

**GCE**

**Performance Studies**

Unit **G402**: Performance Contexts 1

Advanced Subsidiary GCE

**Mark Scheme for June 2014**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2014

## 1. Annotations

Annotation	Meaning
BP	Blank Page – this annotation <b>must</b> be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
√	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

**2. Use of command words**

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

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

**3. General Expectations**

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

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

## Matthew Bourne

Q	Answer	Guidance
1	<p><b>Discuss how Bourne challenges contemporary attitudes whilst engaging a wide audience.</b></p> <p><b>Area of study:</b> Cultural, social and historical context.</p> <p><b>Indicative content</b> The question asks candidates to debate this statement and lead to a solution as to how Bourne engages a wide ranging audience whilst challenging attitudes. Strong candidates may give an overview of what is meant by 'contemporary attitudes' and then offer reasons as to why Matthew Bourne challenges these whilst balancing the commercial appeal of his works. Weaker candidates may recognise the appeal of Bourne's work but potentially miss the opportunity to discuss the challenges he presents to attitudes.</p> <p><b>Focused discussions may include how Bourne:</b></p> <ul style="list-style-type: none"> <li>- <b>Challenges contemporary attitudes:</b> <ul style="list-style-type: none"> <li>• Challenges attitudes of the audience by questioning the role of men and women in <i>Swan Lake</i>.</li> <li>• Challenges attitudes of the audience by combining something contemporary with something classical e.g. <i>Spitfire</i></li> </ul> </li> <li>- <b>Engages a wide audience:</b> <ul style="list-style-type: none"> <li>• Updates classical works e.g. <i>Swan Lake</i>, <i>Cinderella</i>, <i>Sleeping Beauty</i> and <i>Nutcracker</i> but challenges attitudes by using the existing classical scores by Tchaikovsky or Prokofiev.</li> <li>• Focuses on celebrity culture e.g. <i>Dorian Gray</i>.</li> <li>• Gives them something familiar e.g. <i>Edward Scissorhands</i>.</li> <li>• Brings humour to the piece e.g. <i>Town &amp; Country</i></li> </ul> </li> </ul>	<p><b>Key focus of question:</b> <u>challenging contemporary attitudes &amp; engaging a wide audience</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. Both aspects of the discussion are well addressed and the 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 both aspects of the question and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of dance evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul>

Q	Answer	Guidance
		<p><b>Level 1 (1 – 6 marks)</b>  <i>Limited response. No attempt is made to address the question with limited reference to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>
2	<p><b>‘My company is known for being funny as well as moving.’ (Bourne) Explain how this is realised in performance.</b></p> <p><b>Area of study:</b> Performance techniques.</p> <p><b>Indicative content</b>  Candidates are expected to make it clear why the company are both funny and moving by describing in detail the performance techniques required by the performers. Detailed analysis of the movement is required as well as the themes so that a rounded answer can be achieved. Strong candidates will balance their answer between the two key areas in the question.</p> <p><b>Focused responses should focus on:</b></p> <ul style="list-style-type: none"> <li>- <b>Funny:</b> <ul style="list-style-type: none"> <li>• Bourne uses irony and wit within his works and often parodies moving sequences such as Brief Encounter in <i>Town &amp; Country</i> as the dancer mouth syncs to the dialogue from the film.</li> <li>• Dancers have to demonstrate strong stereotypes that can be funny and recognisable for the audience e.g. Peg in <i>Edward Scissorhands</i>.</li> </ul> </li> <li>- <b>Moving:</b> <ul style="list-style-type: none"> <li>• The male duo in <i>Town &amp; Country</i> necessitates a need to be moving as well as demonstrate strength with the balances and lifts.</li> </ul> </li> </ul>	<p><b>Key focus of question:</b> <u>funny and moving through performance</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which explains how performance techniques help to create the sense of ‘being funny and moving.’</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance sustained throughout the explanation</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the 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. A good attempt at explaining how performance techniques help to create a sense of ‘being funny and moving’.</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 explanation</li> </ul> <p><b>Level 2 (7 – 12 marks)</b>  <i>A generic or formulaic response which explains some aspects of how the performance techniques help to create the sense of ‘being funny and moving.’</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context</li> </ul>

Q	Answer	Guidance
	<p>- <b>Moving &amp; funny:</b></p> <ul style="list-style-type: none"> <li>Bourne's works showcase varying emotions with moments where the audience can laugh and moments when they can be deeply moved e.g. <i>Cinderella</i>.</li> <li>The movement of the Swans in <i>Swan Lake</i> has to be moving as well as funny e.g. <i>Dance of the Cygnets</i>.</li> </ul> <p>Dancers should not only demonstrate fun and the ability to not take themselves too seriously e.g. Dino but also demonstrate a moving portrayal of the character's emotional journey e.g. Angelo both from <i>The Car Man</i>.</p>	<ul style="list-style-type: none"> <li>Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. Descriptive account of funny and/or moving aspects.</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>Discuss the view that Shobana Jeyasingh structures her work with 'angled formations.'</b></p> <p><b>Area of study:</b> Structure and form</p> <p><b>Indicative content:</b> The candidate is being asked to consider the argument that Jeyasingh's work is structured with angled formations. Strong candidates will be able to agree and disagree with this statement and offer detailed examples throughout. Angled formation refers to the way in which the choreography builds and overlaps to form complex patterns. Jeyasingh collaborates with composers and lighting/sound technicians to communicate her intention/ideas. She incorporates different styles and fuses these together with varying dynamics to create texture.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>Quite often the choreography is plot less and instead</li> </ul>	<p><b>Key focus of question:</b> <u>structured by 'angled formations'</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The discussion offers a view that both agrees and disagrees with the statement 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 the practitioner output</li> <li>Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing the view expressed in the question and the 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</li> </ul>

Q	Answer	Guidance
	<p>involves fragmented phrases based on ideas or themes e.g. <i>Faultline</i>.</p> <ul style="list-style-type: none"> <li>Collaborates with composers and in <i>Surface Tension</i>, Jeyasingh collaborates with Kevin Volans whose music incorporates cross rhythms.</li> <li><i>Faultline</i> incorporates architectural projections that have an impact on the very idea of ‘angled formations.’</li> <li>Some of the choreography reflects angled formations in the use of nrittas and mudras (hand gestures) to communicate ideas e.g. <i>Bruise Blood</i>.</li> <li>Bharata natyam can be described as angled in style and this is seen in most of her works e.g. <i>Exit No Exit</i>.</li> <li>Motifs overlap in much of her work with a variety of different dance styles giving an angled quality to the performance e.g. <i>Surface Tension</i>.</li> <li>Fuses different styles of dance to form the basis for ideas about communication and isolation e.g. <i>Bruise Blood</i>.</li> </ul>	<p>repertoire</p> <ul style="list-style-type: none"> <li>Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b>  <i>A generic or formulaic response which addresses some aspects of the question. There are some references to structure and form.</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the elements of dance seen in the response</li> <li>Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context</li> <li>Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b>  <i>Limited response. Any reference to the view being expressed is patchy and there is limited understanding of structure and form.</i></p> <ul style="list-style-type: none"> <li>Basic knowledge and understanding 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>
4	<p><b>Explain the variety of techniques required to perform the fusion of dance styles in Jeyasingh’s work.</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content:</b>  Candidates need to describe in detail the versatility and adaptability required from Jeyasingh’s dancers. Classical Indian dance features heavily in Jeyasingh’s choreography. Candidates need to understand the skills of the dancers in this style along with contemporary style. Strong candidates will analyse fully using key terminology relating to the different dance styles.</p> <p><b>Focused responses are likely to focus on:</b></p> <ul style="list-style-type: none"> <li>Much of Jeyasingh’s work involves more than one dance style e.g. <i>Faultline</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>variety of techniques in fusion of dance styles</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which explains how the varied techniques required by the dancers reflect the fusion of dance styles in Jeyasingh’s work.</i></p> <ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of the elements of dance sustained throughout the explanation</li> <li>In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the 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 to explain how the varied techniques required reflect the fusion of dance styles.</i></p> <ul style="list-style-type: none"> <li>Broad knowledge and understanding of the elements of dance evidenced in the response</li> </ul>



Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>• Dancers need to be skilled in nrittas and mudras (hand gestures) in order to communicate the intention of the dance e.g. <i>Surface Tension</i>.</li> <li>• Dancers need to be comfortable with contact work e.g. <i>Bruise Blood</i>.</li> <li>• Much of the working process is a collaborative effort with Jeyasingh and her dancers.</li> <li>• Skills in tai chi and capoeira are beneficial in <i>Faultline</i>.</li> <li>• Strong musicianship with the use of cross rhythms in <i>Surface Tension</i>.</li> <li>• Confident with site specific work e.g. <i>2 step 20 dancers</i> on the steps of St Pauls or <i>Counterpoint</i> outside Somerset House.</li> </ul> <p>Dancers require strong musicianship with rhythmical works like <i>Fine Frenzy</i>.</p>	<ul style="list-style-type: none"> <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 explanation</li> </ul> <p><b>Level 2 (7 – 12 marks)</b>  <i>A generic or formulaic response which explains some aspects of how the techniques reflect the fusion of dance styles.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b>  <i>Limited response. Reference to the fusion of dance styles is patchy. Limited understanding of the performance techniques required.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding 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>Discuss the view that Lloyd Newson’s choreography is ‘dance with dialogue.’</b></p> <p><b>Area of study:</b> Elements of the performing arts.</p> <p><b>Indicative content:</b>  The candidate is required to consider the quote and debate the topic. Some candidates may study Newson’s earlier works that have little or no dialogue in which case they are expected to disagree with the statement and suggest reasons for this. Strong candidates will be able to offer a</p>	<p><b>Key focus of question:</b> <u>dance with dialogue</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly addresses the question. The discussion offers a view that both agrees and disagrees with the statement and the elements of the performing arts is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of 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 the practitioner output</li> </ul>

Q	Answer	Guidance
	<p>balanced discussion based on his earlier works and compare these to his later works which use more verbatim text.</p> <p><b>Focused discussions are likely to refer to:</b></p> <ul style="list-style-type: none"> <li>• Many may not consider Newson's work to be dance at all but physical theatre.</li> <li>• <i>Can We Talk About This?</i> explores more dialogue than many of his other productions to date with real interview material taken from those who have experienced Islamophobia.</li> <li>• Earlier productions focus more on the physical theatre elements of his style e.g. <i>Strange Fish</i> and <i>Enter Achilles</i>. Dialogue is often part of the action.</li> <li>• <i>The Cost of Living</i> could be argued to be dance with dialogue as there are moments of dialogue that lead directly into a dance performance e.g. David Toole floor dance.</li> <li>• Takes real interviews and uses text/recordings in his work e.g. <i>To Be Straight With You</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b>  <i>A detailed response. There is a good attempt at addressing the view in the question and the elements of the performing arts is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of 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. Some understanding of 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 knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b>  <i>Limited response. Any attempt to discuss the view being expressed is patchy. Limited understanding of the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding 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 is Newson's choreography motivated by his interest in psychology?</b></p> <p><b>Area of study:</b> Stylistic influences.</p> <p><b>Indicative content:</b>  Candidates may agree or disagree with this statement.  Strong candidates should be able to reach a conclusion</p>	<p><b>Focus of the question:</b> <u>motivated by interest in psychology</u></p> <p><b>Level 4 (19 – 24)</b>  <i>A focused response which directly addresses the question set. A conclusion is reached regarding the extent to which Newson has been motivated by his interest in psychology and his other stylistic influences.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive understanding of the elements of dance sustained throughout the discussion</li> </ul>

Q	Answer	Guidance
	<p>based on their understanding of Newson's choreography and offer a balanced view of the role of psychology in influencing his work. Weaker candidates are more likely to focus on the themes within his work that explore this psychology. The question looks at addressing Newson's psychological influences as well as the influences on his technique and choreographic output.</p> <p><b>Focused responses should pick up on:</b></p> <ul style="list-style-type: none"> <li>• Newson's background in psychology has influenced the way in which he views the motivation of others. He explores these motivations in <i>To Be Straight With You</i>.</li> <li>• Newson is interested in people and their issues and uses the knowledge of psychology to enhance his work often creating very verbatim inspired performances such as <i>Can We Talk About This?</i></li> <li>• The artistic policy for DV8 states that Newson is interested in relationships between men and women and these are explored in many of his works.</li> <li>• The psychological idea of isolation and feeling uninvited is explored in <i>The Cost of Living</i>. <ul style="list-style-type: none"> <li>• 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 e.g. <i>Enter Achilles</i>.</li> <li>• Influence of Pina Bausch as another choreographer interested in psychology is very evident in <i>Dead Dreams of Monochrome Men</i>.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive relevant examples that support the response well</li> </ul> <p><b>Level 3 (13 – 18)</b>  <i>A detailed response. There is a good attempt at addressing the question and a conclusion is reached regarding the extent to which Newson has been motivated by his interest in psychology. The stylistic influences 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 response</li> </ul> <p><b>Level 2 (7 – 12)</b>  <i>A generic response which seeks to address the question set. Stylistic influences are understood but the extent to which Newson has been motivated by psychology isn't fully explored.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of dance seen in the response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6)</b>  <i>Limited response. Any attempt to address Newson's use of stylistic influences or conclude the extent to which he has been motivated by psychology is patchy.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> </ul> <p>Limited examples with only a few points made</p>

## Caryl Churchill

Q	Answer	Guidance
7	<p><b>Discuss the use of historical contexts and attitudes in the plays of Caryl Churchill.</b></p> <p><b>Area of study:</b> Cultural, social and historical context.</p> <p><b>Indicative content:</b> The question asks the candidate to consider the use of historical contexts and attitudes that are presented. Some plays may not have any historical significance but these can still be discussed historically with when the work was created and the attitudes of her characters and/or the audience can still be explored.</p> <p><b>Focused discussions should focus on:</b></p> <ul style="list-style-type: none"> <li>- <b>Historical contexts:</b> <ul style="list-style-type: none"> <li>• Historical contexts are clearly explored in <i>Top Girls</i> with the different women who join Marlene at her dinner party such as Pope Joan.</li> <li>• Explores historical aspects of colonialism in <i>Cloud Nine</i> when a black servant is played by a white man.</li> <li>• Female characters are often depicted as unequal and this idea is also explored in <i>Top Girls</i> when Marlene leaves her illegitimate child and family to pursue a career.</li> </ul> </li> <li>- <b>Historical attitudes:</b> <ul style="list-style-type: none"> <li>• Attitudes are explored in <i>Vinegar Tom</i> when a female protagonist and her mother are condemned for witchcraft in the 17<sup>th</sup> century.</li> <li>• Characters and attitudes often look at the difference between American feminism and the individual compared to the British feminism which focuses more on the group gain e.g. <i>Lives of the Great Poisoners</i>.</li> <li>• Explores the historical views of characters in the seventeenth century and juxtaposes these with ideas of</li> </ul> </li> </ul>	<p><b>Focus of the question:</b> <u>historical contexts and attitudes</u></p> <p><b>Level 4 (19 – 24)</b> <i>A focused response which directly addresses the question set. Both aspects of the discussion are addressed and the cultural, social and historical context is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion</li> <li>• In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive relevant examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18)</b> <i>A detailed response. There is a good attempt at addressing both aspects of the discussion and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of 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)</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 drama seen in the response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context <b>OR</b> some K&amp;U of the wider context with limited 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)</b> <i>Limited response. Any attempt to address the question is patchy and there is little</i></p>

Q	Answer	Guidance
	capitalism and authoritarian parliament in <i>Light Shining in Buckinghamshire</i> .	<p><i>or no 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> </ul> <p>Limited examples with only a few points made</p>
8	<p><b>‘Churchill creates characters that appear uncomfortably familiar to us’. What dramatic elements does she use to create these characters?</b></p> <p><b>Area of study:</b> Elements of the Performing Arts</p> <p><b>Indicative content</b> Candidates are expected to deal with the dramatic elements using the key words from G401 in order to justify the statement. Whilst weaker candidates may focus on the idea of familiarity and use these characters as a basis for discussion; stronger candidates will be able to analyse in depth the various characters whilst using the key dramatic terminology relevant to the works. Many of Churchill's characters can be based on real people who are familiar historically but it is up to the performer how the character is portrayed.</p> <p><b>Focused responses will consider:</b></p> <ul style="list-style-type: none"> <li>• Churchill has familiar characters but in unfamiliar settings e.g. Pope Joan in <i>Top Girls</i> who is disguised as a man.</li> <li>• One of the issues for a performer is that they often have to play more than one role and whilst we may be familiar with a certain character in Act I, often this character is played by a different performer in Act II e.g. <i>Cloud Nine</i>.</li> <li>• Familiarity is challenged in <i>Cloud Nine</i> as a black servant is played by a white performer.</li> <li>• Characters can appear familiar with our knowledge of the past e.g. <i>Vinegar Tom</i> but then break convention by singing songs that are contemporary.</li> </ul>	<p><b>Focus of the question:</b> <u>characters that appear uncomfortably familiar</u></p> <p><b>Level 4 (19 – 24)</b> <i>A focused response which directly addresses the question set. The dramatic elements are fully utilised in the response in order to define how the characters are ‘uncomfortably familiar’.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the response</li> <li>• In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive relevant examples that support the points made</li> </ul> <p><b>Level 3 (13 – 18)</b> <i>A detailed response. There is a good attempt at addressing how the characters are ‘uncomfortably familiar’ with a secure knowledge of the elements of the performing arts.</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 points made</li> </ul> <p><b>Level 2 (7 – 12)</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 knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context</li> <li>• Some examples which relate to the points being made</li> </ul>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>The dialogue that the characters speak is often familiar as they overlap e.g. <i>Blue Kettle</i>.</li> <li>In <i>Seven Jewish Children</i>, Churchill leaves it to the production to decide how many performers are required and how lines are apportioned leaving the portrayal to be either 'familiar' or a break away from convention.</li> <li>The language of the characters is familiar and Churchill often overlaps this dialogue for a more realistic feel.</li> </ul>	<p><b>Level 1 (1 – 6)</b>  <i>Limited response. Any attempt to address the familiarity of the characters is patchy and there is little or no reference to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>Basic knowledge of the elements of drama</li> <li>Reliance on biographical/narrative detail of practitioner or work</li> <li>Limited examples with only a few points made</li> </ul>

### Athol Fugard

Q	Answer	Guidance
9	<p><b>Fugard has said 'theatre is a very powerful agent for change'. Discuss how his plays reflect this attitude.</b></p> <p><b>Area of study:</b> Cultural, social and historical context.</p> <p><b>Indicative content</b>  The question asks candidates to argue whether Fugard's plays live up to his claim. Whilst many will agree with the statement, strong candidates will be able to analyse in detail the specific techniques that Fugard employs in order to bring about this change. Fugard was brought up in a time of deep rooted apartheid in South Africa and wanted to speak out of the injustice he witnessed. Fugard adopts many of Brecht's techniques in engaging with the audience and not allowing them to be passive but to fully engage with the message he is trying to portray. It should be noted that not all plays focus on apartheid and for this reason candidates should focus on the social context evident in his later works.</p> <p><b>Focused discussions should make reference to:</b></p> <ul style="list-style-type: none"> <li>Fugard's background is reflected in the play <i>Master Harold and the Boys</i> when Hally abuses 2 black servants.</li> </ul>	<p><b>Focus of the question:</b> <u>theatre as a very powerful agent for change</u></p> <p><b>Level 4 (19 – 24)</b>  <i>A focused response which directly addresses the question set. Fugard's attitude towards theatre is clearly discussed and the cultural, social and historical context is understood in depth.</i></p> <ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of the elements of drama sustained throughout the discussion</li> <li>In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>Perceptive relevant examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18)</b>  <i>A detailed response. There is a good attempt at addressing Fugard's attitude towards theatre and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>Broad knowledge and understanding of the elements of drama evidenced in the discussion</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>• Fugard pushed the boundaries by employing both black and white actors in his play <i>Blood Knot</i>.</li> <li>• Many of Fugard's plays are very physical and visual meaning that the message can be universal and understood by all e.g. <i>Blood Knot</i>.</li> <li>• Psychological consequences of apartheid are explored in <i>The Island</i>.</li> <li>• Real people and their plights are presented in <i>No Good Friday</i>.</li> <li>• Minimal cast/staging draws attention to the action going on the stage e.g. <i>The Island</i>.</li> </ul>	<p><b>Level 2 (7 – 12)</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 drama seen in the response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context <b>OR</b> some K&amp;U of the wider context with limited 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)</b>  <i>Limited response. Any attempt to address Fugard's attitude towards theatre is patchy and there is little or no 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>Explain how form and structure determine the narrative of a play by Athol Fugard.</b></p> <p><b>Area of study:</b> Structure and form</p> <p><b>Indicative content</b>  Candidates are expected to describe how form and structure help to clarify the narrative within Fugard's works. Whilst weaker candidates may describe this in a narrative way, strong candidates will be able to analyse the use of form and structure in Fugard's works. Like Beckett, Fugard often employs small casts and minimal staging so that the action is focused on the individuals and their plight. Plays can be performed in real time meaning that they can last for several hours. He often has sudden bursts of action that can disrupt the slower pace and this allows the audience to fully engage with the message he is trying to get across.</p> <p><b>Focused responses are likely to focus on:</b></p>	<p><b>Focus of the question:</b> <u>determine narrative</u></p> <p><b>Level 4 (19 – 24)</b>  <i>A focused response which directly addresses the question set. The narrative of Fugard's plays is well addressed and the structure and form is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the explanation</li> <li>• In depth understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive relevant examples that support the explanation well</li> </ul> <p><b>Level 3 (13 – 18)</b>  <i>A detailed response. There is a good attempt at addressing the narrative in Fugard's plays and the structure and form is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of drama evidenced in the discussion</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</li> </ul>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>• Small company of actors similar to Beckett determine the narrative which can be a fairly slow pace to reflect real time e.g. <i>The Island</i>.</li> <li>• Events take place over real time and plays can last for a few hours e.g. <i>Blood Knot</i> (originally 3 hours long).</li> <li>• Sudden, unexpected brutality can invade the naturalistic scene and interrupt the narrative e.g. <i>No Good Friday</i>.</li> <li>• Actors take on their own names rather than the names of characters so that the form reflects the narrative structure e.g. <i>The Island</i>.</li> <li>• Didactic theatre – theatre that educates the audience e.g. <i>The Island</i> where the audience become the visitors to the prison so that the narrative is reflective of the structure.</li> <li>• Truthful versions of events are explored so that the narrative is thought out and delivered with sincerity e.g. <i>Master Harold and the Boys</i>.</li> <li>• Characters are often contained in one location and go on a psychological journey e.g. <i>A Lesson from Aloes</i>.</li> </ul>	<p>practitioner repertoire</p> <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)</b>  <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the structure and form of Fugard's plays.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of drama seen in the response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6)</b>  <i>Limited response. Any attempt to address Fugard's narrative is patchy and there is little or no reference to the structure and form in his plays.</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>'Theatre should not rely on a fancy set with a sofa and a French window' (John Godber). Discuss Godber's reliance on other dramatic elements.</b></p> <p><b>Area of study:</b> Elements of the performing arts.</p> <p><b>Indicative content</b>  The question asks candidates to consider what elements Godber focuses on in lieu of a fancy set and props in order to achieve dramatic impact. Godber favours minimal set and props and this should be something that the candidates bring up in discussion. Strong candidates will identify how he uses the elements in performance work using the key</p>	<p><b>Focus of the question:</b> <u>reliance on other dramatic elements</u></p> <p><b>Level 4 (19 – 24)</b>  <i>A focused response which directly addresses the question set. The dramatic elements are discussed fully in order to define how theatre should not be reliant on a 'fancy set'.</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 understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive relevant examples that support the discussion well</li> </ul>



Q	Answer	Guidance
	<p>words from G401 and be able to analyse the effectiveness of these elements. Weaker candidates may list the elements in a generic discussion of Godber's techniques.</p> <p><b>Focused discussions are likely to make reference to:</b></p> <ul style="list-style-type: none"> <li>• Minimal set in works such as <i>Bouncers</i> 'two beer kegs and four handbags.'</li> <li>• Actors rely on their use of physicality in order to portray what is going on e.g. <i>Shakers</i>.</li> <li>• Godber's use of dialogue can lead the audience into the lives of the characters e.g. <i>September in the Rain</i>.</li> <li>• Theatricality is often attributed to the use of music to provide atmosphere e.g. <i>Happy Jack</i>.</li> <li>• Use of stock characters so that an audience can identify fully e.g. <i>Salt of the Earth</i>.</li> <li>• Dynamics and pace are picked up with the use of choral speech and fast pace dialogue e.g. <i>Teechers</i>.</li> <li>• Quick fire dialogue keeps the energy and pace of the play e.g. <i>Teechers</i>.</li> </ul>	<p><b>Level 3 (13 – 18)</b>  <i>A detailed response. There is a good attempt at discussing the view expressed and the elements of the performing arts is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of drama evidenced in the discussion</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)</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 knowledge and understanding of practitioner repertoire and work studied with limited understanding of its wider context</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6)</b>  <i>Limited response. Any attempt to address Godber's view is patchy and there is little or no reference to the elements of the performing arts.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of drama</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>
12	<p><b>Evaluate Godber's use of a range of stylistic influences in his work.</b></p> <p><b>Area of study:</b> Stylistic influences.</p> <p><b>Indicative content</b>  The question asks candidates to assess the range of stylistic influences that Godber uses and form some sort of conclusion about the balance between them. There is not one single dominant influence but weaker candidates may</p>	<p><b>Focus:</b> <u>range of stylistic influences</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>Focused response which directly addresses Godber's use of stylistic influences and evaluates their relative significance.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama sustained throughout the response</li> <li>• In depth knowledge and understanding of where/how practitioner repertoire fits within wider context or the trends in the practitioner output</li> </ul>

Q	Answer	Guidance
	<p>focus more on one specific area such as the influence of Brecht.</p> <p><b>Focused responses are likely to refer to:</b></p> <ul style="list-style-type: none"> <li>• The influence of Brecht on Godber. He wants his audience to engage with the issues that his characters present e.g. <i>Shakers</i>.</li> <li>• 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>.</li> <li>• Godber's later works cite the influence of Chekhov as he moves towards 'sitting down plays'</li> <li>• Beckett can be seen to influence Godber in the focus of 2 characters only within a play e.g. <i>September in the Rain</i>.</li> <li>• Godber has taken influence from Shakespeare in the idea of male actors taking on female roles within some of his plays and self-conscious theatricality e.g. <i>Teechers</i>.</li> <li>• As a drama teacher, Godber experienced a lack of funds when putting on shows and this influenced him to put on cheaper productions that would enable all to watch not just those with money e.g. <i>Perfect Pitch</i>.</li> <li>• Influence of Greek theatre and the use of choral speech e.g. <i>Bouncers</i>.</li> <li>• Godber has been influenced by Berkoff and German Expressionism in the use of heightened physicality in many of his works e.g. <i>On the Piste</i>. Influenced by commedia del 'arte in his 'larger-than-life' characters e.g. <i>Gym &amp; Tonic</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• Perceptive evaluation using relevant examples</li> </ul> <p><b>Level 3 (13 – 18 marks)</b>  <i>Detailed response which makes a good attempt at addressing Godber's use of stylistic influences and evaluates their significance.</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 and work</li> <li>• Relevant evaluation using broadly supportive examples</li> </ul> <p><b>Level 2 (7 - 12 marks)</b>  <i>Generic or formulaic response that may not differentiate between influences and use of stylistic influences. Some evaluation is present.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of drama seen in response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of wider context</li> <li>• Some examples which relate to the points made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b>  <i>Limited response. Any attempt to address Godber's use of stylistic influences or evaluate their significance is patchy.</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> </ul> <p>Limited examples with only a few points made</p>

## John Adams

Q	Answer	Guidance
13	<p><b>‘Simple ideas, complex structures’.</b> Explain how Adams builds up large scale compositions through the use of small musical units.</p> <p><b>Area of study:</b> Structure and form.</p> <p><b>Indicative content</b> The question requires candidates to examine the way in which complex compositions come from small units. Adams’ earlier works portray these features but later works can be more discursive. The question focuses on the shape of the music and the way it is constructed. Stronger candidates will be able to discuss the key elements with close reference to the works studied. Weaker candidates may just focus on one aspect of the question ‘structure’ without focusing on the ‘smaller units’.</p> <p><b>Focused responses will likely refer to:</b></p> <ul style="list-style-type: none"> <li>• Adams’ music being often minimalist therefore starts with small units that are repeated, lopped and reversed e.g. <i>Dr Atomic</i>.</li> <li>• <i>Shaker Loops</i> incorporates literal shaking of ecstatic praising and builds into more complex harmonic and rhythmic progression.</li> <li>• <i>Harmonium for Large Orchestra</i> begins with incessant repetition on the note of ‘D’.</li> <li>• <i>Short Ride in a Fast Machine</i> is repetitive and builds gradually from smaller units into a cacophony of sound.</li> <li>• <i>Dr Atomic</i> incorporates interviews, readings from manuals and poetry of John Donne before building in complexity.</li> <li>• Music can be described as having architectural units that are not divided easily e.g. <i>Short Ride in a Fast Machine</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>large scale compositions through small musical units</u></p> <p><b>Level 4 (19 – 24)</b> <i>Focused response which directly explains how the large scale compositions are built up from the use of small scale musical units. 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 music sustained throughout the response</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive examples that support the explanation well</li> </ul> <p><b>Level 3 (13 – 18)</b> <i>Detailed response to the question. Good attempt at explaining how the compositions are built up from the use of small musical units. Structure and form is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire studied with variable K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with variable K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support explanation</li> </ul> <p><b>Level 2 (7 – 12)</b> <i>Formulaic or generic response that addresses some aspects of the question. There are some references to structure and form but the explanation is patchy.</i></p> <ul style="list-style-type: none"> <li>• Variable knowledge and understanding of the elements of music seen in the response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context</li> <li>• Some examples which relate to the points made</li> </ul>

Q	Answer	Guidance
	<ul style="list-style-type: none"> <li>Narrative elements are employed in his operas e.g. <i>Nixon in China</i>.</li> </ul>	<p><b>Level 1 (1-6))</b>  <i>Limited response. Any attempt to explain how the small musical units make up the larger compositions is patchy.</i></p> <ul style="list-style-type: none"> <li>Basic knowledge of the elements of music</li> <li>Reliance on narrative detail of practitioner or work.</li> <li>Limited examples with only a few points made</li> </ul>
14	<p><b>John Adams describes his music as having an ‘American feel’. Analyse the evidence that supports or contradicts this view.</b></p> <p><b>Area of study:</b> Cultural, social and historical context.</p> <p><b>Indicative content</b>  The question asks candidates to examine the features in the music that reflect the context of America. 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 American.</p> <p>- <b>Supports:</b></p> <ul style="list-style-type: none"> <li>The different social and ethnic backgrounds of LA are explored in <i>I Was Looking at the Ceiling and Then I Saw The Sky</i>.</li> <li><i>Nixon in China</i> is about America’s relationship with China during the 1970s.</li> <li><i>Dr Atomic</i> explores the testing of the 1<sup>st</sup> atomic bomb in America.</li> <li><i>Transmigration of Souls</i> is a requiem for those who lost their lives in 9/11.</li> <li><i>Death of Klinghoffer</i> is about the Arab-Israeli conflict and performances were cancelled after 9/11 as many felt it was anti-Semitic.</li> <li><i>Shaker Loops</i> explores religion in America and avid worshippers.</li> </ul>	<p><b>Key focus of question:</b> <u>American feel</u></p> <p><b>Level 4 (19 – 24)</b>  <i>Focused response which directly addresses the question. Both aspects of the discussion are well addressed and the cultural, social and historical context is understood in depth.</i></p> <ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of the elements of music sustained throughout the response</li> <li>In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>Perceptive examples that support the analysis well</li> </ul> <p><b>Level 3 (13 – 18)</b>  <i>Detailed response to the question. There is a good attempt at addressing both aspects of the question and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>Secure K&amp;U of practitioner repertoire studied with variable K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with variable K&amp;U of practitioner repertoire</li> <li>Appropriate examples, most of which are relevant and broadly support analysis</li> </ul> <p><b>Level 2 (7 – 12)</b>  <i>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 knowledge and understanding of the elements of music seen in response</li> </ul>

Q	Answer	Guidance
	<p>- <b>Contradicts:</b></p> <ul style="list-style-type: none"> <li>• Influence of JS Bach in works like <i>Death of Klinghoffer</i></li> <li>• <i>A Flowering Tree</i> takes Mozart's Magic Flute as its model</li> </ul>	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context <b>OR</b> some K&amp;U of the wider context with limited K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points made</li> </ul> <p><b>Level 1 (1-6)</b>  <i>Limited response. No attempt is made to address the 'American feel' present in the music of John Adams. Analysis is patchy.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on 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>'There was no way that a four-piece rock 'n' roll group could do them justice'. Discuss the aspects of The Beatles' songs that would make it difficult for them to be performed in a live concert.</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content</b>  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><b>Focused discussions will likely include:</b></p> <ul style="list-style-type: none"> <li>• The Beatles developed as a beat band. Their melodies</li> </ul>	<p><b>Key focus of question:</b> <u>difficulty in performing The Beatles live</u></p> <p><b>Level 4 (19 – 24)</b>  <i>Focused response which directly addresses the aspects of The Beatles' songs that make them difficult to be performed live. 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 response</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18)</b>  <i>Detailed response. A good attempt is made to address the aspects of The Beatles' songs that make them difficult to be performed live. 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 studied with variable K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with variable K&amp;U of practitioner</li> </ul>

Q	Answer	Guidance
	<p>were often memorable, simple and backed up by the traditional guitar line up e.g. <i>Help!</i></p> <ul style="list-style-type: none"> <li>• Parody soul music by replacing the live elements with recorded elements in <i>Rubber Soul</i>.</li> <li>• Comic themes are explored in the delivery e.g. <i>When I'm 64</i> which has a live swing style to the sound and uses three clarinets similar to the Benny Goodman style swing band.</li> <li>• Use of splicing, editing and dubbing in <i>A Day in the Life</i>.</li> <li>• Psychedelic recorded sounds are explored in <i>Lucy in the Sky with Diamonds</i> which reflects the imagery in Bob Dylan's music.</li> <li>• Range of instrumentation can be employed e.g. string octet in <i>Eleanor Rigby</i>.</li> </ul>	<p>repertoire</p> <ul style="list-style-type: none"> <li>• Appropriate examples, most of which are relevant and broadly support discussion</li> </ul> <p><b>Level 2 (7 – 12)</b>  <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"> <li>• Variable knowledge and understanding of the elements of music in response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context</li> <li>• Some examples which relate to the points made</li> </ul> <p><b>Level 1 (1-6))</b>  <i>Limited response. Any attempt to address the difficulty of performing The Beatles' songs live is patchy. There is 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 narrative detail of practitioner or work.</li> <li>• Limited examples with only a few points made</li> </ul>
16	<p><b>'The melody is more important than the structure of the song.'</b> Evaluate this view with reference to the songs of The Beatles.</p> <p><b>Area of study:</b> Structure and form.</p> <p><b>Indicative content</b>  The question asks candidates to assess the view and reference the structure and melody in the songs of The Beatles. The structure of the songs can be quite simplistic in order for the melody and theme to be memorable. However, candidates should acknowledge the complexity with some of their later songs that tend to be more daring with their approach to structure and stronger candidates will be able to discuss the different features of the songs and compare/contrast these.</p>	<p><b>Key focus of question:</b> <u>whether the melody is more important than the structure</u></p> <p><b>Level 4 (19 – 24)</b>  <i>Focused response which directly addresses whether the melody is more important than the structure and evaluates with close reference to the songs of The Beatles.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of music sustained throughout the response</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive evaluation using relevant examples</li> </ul> <p><b>Level 3 (13 – 18)</b>  <i>Detailed response which makes a good attempt at addressing whether the melody is more important than the structure and evaluates with reference to the songs of The Beatles.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in</li> </ul>

Q	Answer	Guidance
	<p><b>Focused responses may refer to:</b></p> <ul style="list-style-type: none"> <li>• The strophic structure present suggesting that the melodic theme is more important e.g. <i>She's Leaving Home</i>.</li> <li>• Songs have memorable choruses so that the lyrics and theme can be remembered e.g. <i>Hey Jude</i>.</li> <li>• The tonality of the songs help to colour the mood being portrayed e.g. <i>Eleanor Rigby</i>.</li> <li>• The structure of the song aids the theme e.g. <i>She's Leaving Home</i> – verse 3 is cut short like the relationship with the girl and her parents.</li> <li>• Instrumentation used colours the mood and paints a picture of the theme e.g. detached cello chords reflects detached relationship in <i>Eleanor Rigby</i>.</li> <li>• Some songs have more complexity of the structure e.g. <i>Rubber Soul</i> where motifs are woven together, reversed and inverted.</li> <li>• In the song <i>She's Leaving Home</i>, the chorus acts like a Greek chorus commenting on what is going on.</li> <li>• Narrative elements are present in <i>A Day in the Life</i>.</li> </ul>	<p>the response</p> <ul style="list-style-type: none"> <li>• Secure K&amp;U of practitioner repertoire studied with variable K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with variable K&amp;U of practitioner repertoire</li> <li>• Relevant evaluation using broadly supportive examples</li> </ul> <p><b>Level 2 (7 – 12)</b>  <i>Generic response that may not address the importance of the melody over the structure. Some evaluation of the structure and form is present.</i></p> <ul style="list-style-type: none"> <li>• Variable knowledge and understanding of the elements of music in response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context</li> <li>• Some examples which relate to the points made</li> </ul> <p><b>Level 1 (1-6))</b>  <i>Limited response. Any attempt to address the importance of the melody over the structure or evaluate with reference to the songs of The Beatles is patchy.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on 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>'Not all Gershwin's songs were written for the theatre but they all call for theatricality in performance'. Discuss the techniques needed to perform a Gershwin song.</b></p> <p><b>Area of study:</b> Performance techniques.</p> <p><b>Indicative content</b>  Candidates need to explore the ways in which the performance techniques can enhance theatricality in the songs of the Gershwin. Whilst it should be acknowledged</p>	<p><b>Key focus of question:</b> <u>theatricality in performance</u></p> <p><b>Level 4 (19 – 24)</b>  <i>Focused response which directly discusses the theatricality required in the performance of Gershwin's songs. 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 response</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> </ul>

Q	Answer	Guidance
	<p>that the rhythms of Gershwin's songs are very important, candidates should also acknowledge the story telling techniques that a performer requires in order to communicate the melody and lyrics. 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><b>Focused discussions are likely to refer to:</b></p> <ul style="list-style-type: none"> <li>• The special attention to the rhythm paramount in songs such as <i>I Got Rhythm</i> and <i>Fascinating Rhythm</i>.</li> <li>• The strong relationship between the singer and the accompanist in order to deliver the theatricality of the melody and lyric e.g. <i>They Can't Take That Away</i>.</li> <li>• 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>.</li> <li>• The tempo may change if the song incorporates triplets e.g. <i>Someone to Watch Over Me</i>.</li> <li>• 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>.</li> <li>• Portamento treatment pulls the melody line and impacts on the song's characterisation e.g. <i>Embraceable You</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18)</b>  <i>Detailed response to the question. There is a good attempt at discussing the theatricality required in the performance of Gershwin's songs and the 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 studied with variable K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with variable K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support discussion</li> </ul> <p><b>Level 2 (7 – 12)</b>  <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"> <li>• Variable knowledge and understanding of the elements of music in response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context</li> <li>• Some examples which relate to the points made</li> </ul> <p><b>Level 1 (1-6)</b>  <i>Limited response. Any attempt to discuss the theatricality required in the performance of Gershwin's songs is patchy.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on narrative detail of practitioner or work.</li> <li>• Limited examples with only a few points made</li> </ul>
18	<p><b>Analyse the relationship between the melody and other musical elements in the songs of George Gershwin.</b></p> <p><b>Area of study:</b> Elements of the performing arts.</p> <p><b>Indicative content</b></p>	<p><b>Key focus of question:</b> <u>relationship between melody and other musical elements</u></p> <p><b>Level 4 (19 – 24)</b>  <i>Focused response which directly addresses the relationship between the melody and other musical elements with close analytical reference to the songs studied</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of music throughout the response</li> </ul>



Q	Answer	Guidance
	<p>The question asks the candidates to break down the elements involved in Gershwin's songs and examine the relationship between them. Stronger candidates will make the connection with these elements and be able to discuss the relationship with the mood of the song and/or the theme. 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><b>Focused responses are likely to refer to:</b></p> <ul style="list-style-type: none"> <li>• Melodies make extensive use of pentatonic scales e.g. <i>I Got Rhythm</i>.</li> <li>• Melodies incorporate blues notes to communicate a certain lyric e.g. <i>The Man I Love</i>.</li> <li>• The pace 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>.</li> <li>• Word painting in melody and lyrics e.g. <i>Fascinating Rhythm</i>.</li> <li>• Use of triplets in melodic line can slow the pace of the song e.g. <i>Someone to Watch Over Me</i>.</li> <li>• Chromatic complexity in many melodic lines e.g. <i>It Ain't Necessarily So</i>.</li> <li>• Use of syncopated rhythms and swing rhythms to colour the mood of the music e.g. <i>They Can't Take That Away From Me</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in the practitioner output</li> <li>• Perceptive examples that support the analysis well</li> </ul> <p><b>Level 3 (13 – 18)</b>  <i>Detailed response to the question. Good attempt at addressing the relationship between melody and other musical elements with some analytical reference.</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 studied with variable K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with variable K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support analysis</li> </ul> <p><b>Level 2 (7 – 12)</b>  <i>Generic response that seeks to address the relationship between melody and other musical elements. Analysis is patchy.</i></p> <ul style="list-style-type: none"> <li>• Variable knowledge and understanding of the elements of music in response</li> <li>• Some knowledge and understanding of practitioner repertoire and work studied with limited knowledge and understanding of its wider context</li> <li>• Some examples which relate to the points made</li> </ul> <p><b>Level 1 (1-6)</b>  <i>Limited response. The relationship between melody and other musical elements is missing. Analysis is likely to be replaced by description/narrative of the song lyrics.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on 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 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.

**OCR (Oxford Cambridge and RSA Examinations)**  
1 Hills Road  
Cambridge  
CB1 2EU

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; 1 Hills Road, Cambridge, CB1 2EU  
Registered Company Number: 3484466  
OCR is an exempt Charity

**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

© OCR 2014

