

**GCE**

**Performance Studies**

Unit **G402**: Performance Contexts 1

Advanced Subsidiary GCE

**Mark Scheme for June 2018**

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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' is the breaking down/dissection of the works of practitioners, which may spark discussion of ambivalent findings.
- d) 'Evaluate' requires well supported statements that show objectivity in the discussion of value
- 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 cases, 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 references and examples 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>Bourne's dancers require skills in an eclectic mix of dance styles. Discuss this view.</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content:</b> The question asks candidates to argue for and against the dancers of Bourne's choreography requiring an eclectic mix of dance styles. Whilst Bourne employs trained dancers in his works, there should also be an acknowledgement that he wants dancers to showcase differing skills depending on the work being performed. Strong candidates will be able to argue this point well giving detailed examples to back up points. Weaker candidates may just focus on the skills of the dancers in a generic way.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>• Bourne employed untrained dancers in <i>Lord of the Flies</i> so that the physicality of the young cast could be exploited</li> <li>• Ballet skills are required in the moth ballet from <i>Swan Lake</i> where dancers perform on pointe</li> <li>• Flamenco dance skills are employed by the Liquorice Allsorts in <i>Nutcracker</i></li> <li>• Contemporary dance skills are required in works like <i>The Car Man</i> where there is a strong focus on a flexible back</li> <li>• Acting skills are required from dancers in works like <i>Edward Scissorhands</i> and <i>Play Without Words</i></li> <li>• Sharp, quick movement is required in Supercal from <i>Mary Poppins</i></li> <li>• Ballroom and social dance is employed in the ball scene from <i>Cinderella</i></li> </ul>	<p><b>Key focus of question:</b> <u>eclectic mix of dance styles</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the skills required in an eclectic mix of dance styles. The performance techniques 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 skills require in an eclectic mix of dance styles. The performance techniques 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 performance techniques.</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 performance techniques.</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>Analyse how Matthew Bourne reworks the narrative of traditional ballets.</b></p> <p><b>Area of study:</b> Structure and form</p> <p><b>Indicative content:</b> Candidates are being asked to break down in depth how the narrative of traditional ballets has been reworked in Bourne's choreography. Whilst not all of Bourne's works have been based on traditional ballets, there should be a strong understanding that much of his commercial appeal lies in the reimagining of traditional classics like Swan Lake and Nutcracker. Strong candidates will be able to discuss the way that the narrative has been reworked whilst paying attention to the detail in the choreography that demonstrates this. Weaker candidates may rely on the focus of the story of the ballet as the basis of their discussion.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>• The reworking of Tchaikovsky's <i>Swan Lake</i> with the corps of male swans</li> <li>• The adaptation of Carmen the opera to <i>The Car Man</i> the ballet</li> <li>• The sexual awakening of Clara in <i>Nutcracker</i></li> <li>• Bringing <i>Sleeping Beauty</i> to the 21<sup>st</sup> century by referencing vampire movies like Twilight and True Blood</li> <li>• Bourne shapes other classics and brings them to the attention of a modern audience e.g. Brief Encounter episode in <i>Town &amp; Country</i></li> <li>• Not just classical ballets but classic novels have also been reworked to suit a celebrity obsessed audience e.g. <i>Dorian Gray</i></li> </ul>	<p><b>Key focus of question:</b> <u>The ways in which the narrative has been reworked</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the ways in which the narrative of traditional ballets has been reworked and the reasons for them. 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 the ways in which the narrative of traditional ballets has been reworked and the reasons for them. 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 narrative or 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>

## Shobana Jeyasingh

Q	Answer	Guidance
3	<p><b>Analyse Jeyasingh's use of compositional devices to structure her work.</b></p> <p><b>Area of study:</b> Structure and form</p> <p><b>Indicative content:</b> The question asks candidates to analyse in depth the compositional devices employed in Jeyasingh's work that help to structure her work. Jeyasingh often favours plotless choreography over narrative choreography and as such employs devices that help shape her work in intricate patterns and themes. Strong candidates will be able to break down the compositional devices and comment on these in relation to the structure. Weaker candidates may focus on structure and form with more of a generic overview.</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 to help structure the themes present e.g. <i>Faultline</i></li> <li>• Uses mudras or gestures, interwoven with classical Indian stories in order to structure the themes of the metropolitan migrant e.g. <i>Faultline</i></li> <li>• Mime is incorporated into the structure and overlaps with bharata natyam styles and contemporary dance e.g. <i>Correspondences</i></li> <li>• Dancers interweave and create multi layered choreography including mirroring, unison, canon, fragmentation, contact improvisation e.g. <i>Bruise Blood</i></li> <li>• Focus on natya (dramatic story telling) in <i>Surface Tension</i></li> </ul>	<p><b>Key focus of question:</b> <u>compositional devices to structure work</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The compositional devices are broken down and explained in detail 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 the compositional devices 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
	<ul style="list-style-type: none"> <li>Motifs are repeated to structure and shape the choreography e.g. <i>Configurations</i>.</li> </ul>	
4	<p><b>Evaluate the ways in which the themes in Jeyasingh's choreography reflect the diversity of contemporary society.</b></p> <p><b>Area of study:</b> Cultural, social and historical context</p> <p><b>Indicative content:</b> Candidates are being asked to objectively weigh up the ways in which Jeyasingh's choreography reflects the diversity of contemporary society. Jeyasingh's roots are in classical Indian dance and she has always been interested in exploring the ways in which different cultures mix in cities like London. Often her works deal with migrants and themes of travel. Strong candidates will be able to identify these themes whilst commenting on the way in which they are reflected in the choreography.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li><i>Faultline</i> explores the anxiety and tension around the topic of Asian youths with strong ensemble work reflecting the themes of gang/pack cultures in contemporary society</li> <li>Pauses in phrases are based on the dancers' dates of birth in <i>Surface Tension</i></li> <li>Contact improvisation in <i>Bruise Blood</i> reflects the violence of the Harlem riots of the 1960s</li> <li>Confinement and restriction are explored as themes in <i>Exit No Exit</i> with sharp, angular dynamics and lines</li> <li><i>Making of Maps</i> uses overlapping motifs to reflect the cultural diversity</li> <li><i>City:zen</i> explores themes of urbanity with interweaving phrases and fast movement to</li> </ul>	<p><b>Key focus of question:</b> <u>diversity of contemporary society</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. There is a considered response to the way in which the diversity of contemporary society is reflected in the themes of Jeyasingh's 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 way in which the diversity of contemporary society is reflected in the themes of Jeyasingh's choreography. 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 practitioner repertoire and work studied with limited or no K&amp;U of the influence of classical Indian dance <b>OR</b> some K&amp;U of the influence of classical Indian dance 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>

Q	Answer	Guidance
	<p>reflect the busy cities</p> <ul style="list-style-type: none"> <li>Themes of isolation and tension are explored in <i>Surface Tension</i></li> </ul>	<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>

## Lloyd Newson

Q	Answer	Guidance
5	<p><b>Analyse the relationship between the music and the movement in Newson's choreography.</b></p> <p><b>Area of study:</b> Elements of the performing arts</p> <p><b>Indicative content:</b> Candidates are being asked to break down the elements of the performing arts in Newson's choreography with a specific focus on the relationship between the music and the movement. Strong candidates will be able to refer to this relationship at all times offering detailed examples whereas weaker candidates may just focus on the key words for dance and describe how these are employed in the choreography.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>The use of waltz time and Wurlitzer organ in relationship to the head movement to create an appropriate setting for <i>The Cost of Living</i></li> <li>Cher's song accompanying the strong dynamic movement of Rowan's dance in <i>The Cost of Living</i></li> <li>The use of fast paced, aggressive music to reflect the masculinity of the men's physical movement in <i>Enter Achilles</i></li> <li>The use of dance music in relationship to the contact improvisation seen in <i>Dead Dreams of Monochrome Men</i></li> <li>The move towards more use of verbatim text</li> </ul>	<p><b>Key focus of question:</b> <u>relationship between music and movement</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the relationship between the music and the movement. 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 relationship between the music and the movement. 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>

Q	Answer	Guidance
	<p>instead of music to accompany intimate choreography seen in <i>Can We Talk About This?</i></p> <ul style="list-style-type: none"> <li>Familiar, popular music used in relationship to the manipulation of a female dancer in <i>Just For Show</i></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>
6	<p><b>To what extent do performers of Newson’s choreography require extraordinary physical skills?</b></p> <p><b>Area of study:</b> Performance techniques.</p> <p><b>Indicative content:</b>  The question asks candidates to reach a conclusion based on the extent to which performers in Newson’s choreography require extraordinary physical skills. Much of Newson’s choreography is based on physical theatre rather than straight dance and as such, physical skills are a requirement of most of his dancers. However, the question over whether the skills are extraordinary or not will need debating. Strong candidates will be able to identify whether the skills required go beyond specific dance training such as ballet and street dance and be able to offer examples of where the dancers demonstrate extraordinary skills in aspects such as balance, physical strength and acrobatics</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li><i>Dead Dreams of Monochrome Men</i> requires dancers who can use their physical skills to climb on top of one another’s shoulders and fall to the ground</li> <li><i>Enter Achilles</i> requires dancers to throw themselves around the site-specific location of a pub</li> </ul>	<p><b>Key focus of question:</b> <u>the extent to which extraordinary physical skills are required</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly address the extent to which extraordinary physical skills are required in Newson’s choreography. Performance techniques 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 extent to which extraordinary physical skills are required. The performance techniques 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 performance techniques.</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>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>• <i>Just For Show</i> manipulates a female dancer by lifting her up and throwing her around</li> <li>• <i>John</i> explores violent themes with physical, acrobatic movement</li> <li>• Focus and concentration required in <i>To Be Straight With You</i> as a male soloist skips and recites text with specific speech patterns and rhythms</li> <li>• Dancers require empathy and ability to copy movement of David Toole in <i>The Cost of Living</i></li> <li>• Fluid movement and beer balancing required in <i>Enter Achilles</i></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 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 how society's treatment of women has influenced the work of Caryl Churchill.</b></p> <p><b>Area of study:</b> Stylistic influences.</p> <p><b>Indicative content:</b>  Candidates are expected to describe in detail how society's treatment of women has influenced the work of Caryl Churchill. Churchill is known as a feminist playwright. As such she often writes about women from the past and explores issues that relate to them often putting them in unusual situations so that their role is looked at from a different perspective. Strong candidates will be able to identify how the perceived role of women has influenced Churchill's writing and offer detailed examples that back up her intentions.</p>	<p><b>Key focus of question:</b> <u>society's treatment of women</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly addresses how society's treatment of women has influenced the work of Caryl Churchill. 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 how society's treatment of women has influenced the work of Churchill. The stylistic influences 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>

Q	Answer	Guidance
	<p><b>Focused responses should make reference to:</b></p> <ul style="list-style-type: none"> <li>• Top Girls focuses on society's treatment of Marlene who leaves her illegitimate child and family in order to focus on financial gain</li> <li>• A man playing a woman in Vinegar Tom to highlight the women's rights act of the 1970s</li> <li>• Cloud 9 which explores the theme of sexual oppression</li> <li>• The desires of women being a focus in Vinegar Tom where an unmarried, sexually active female protagonist is accused of witchcraft</li> <li>• Female characters often struggling in a patriarchal society e.g. Light Shining in Buckinghamshire</li> <li>• Gender discrimination in Top Girls as women struggle to balance their career with motherhood</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>
8	<p><b>Analyse the acting skills required in order to capture the drama in the work of Caryl Churchill.</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content:</b>  Candidates are expected to discuss the skills required by actors in order to communicate the themes in the plays of Caryl Churchill. Many of Churchill's plays have strong messages that are being conveyed through the characters. Sometimes characters represent a feminist view and often contradict themselves in order to get a point across. Strong candidates will be able to identify the skills required and give specific examples of how these are employed in the drama in order to affect the audience in a certain way.</p> <p><b>Focused discussions are likely to refer to:</b></p>	<p><b>Key focus of question:</b> <u>acting skills required to capture drama</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly addresses the acting skills required to capture the drama in the work of Churchill. 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 acting skills required to capture the drama in the work of Churchill 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>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>• Sentences often remain unfinished so that the audience is 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 is often encouraged to remain detached from the action and actors require representational skills so that they contradict the 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>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>

## Athol Fugard

Q	Answer	Guidance
9	<p><b>To what extent are the characters in a Fugard play affected by their social and cultural standing?</b></p> <p><b>Area of study:</b> Cultural, social and historical context</p> <p><b>Indicative content:</b>  Candidates are expected to reach a conclusion based on the extent to which the characters in a Fugard play are affected by their social and cultural standing. Stronger candidates will be able to identify the characters and given detailed examples of the ways in which they are affected by their</p>	<p><b>Key focus of question:</b> <u>the extent to which the characters are affected by social and cultural standing</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly addresses the extent to which the characters are affected by their social and cultural standing. 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 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>

Q	Answer	Guidance
	<p>backgrounds, traditions and communities. Weaker candidates may simply list the cultural, social and historical aspects in a generic way.</p> <ul style="list-style-type: none"> <li>- <b>Characters affected by social and cultural standing:</b></li> <li>• Fugard uses theatre as a forum for reaction in <i>The Island</i> by using African leaders as characters who are affected by their cultural and social beliefs</li> <li>• The township plays can depict the squalor of the townspeople and the way that their social standing affects their living conditions e.g. <i>Hello and Goodbye</i>.</li> <li>• Close and tense family relationships of characters reflect the way in which their social standing impacts on their backgrounds e.g. <i>Blood Knot</i></li> <li>• <i>Master Harold and the Boys</i> explores the social standing of the classes</li> <li>• Fugard favours natural dialogue of his characters to demonstrate their social standing and uses this to create realistic settings e.g. <i>Blood Knot</i>.</li> </ul>	<p><b>Level 3 (13 – 18 marks)</b>  <i>A detailed response. There is a good attempt at addressing the extent to which the characters are affected by their social and cultural standing. 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 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></p> <ul style="list-style-type: none"> <li>• A generic or formulaic response which addresses some aspects of the question. There are some references to the cultural, social and historical context.</li> <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 cultural, social and historical context.</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>
10	<p><b>Analyse Fugard’s use of location, time and setting.</b></p> <p><b>Area of study:</b> Structure and form</p> <p><b>Indicative content:</b>  The candidate is required to reach a conclusion based on the extent to which the plays of Fugard are rooted in one location, time and setting. Athol Fugard often chooses to focus on a small company of actors</p>	<p><b>Key focus of question:</b> <u>location, time and setting</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly breaks down the use of location, time and setting. 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>

Q	Answer	Guidance
	<p>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 location, time and setting.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>○ <b>Location:</b> <ul style="list-style-type: none"> <li>● One location so that the action and personal struggle is the focus of the drama e.g. <i>The Island</i></li> <li>● South Africa location so that views of black people during apartheid are expressed e.g. <i>Master Harold and the Boys</i></li> </ul> </li> <li>○ <b>Time:</b> <ul style="list-style-type: none"> <li>● Plays often follow realistic length of time e.g. <i>Blood Knot</i></li> <li>● Sudden shift of action with violent outburst disrupts time element of play e.g. <i>No Good Friday</i></li> </ul> </li> <li>○ <b>Setting:</b> <ul style="list-style-type: none"> <li>● Set is often minimal so that the focus is on the action and not the peripheral elements e.g. <i>No Good Friday</i></li> <li>● Setting during time of apartheid so that the audience would be made aware of the conditions for the black people e.g. <i>Hello and Goodbye</i></li> </ul> </li> </ul>	<p><b>Level 3 (13 – 18 marks)</b>  <i>A detailed response. There is a good attempt at breaking down the use of location, time and setting. 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>

## John Godber

Q	Answer	Guidance
11	<p><b>To what extent is Godber influenced by his ability to eavesdrop on everyday conversations?</b></p> <p><b>Area of study:</b> Stylistic influences</p> <p><b>Indicative content:</b> The question asks candidates to reach a conclusion based on the extent to which Godber is influenced by his ability to eaves drop on everyday conversations. Godber was from Hull and often wrote of the hardships facing those in a city where the industry was in decline. He liked to observe people and used the knowledge he gained of their lives to inform his writing. Strong candidates will recognise the importance of the influence and be able to balance this with Godber’s other influences reaching a conclusion.</p> <p><b>Focused responses are likely to refer to:</b></p> <ul style="list-style-type: none"> <li>• The conversations of an ordinary married couple Jack and Liz e.g. <i>September in the Rain</i></li> <li>• The conversations of young girls from the North and their hopes and dreams e.g. <i>Shakers</i></li> <li>• Caricature of the upper classes in <i>On The Piste</i></li> <li>• Relatable, recognisable characters influenced by his eaves dropping in a high school staff room e.g. <i>Teechers</i></li> <li>• Conversations of the mining community and the employees in many of his plays e.g. <i>Happy Jack</i></li> <li>• The way Godber eavesdrops on TV production work when working on <i>Grange Hill</i></li> </ul>	<p><b>Key focus of question:</b> <u>ability to eavesdrop</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the extent to which Godber is influenced by his ability to eavesdrop on everyday conversations. 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 extent to which Godber is influenced by his ability to eavesdrop of everyday conversations. The stylistic influences 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 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> </ul>

Q	Answer	Guidance
		<ul style="list-style-type: none"> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>
12	<p><b>Analyse Godber's use of dialogue and physicality in his plays.</b></p> <p><b>Area of study:</b> Elements of the performing arts</p> <p><b>Indicative content:</b> Candidates are expected to break down the two elements in the question and address these in detail with examples throughout. The relationship between these and the other elements should form part of the discussion. Weaker candidates are likely to simply list these with descriptive examples offered. Stronger candidates will go into more depth and be able to analyse the impact of these elements on the drama.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>• Northern dialect present in many of Godber's plays e.g. <i>Happy Jack</i></li> <li>• Dialogue is often short and punchy to maintain the pace of the play and inject energy into the drama e.g. <i>Bouncers</i></li> <li>• Dialogue can be poetic using alliteration and metaphors to help conjure up a strong image e.g. Oggy Moxon's speech about being hard in <i>Teechers</i></li> <li>• Physicality is often over the top and grossly exaggerated e.g. <i>On The Piste</i></li> <li>• Minimal set/props means that there is a reliance on the actor using their physicality to demonstrate the scene clearly e.g. <i>Shakers</i></li> <li>• Dance movement is incorporated to add comedy to the drama and break up any lengthy elements of the play e.g. <i>Bouncers</i></li> </ul>	<p><b>Key focus of question:</b> <u>dialogue and physicality</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The dialogue and physicality of the characters 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 dialogue and physicality of the characters 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>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>Working class men are often depicted as being big and physically violent e.g. Jack in <i>September in the Rain</i></li> </ul>	<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>Analyse how form and structure shape the music of John Adams.</b></p> <p><b>Area of study:</b> Structure and form</p> <p><b>Indicative content:</b> Candidates are asked to break down the structure and form of Adams' music in depth and identify how the music is shaped. There should be an understanding of the way in which the structure informs the elements within the music. Strong candidates will be able to provide specific detailed examples that reflect the form and structure in relation to the musical score. Weaker candidates are likely to describe the music in terms of its structure in a generic way.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>Melody lines are often shaped by incessant and repetitive elements e.g. <i>Short Ride in a Fast Machine</i></li> <li>Patterns of minimalism shape the melody in <i>Grand Pianola</i></li> <li>Interweaving textures of short motifs shape the structure of <i>Shaker Loops</i></li> <li>Use of ostinato as structural device to develop the 3<sup>rd</sup> movement of <i>Violin Concerto</i></li> <li>Linear composition shapes the <i>Chamber Symphony</i></li> </ul>	<p><b>Key focus of question:</b> <u>music shaped by form and structure</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The structure and form 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 which addresses the question. The structure and form 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 structure and form.</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>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li><i>Nixon in China</i> is an opera in 3 acts which informs the listener of the president's welcome to China, his wife's tour and the final morning when the leaders contemplate their lives</li> <li><i>Dr Atomic</i> has layers of sound that overlap to create an intricate structure</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 music</li> <li>Reliance on biographical/narrative detail of practitioner or work</li> <li>Limited examples with only a few points made</li> </ul>
14	<p><b>To what extent is Adams influenced by his American roots?</b></p> <p><b>Area of study:</b> Stylistic influences</p> <p><b>Indicative content:</b>  The question asks candidates to reach a conclusion based on the extent to which John Adams has been influenced by his American roots. John Adams was born in America and was strongly influenced by events that happened during his lifetime and his parents who were jazz musicians. John Adams often listened to jazz and rock music and this played a part in his own musical compositions. Strong candidates will be able to identify these influences and provide examples of where they exist in Adams' music. Weaker candidates are likely to list the influences and describe where they are seen.</p> <p><b>Focused responses may refer to:</b></p> <ul style="list-style-type: none"> <li><b>American roots:</b></li> <li><i>The Dharma at Big Sur</i> influenced by Californian landscape and literary texts such as Gary Snyder</li> <li>LA Earthquake of 1994 influenced <i>I Was Looking at the Ceiling</i></li> <li><i>Nixon in China</i> was influenced by President Nixon's visit to China in 1972</li> <li>Jazz influence can be heard in blues notes of <i>Short Ride in a Fast Machine</i></li> </ul>	<p><b>Key focus of question:</b> <u>influence of American roots on John Adams</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly addresses the influence on John Adams of his American roots. 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 on John Adams of his American roots. 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>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>• Gospel churches of South America influenced <i>Shaker Loops</i></li> <li>• <b>Other influences:</b></li> <li>• Indian folk tale influence e.g. <i>A Flowering Tree</i></li> <li>• Technical manuals about nuclear physics influenced <i>Dr Atomic</i></li> <li>• Bach passions have influenced <i>The Death of Klinghoffer</i></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>

### The Beatles

Q	Answer	Guidance
15	<p><b>Analyse the performance demands The Beatles' songs make on musicians.</b></p> <p><b>Area of study:</b> Performance techniques.</p> <p><b>Indicative content:</b>  The question asks candidates to discuss the demands that the music of The Beatles makes on musicians. The music of The Beatles evolved during the 60s so that there was more experimentation in terms of instruments and technology. In the earlier years, the band based their style on skiffle music. Strong candidates will likely refer to a range of songs that show the development from a four-piece rock group to the experimental group of the late 60s. Detailed examples will be clear in identifying how the performance demands have changed during this decade.</p> <p><b>Focused responses are likely to include:</b></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>• 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</li> </ul>	<p><b>Key focus of question:</b> <u>performance demands Beatles' songs make on musicians</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly addresses the performance demands The Beatles' songs make on musicians. 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 performance demands The Beatles' songs make on musicians. 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> </ul>

Q	Answer	Guidance
	<p>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</p> <ul style="list-style-type: none"> <li>• Demands of Indian classical music and quarter tones e.g. <i>Tomorrow Never Knows</i>.</li> <li>• Contemporary jazz rhythms and syncopations of <i>Eleanor Rigby</i> demand focus and concentration</li> <li>• Contemporary blues music and skills in multi-track recording e.g. <i>A Day in the Life</i></li> <li>• Demand of Vaudeville/swing styles e.g. <i>When I'm 64</i>.</li> </ul>	<ul style="list-style-type: none"> <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>
16	<p><b>To what extent does the structure of The Beatles' music make their songs catchy?</b></p> <p><b>Area of study:</b> Structure and form</p> <p><b>Indicative content:</b> The question asks candidates to consider the extent to which the structure of The Beatles' songs makes their music catchy. Earlier songs tend to be more strophic in structure with a verse and chorus and later songs become more experimental. Strong candidates are likely to identify this and offer examples of how the songs are catchy. Weaker candidates are likely to offer a more generic response that lists the structural elements present and describes how these are utilised in the music of The Beatles.</p> <p><b>Focused discussions are likely to:</b></p> <ul style="list-style-type: none"> <li>• Strophic structure of verse and chorus to make the songs memorable e.g. <i>When I'm 64</i></li> <li>• Memorable, repetitive melodies e.g. Hey Jude</li> <li>• Instrumentation colours lyric being presented</li> </ul>	<p><b>Key focus of question:</b> <u>structure making songs catchy</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The extent to which the structure of The Beatles' music makes their songs catchy is clearly addressed and the structure and form 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 extent to which the structure of The Beatles' music makes their songs catchy. The structure and form 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</i></p>

Q	Answer	Guidance
	<p>e.g. detached cello in <i>She's Leaving Home</i></p> <ul style="list-style-type: none"> <li>• Tonality of the song colours mood of the song and makes for a memorable, catchy melody e.g. <i>Eleanor Rigby</i></li> <li>• Catchy, upbeat rhythms present in earlier songs like <i>Love Me Do</i></li> <li>• Narrative elements tell story to the listener e.g. <i>A Day in the Life</i></li> <li>• Memorable, jaunty melodies that offer an insight into the background of the band e.g. <i>Penny Lane</i></li> </ul>	<p><i>some references to the structure and form.</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 structure and form.</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 the contrasting musical textures in Gershwin's 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 analyse the contrasting textures in the music of George Gershwin. Strong candidates will be able to provide detailed examples of where the textures exist and link these to the other elements within the songs highlighting the impact of these elements. Weaker candidates are likely to list and describe the elements in the songs.</p> <p><b>Focused responses may include reference to:</b></p> <ul style="list-style-type: none"> <li>• Complex syncopated rhythms interweave and provide contrasting textures in <i>Fascinating Rhythm</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 in the songs of Gershwin. 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 analysis 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 in Gershwin's songs. 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> </ul>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>• Harmonic progressions are often sophisticated and dense providing thick textures in songs such as <i>But Not For Me</i></li> <li>• Use of skyscraper chords adding depth e.g. <i>Embraceable You</i></li> <li>• Embellishments to melody lines that provide contrasting textures e.g. <i>The Man I Love</i></li> <li>• Chromatic complexity to the melody line is employed in <i>It Ain't Necessarily So</i></li> <li>• Improvisatory elements added into songs such as <i>A Foggy Day</i></li> <li>• Use of triplet rhythms to create contrasting textures e.g. <i>They Can't Take That Away</i></li> <li>• Jazz rhythms and harmonies provide embellished textures e.g. <i>I Got Rhythm</i></li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate examples, most of which are relevant and broadly descriptive</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>
18	<p><b>Explain the impact of improvisatory skills in performing the songs of George Gershwin.</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content:</b>  The question asks candidates to consider the skill presented and weigh up its importance in order to perform songs by George Gershwin. It is expected that most candidates will focus on the singer's ability, but some may also focus on the demands of the instrumentalist accompanying the singer, in particular a pianist, as many songs were written for piano and vocalist. Strong candidates will be able to consider the important skills and provide detailed examples of where improvisation is used and its impact.</p>	<p><b>Key focus of question:</b> <u>impact of improvisatory skills</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly addresses the impact of improvisatory skills in performing Gershwin's songs. 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 explanation well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b>  <i>A detailed response. There is a good attempt at addressing the impact of improvisatory skills in performing Gershwin's songs 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> </ul>

Q	Answer	Guidance
	<p><b>Focused responses are likely to:</b></p> <ul style="list-style-type: none"> <li>• Portamento treatment aids the drama in songs like <i>The Man I Love</i></li> <li>• Ability to improvise and adapt rhythms e.g. <i>Fascinating Rhythm</i></li> <li>• Use of melisma in vocal line e.g. <i>Summertime</i></li> <li>• Bright, staccato treatment given to songs like <i>They All Laughed</i></li> <li>• Embellishing chord progressions e.g. <i>Someone to Watch Over Me</i></li> <li>• Scatting ability e.g. <i>A Foggy Day</i></li> <li>• Playing around with tempo of songs such as <i>Embraceable You</i></li> </ul>	<ul style="list-style-type: none"> <li>• Appropriate examples, most of which are relevant and broadly support the explanation</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>

## Appendix A

Marks	AO3 The ability to use clear and accurate English
6	Engaging writing with an assured sense of style. The prose is well-structured and the movement between ideas is clear and fluent. Complex ideas are very well explained and expressed using a wide range of relevant terminology. Errors of spelling, punctuation and grammar are few.
5	Fluent writing with a developing sense of style and an ability to move easily from one idea to another. Moderately complex ideas are well-expressed using wide, appropriate terminology. Errors of spelling, punctuation and grammar are present.
4	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	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	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	Poorly expressed writing, with little or no sense of direction which confuses rather than enlightens. Limited or no use of appropriate terminology. Errors in spelling, punctuation and grammar are frequent, regular, repetitive or intrusive tending to undermine the content.

**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 dancers' 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.
- ☑ 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 (e.g. 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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