'</u></p> <p>Level 4 (19 – 24) <i>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"> Comprehensive knowledge and understanding of the elements of music sustained throughout the response In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output Perceptive examples that support the analysis well <p>Level 3 (13 – 18) <i>Detailed response to the question. 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"> Broad knowledge and understanding of the elements of music evidenced in the response Secure K&U of practitioner repertoire studied with variable K&U of the wider context OR secure K&U of the wider context with variable K&U of practitioner repertoire Appropriate examples, most of which are relevant and broadly support analysis <p>Level 2 (7 – 12) <i>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"> Variable knowledge and understanding of the elements of music seen in response Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context OR some K&U of the wider context with limited K&U of practitioner repertoire Some examples which relate to the points made <p>Level 1 (1-6)) <i>Limited response. No attempt is made to address the intricacy present in the music of John Adams. Analysis is patchy.</i></p>

	<ul style="list-style-type: none"> • <i>Harmonium for Large Orchestra</i> begins with incessant repetition on the note of 'D'. 	<ul style="list-style-type: none"> • Basic knowledge of the elements of music • Reliance on narrative detail of practitioner or work. • Limited examples with only a few points made
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The Beatles

Q	Answer	Guidance
15	<p>To what extent are the melodies of The Beatles 'memorable and catchy'?</p> <p>Area of study: Elements of the performing arts</p> <p>Indicative content Candidates should consider the argument that the quote suggests. The Beatles are often referred to in terms of the phases within their music: phase one – skiffle; phase 2 – psychedelia and phase 3 – recorded music. The question explores the idea that many of The Beatles' songs were performed live in their earlier career but then the band started creating more experimental music in the studios and often many of the songs could not be performed without the technical equipment available to them in the studio.</p> <p>Focused discussions will likely include:</p> <p>Memorable and catchy:</p> <ul style="list-style-type: none"> • The Beatles developed as a beat band. Their melodies were often memorable, simple and backed up by the traditional guitar line up e.g. <i>Help!</i> • Use of repeated chorus makes the songs easy to pick up and therefore memorable e.g. <i>Love Me Do</i> • Comic themes are explored in the delivery e.g. <i>When I'm 64</i> which is catchy and memorable. <p>More complex:</p> <ul style="list-style-type: none"> • Use of splicing, editing and dubbing in <i>A Day in the Life</i> makes the song less catchy and repetitive 	<p>Key focus of question: <u>melodies 'memorable and catchy'</u></p> <p>Level 4 (19 – 24) <i>Focused response which directly addresses the melody and other aspects of The Beatles' songs that make them 'memorable and catchy'. Elements of the performing arts are understood in depth.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of music sustained throughout the response • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive examples that support the discussion well <p>Level 3 (13 – 18) <i>Detailed response. A good attempt is made to address the melody and other aspects of The Beatles' songs that make them 'memorable and catchy'. Elements of the performing arts are understood.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of music evidenced in the response • Secure K&U of practitioner repertoire studied with variable K&U of the wider context OR secure K&U of the wider context with variable K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support discussion <p>Level 2 (7 – 12) <i>Generic or formulaic response which addresses some aspects of the question. There are some references to Elements of the performing arts.</i></p> <ul style="list-style-type: none"> • Variable knowledge and understanding of the elements of music in response • Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context • Some examples which relate to the points made <p>Level 1 (1-6))</p>

	<ul style="list-style-type: none"> • Psychedelic recorded sounds are explored in <i>Lucy in the Sky with Diamonds</i> which reflects the imagery in Bob Dylan's music and is therefore less catchy but memorable nevertheless. • Range of instrumentation can be employed to make the songs more complex e.g. string octet in <i>Eleanor Rigby</i>. 	<p><i>Limited response. Any attempt to address the melody or other aspects of The Beatles' songs is patchy. There is limited reference to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of music • Reliance on narrative detail of practitioner or work. • Limited examples with only a few points made
16	<p>Discuss the view that The Beatles were influenced by skiffle music.</p> <p>Area of study: Stylistic influences</p> <p>Indicative content The question asks candidates to provide evidence that both supports and contradicts the statement that The Beatles were influenced by skiffle music. Strong candidates will identify skiffle music as being an important influence and will highlight where this influence is seen. They will also offer evidence that contradicts the view by addressing other influences on the songs of The Beatles which is equally important if not, more so. Weaker candidates may just focus on skiffle music as an influence and fail to discuss other influences or they will simply talk through the influences on The Beatles in a generic way.</p> <p>Support:</p> <ul style="list-style-type: none"> • The Beatles were originally known as The Quarrymen – a skiffle group before they evolved into The Beatles. • Songs have memorable choruses so that the lyrics and theme can be remembered e.g. <i>Hey Jude</i>. • Skiffle beat employed in songs like <i>Love Me Do</i>. • Simple instrumentation such as harmonic is used reminiscent of skiffle music e.g. <i>Please, Please Me</i> <p>Contradict:</p> <ul style="list-style-type: none"> • Instrumentation used can be more experimental e.g. detached cello chords in <i>Eleanor Rigby</i>. 	<p>Key focus of question: <u>influence of skiffle music</u></p> <p>Level 4 (19 – 24) <i>Focused response which directly addresses the influence of skiffle music in a balanced discussion that refers to other stylistic influences.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of music sustained throughout the response • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive evaluation using relevant examples <p>Level 3 (13 – 18) <i>Detailed response which makes a good attempt at addressing the influence of skiffle music in a balanced discussion that refers to other stylistic influences.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of music evidenced in the response • Secure K&U of practitioner repertoire studied with variable K&U of the wider context OR secure K&U of the wider context with variable K&U of practitioner repertoire • Relevant evaluation using broadly supportive examples <p>Level 2 (7 – 12) <i>Generic response that may not directly address the influence of skiffle music in a balanced way but may just list general influences on the music of The Beatles.</i></p> <ul style="list-style-type: none"> • Variable knowledge and understanding of the elements of music in response • Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context • Some examples which relate to the points made <p>Level 1 (1-6))</p>

<ul style="list-style-type: none">• Some songs have more complexity of the structure e.g. <i>Rubber Soul</i>• In the song <i>She's Leaving Home</i>, the chorus acts like a Greek chorus commenting on what is going on.• Narrative elements are present in <i>A Day in the Life</i>.	<p><i>Limited response. Any attempt to address the influence of skiffle music or give a balanced discussion regarding the other influences on the songs of The Beatles is patchy.</i></p> <ul style="list-style-type: none">• Basic knowledge of the elements of music• Reliance on narrative detail of practitioner or work.• Limited examples with only a few points made
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George Gershwin

Q	Answer	Guidance
17	<p>To what extent does a performer of Gershwin's songs have to demonstrate skills in story telling?</p> <p>Area of study: Performance techniques.</p> <p>Indicative content Candidates need to explore the ways in which improvisatory skills are required in the performance of Gershwin's songs and reach a conclusion as to what extent these skills are needed. Whilst the music is notated quite stringently, candidates need to acknowledge the stylistic traits of jazz and the requirement of the performer to interpret the songs in their own way. The majority of songs were written for piano and voice but stronger candidates may refer to varying arrangements of these songs by more contemporary performers.</p> <p>Focused discussions are likely to refer to:</p> <ul style="list-style-type: none"> • The special attention to the rhythm paramount in songs such as <i>I Got Rhythm</i> and <i>Fascinating Rhythm</i>. • The songs will be affected by the rubato treatment that a performer may give to a song e.g. <i>The Man I Love</i>. • The tempo may change if the song incorporates triplets e.g. <i>Someone to Watch Over Me</i>. • A performer should take note of the blues melodic line and try to emulate the composer and lyricists story telling ability and setting e.g. <i>A Foggy Day</i>. • Portamento treatment pulls the melody line and impacts on the song's characterisation e.g. <i>Embraceable You</i>. • The nature of scattling as demonstrated by artists such as Ella Fitzgerald in songs like <i>Fascinating Rhythm</i> 	<p>Key focus of question: <u>skills in story telling</u></p> <p>Level 4 (19 – 24) <i>Focused response which directly discusses the skills required and reaches a conclusion based on the extent to which the skills require improvisation. Performance techniques are understood in depth.</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of music sustained throughout the response • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive examples that support the discussion well <p>Level 3 (13 – 18) <i>Detailed response to the question. There is a good attempt at discussing the improvisatory skills required in the performance of Gershwin's songs and the techniques are understood.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of music evidenced in the response • Secure K&U of practitioner repertoire studied with variable K&U of the wider context OR secure K&U of the wider context with variable K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support discussion <p>Level 2 (7 – 12) <i>Generic or formulaic response which addresses some aspects of the question. There are some references to performance techniques.</i></p> <ul style="list-style-type: none"> • Variable knowledge and understanding of the elements of music in response • Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context • Some examples which relate to the points made <p>Level 1 (1-6)) <i>Limited response. Any attempt to discuss the improvisatory skills required in the performance of Gershwin's songs is patchy.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of music • Reliance on narrative detail of practitioner or work. • Limited examples with only a few points made

		<p>Key focus of question: <u>use of melody, pulse and tempo</u></p> <p>Level 4 (19 – 24) <i>Focused response which directly addresses the use of melody, pulse and tempo with close analytical reference to the songs studied</i></p> <ul style="list-style-type: none"> • Comprehensive knowledge and understanding of the elements of music throughout the response • In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output • Perceptive examples that support the analysis well <p>Level 3 (13 – 18) <i>Detailed response to the question. Good attempt at addressing the use of melody, [pulse and tempo with some analytical reference.</i></p> <ul style="list-style-type: none"> • Broad knowledge and understanding of the elements of music evidenced in the response • Secure K&U of practitioner repertoire studied with variable K&U of the wider context OR secure K&U of the wider context with variable K&U of practitioner repertoire • Appropriate examples, most of which are relevant and broadly support analysis <p>Level 2 (7 – 12) <i>Generic response that seeks to address the use of melody, pulse and tempo. Analysis is patchy.</i></p> <ul style="list-style-type: none"> • Variable knowledge and understanding of the elements of music in response • Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context • Some examples which relate to the points made <p>Level 1 (1-6) <i>Limited response. The use of melody, pulse and tempo is missing. Analysis is likely to be replaced by description/narrative of the song lyrics.</i></p> <ul style="list-style-type: none"> • Basic knowledge of the elements of music
18	Analyse the use of melody, pulse and tempo in the work of George Gershwin.	

<p>Area of study: Elements of the performing arts.</p> <p>Indicative content The question asks the candidates to break down the elements involved in Gershwin's songs and examine the use of melody, pulse and tempo in particular. Stronger candidates will use these terms to form the basis of their response with detailed examples throughout. Weaker candidates may simply describe the music without offering detailed analysis of the songs. Candidates should acknowledge that the songs were written for piano and voice and take note of the accompanying elements within the music.</p> <p>Focused responses are likely to refer to:</p> <ul style="list-style-type: none"> • Melodies make extensive use of pentatonic scales e.g. <i>I Got Rhythm</i>. • Melodies incorporate blues notes to communicate a certain lyric e.g. <i>The Man I Love</i>. • The tempo of the songs can vary between upbeat rhythmic numbers e.g. <i>Let's Call the Whole Thing Off</i> to songs with a slower, more melancholic pace like <i>Embraceable You</i>. • Word painting in melody and lyrics e.g. <i>Fascinating Rhythm</i>. • Use of triplets in melodic line can slow the pace of the song e.g. <i>Someone to Watch Over Me</i>. • Chromatic complexity in many melodic lines e.g. <i>It Ain't Necessarily So</i>. • Use of syncopated rhythms and swing rhythms to vary the pulse of the music e.g. <i>They Can't Take That Away From Me</i>. 	<ul style="list-style-type: none"> • Reliance on narrative detail of practitioner or work. • Limited examples with only a few points made
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Appendix A

Marks	AO3 The ability to use clear and accurate English
6	<ul style="list-style-type: none"> • 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. • Errors of spelling, punctuation and grammar are few.
5	<ul style="list-style-type: none"> • 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. • Errors of spelling, punctuation and grammar are present.
4	<ul style="list-style-type: none"> • 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. • Errors of spelling, punctuation and grammar are present but do not suggest real weaknesses.
3	<ul style="list-style-type: none"> • Matter-of-fact writing where ideas may stray from the point. The style is sometimes pedestrian, clear but not fluent. • Errors in spelling, punctuation and grammar are frequent without obscuring the points made but suggest further refinement is needed.
2	<ul style="list-style-type: none"> • 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. • Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting significant weakness.
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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