

**GCE**

**Performance Studies**

Unit **G402**: Performance Contexts 1

Advanced Subsidiary GCE

**Mark Scheme for June 2015**

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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.

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

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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 eg highlight to the side of a paragraph and add a ? if a whole paragraph is unclear

## Use of command words

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

- a) 'Discuss' requires candidates to consider the statement and argue/debate in the response
- b) 'Explain' needs more of a descriptive approach from candidates but one that can reason in discussion
- c) 'Analyse' requires depth in discussion with the candidate discovering meaning by breaking down 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
- f) 'Explore' requires candidates to scrutinise the works of the practitioner and seek an informed response to the discussion.

**Subject-specific Marking Instructions**

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.
- c) **Annotation of scripts**

Examiners should use annotation to show clearly where a mark is earned or why it has not been awarded. This will help Examiners, checkers, and those people who review the marking of scripts.

Examiners must annotate in the correct image zone – ie select 'start marking' then if answering question 4 select Q4KA from the right hand panel, then begin annotating. This will ensure that the annotation is retained with the correct script. When you have finished marking the script, you must insert a RIG level comment which gives an overview of the response and indicates the levels the response has achieved.

**Annotation consists of:**

- ticks and crosses to show where marks have been earned or not earned
- specific words or phrases as agreed at standardisation and as contained and included in the final mark scheme to show why a mark has been earned or indicate why a mark has not been earned (eg to show there is an omission)
- standard abbreviations, eg for follow through, special case etc.

As you may need to return scripts to centres you should use the minimum of comments and make sure that comments are related to the award of a mark or marks and be matched to statements in the mark scheme. Do not include general comments on a candidate's work.

Record any annotations in the body of the answer, or in the margin next to the point where the decision is made to award or not award the mark.

- d) **Recording of Marks**
  - i) give a clear indication of how marks have been awarded, as instructed in the mark scheme.
  - ii) record numerical marks for responses to part questions **unringed** in the right-hand margin. Show the total for each question (or, in specified cases – for each page) as a single **ringed** mark in the right-hand margin at the end of each question.

- iii) transfer ringed totals to the front page of the script, where they should be totalled.
- iv) show evidence that you have seen the work on every page of a script on which the candidate has made a response.
- v) cross through every blank page to show that you have seen it.

e) **Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- consideration of the mark scheme to reach a decision about the range of acceptable responses
- the marks appropriate to them
- comparable marking standards for optional questions
- The handling of unexpected, yet acceptable answers.

If you are not sure how to apply the mark scheme to an answer, then telephone your Team Leader.

f) **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 *eg* 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 the view that Bourne’s choreography is more about narrative than movement content.</b></p> <p><b>Area of study:</b> Structure &amp; Form</p> <p><b>Indicative content</b> Bourne is renowned for creating narratives in his works. Candidates need to acknowledge both parts in the question and address these individually before reaching a conclusion as to whether they agree with the statement. Strong candidates are likely to deal with the narrative elements through the choreographic elements. Weaker candidates may just offer a narrative account of his works without any movement analysis.</p> <p><b>Focused discussions are likely to include:</b></p> <p><b>Narrative:</b></p> <ul style="list-style-type: none"> <li>– storytelling is one of the key things that Bourne is trying to communicate and he does this through well-known existing stories e.g. <i>Edward Scissorhands</i></li> <li>– many works explore psychological journeys for the characters e.g. prince in <i>Swan Lake</i></li> <li>– characters in his works are given names e.g. Aurora in <i>Sleeping Beauty</i> so that the narrative is reinforced</li> <li>– set, lighting and costume determine the narrative setting e.g. orphanage in <i>Nutcracker!</i></li> </ul> <p><b>Movement:</b></p> <ul style="list-style-type: none"> <li>– use of pedestrian ensemble movement clarifies the status of characters which also reinforces the narrative e.g. <i>Town &amp; Country</i></li> <li>– movement correlates with the music e.g. <i>Dorian Gray</i> where loud, brash timbres are used to match the sharp dynamics from the dancers</li> <li>– repeated motifs are incorporated to highlight the characteristics e.g. <i>Edward Scissorhands</i></li> <li>– challenging movement in solos including physical leaps and restrictions e.g. Angelo’s solo in <i>The Car Man</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>narrative &amp; movement content</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. Structure &amp; Form is understood in depth</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b> <i>A detailed response. There is a good attempt at addressing both aspects of the question and the structure &amp; 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 &amp; 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 &amp; 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>

<p><b>2 To what extent is Matthew Bourne influenced by his passion for musical theatre?</b></p> <p><b>Area of study:</b> Stylistic influences</p> <p><b>Indicative content</b> Matthew Bourne has choreographed for many west end musicals such as <i>Mary Poppins</i> and <i>Oliver</i>. He was exposed to many musicals at a young age and this has ultimately influenced his choreography. Candidates discussing this question well will break down the elements of his work that reflect the musical theatre influence, before addressing other important influences and reaching a conclusion based on the question. Weaker candidates are likely to discuss Bourne's influences in a prosaic manner without reaching a conclusion.</p> <p><b>Focused responses are likely to include:</b></p> <p><b>Musical theatre influences:</b></p> <ul style="list-style-type: none"> <li>- glamorous costumes e.g. <i>Nutcracker!</i></li> <li>- comedy elements in choreography e.g. use of props in <i>Town &amp; Country</i> or puppet in <i>Sleeping Beauty</i></li> <li>- character-driven choreography e.g. <i>The Car Man</i></li> <li>- Astaire and Rogers influence e.g. <i>Swan Lake</i></li> <li>- ensemble work has been influenced by musical theatre e.g. servants from <i>Spitfire</i></li> <li>- masculine movement of gobstoppers in <i>Nutcracker</i> similar to movement of Gene Kelly</li> <li>- swank bar in <i>Swan Lake</i> explores stereotypes taken from musical theatre like <i>Blues Brothers</i></li> </ul> <p><b>Other influences:</b></p> <ul style="list-style-type: none"> <li>- Isadora Duncan, Nijinsky – contemporary choreographers e.g. <i>Swan Lake</i></li> <li>- classical ballet gestural elements in story telling e.g. <i>Sleeping Beauty</i></li> <li>- cinematic influence e.g. <i>Edward Scissorhands &amp; Play Without Words</i></li> <li>- literary influences e.g. <i>Dorian Gray &amp; Late Flowering Lust</i></li> <li>- influence from Hitchcock e.g. <i>Swan Lake</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>musical theatre &amp; influences</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 Bourne has been influenced by passion for musical theatre and there is detailed understanding of 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> <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 Bourne has been influenced by his passion for musical theatre. 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 Bourne has been influenced by his passion for musical theatre 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 Bourne's use of stylistic influences or conclude the extent to which he has been influenced by his passion for musical theatre 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> <li>• Limited examples with only a few points made</li> </ul>
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## Shobana Jeyasingh

<p><b>3</b> <b>Explore the cultural, historical and social aspects of Jeyasingh's choreography.</b></p> <p><b>Area of study:</b> Cultural, historical and social context</p> <p><b>Indicative content</b> Jeyasingh's choreography explores themes of identity reflective of her Indian background and of British culture. Candidates performing well on this topic will cover the three areas and analyse the work(s) in detail so that they can relate the movement material to the themes being portrayed. Weaker candidates are likely to describe the choreography or deal with the contextual elements in a formulaic way without going into much depth.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- <b>Cultural:</b> <ul style="list-style-type: none"> <li>- cultural identity explored in works e.g. <i>Bruise Blood</i></li> <li>- merging of classical bharata natyam dance and contemporary dance e.g. <i>Surface Tension</i></li> <li>- gang culture e.g. <i>Faultline</i></li> <li>- sense of belonging and territory is explored e.g. <i>City:zen</i></li> </ul> </li> <li>- <b>Historical:</b> <ul style="list-style-type: none"> <li>- <i>Bruise Blood</i> is based on Harlem Riots of 1963</li> <li>- co-existence of different historical territories e.g. <i>Faultline</i></li> <li>- historical architecture of churches is a theme prevalent in <i>TooMortal</i></li> <li>- colonial buildings influenced <i>Counterpoint</i></li> </ul> </li> <li>- <b>Social:</b> <ul style="list-style-type: none"> <li>- bustle and drive of youth and urban cities explored e.g. <i>Bruise Blood</i></li> <li>- gender stereotypes explored e.g. <i>Faultline</i></li> <li>- social problems of people living in London e.g. <i>Faultline</i></li> <li>- themes of confinement and restriction e.g. <i>Exit No Exit</i></li> <li>- metro-sexual costumes used in <i>Faultline</i></li> <li>- relationships and gender equality is explored in the work of <i>Counterpoint</i>.</li> </ul> </li> </ul>	<p><b>Key focus of question:</b> <u>cultural, historical and social context within choreography</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which explores the cultural, historical and social context within Jeyasingh's choreography.</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 exploring the cultural, historical and social context within Jeyasingh's choreography.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of dance evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the explanation</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which explores some aspects of the cultural, historical and social context within Jeyasingh's choreography.</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. Descriptive account of Jeyasingh's choreography with little reference to the cultural, historical and social 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>
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<p><b>4 Analyse Jeyasingh's use of motif and action in her choreography.</b></p> <p><b>Area of study:</b> Elements of the performing arts</p> <p><b>Indicative content:</b> Jeyasingh's choreography is based on complex use of motifs and actions that interweave to form various layers. Likely answers will talk through Jeyasingh's use of motif and action but perhaps not analyse these in depth. Stronger candidates will be able to break down these elements in relation to how Jeyasingh uses space, dynamics and relationships in her work. Aspects such as how these elements correlate with the music and wider context may also be explored. Weaker candidates are likely to give more descriptive responses.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- <b>Jeyasingh's use of action:</b></li> <li>- gestural actions in Bharata Natyam style to communicate her roots e.g. <i>Flicker</i></li> <li>- use of strong dynamic in order to portray tensions in cultures e.g. <i>Bruise Blood</i></li> <li>- intricate use of smaller actions e.g. <i>Surface Tension</i></li> <li>- use of mime to introduce children to dance e.g. <i>The Dancers' Cut</i></li> <li>- elaborate kaleidoscope of actions created e.g. <i>Bruise Blood</i></li> <li>- <b>Jeyasingh's use of motif:</b></li> <li>- interweaves different layers of motifs e.g. <i>Faultline</i></li> <li>- motifs performed in unison to suggest unity e.g. <i>Faultline</i></li> <li>- small use of space with unison movement to suggest unity and wide use of space to show differences e.g. <i>Exit No Exit</i></li> <li>- solo dancer performs motifs on own before joining in with ensemble and performing unison motifs e.g. <i>Exit No Exit</i></li> <li>- change of direction e.g. <i>Phantasmaton</i></li> <li>- collaboration with music score e.g. <i>Configurations.</i></li> </ul>	<p><b>Key focus of question:</b> <u>motif &amp; action in choreography</u></p> <p><b>Level 4 (19 – 24)</b> <i>Focused response which directly addresses the use of motif and action in Jeyasingh's choreography with close analytical reference.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance 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. Good attempt at addressing the use of motif and action in Jeyasingh's choreography with some analytical reference.</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 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 use of motif and action in Jeyasingh's choreography. Analysis is patchy.</i></p> <ul style="list-style-type: none"> <li>• Variable knowledge and understanding of the elements of dance 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 use of motif and action in Jeyasingh's choreography is missing. Analysis is likely to be replaced by description of Jeyasingh's work.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on narrative detail of practitioner or work.</li> <li>• Limited examples with only a few points made</li> </ul>
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## Lloyd Newson

<p><b>5</b> <b>Discuss the ‘grit, determination and persistence’ required by performers in the work of Lloyd Newson.</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content</b> Lloyd Newson expects more than just dance technique from his performers. He often looks for specific skills and talents that the performer can bring to the company. He often says that he is more interested in the content than the realisation and aims to make dances that have something to say rather than rely on aesthetically pleasing performances. Strong candidates will break down the question into the three key areas and explore each of these in depth.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- dancers are required to explore themes within the work that may make them feel uncomfortable e.g. <i>Enter Achilles</i></li> <li>- Newson collaborates with his dancers and they bring in their own determination and experiences in workshops e.g. <i>To Be Straight With You</i></li> <li>- performers need to be determined in their exploration of physical movements e.g. <i>If Only</i></li> <li>- David Toole’s role in <i>The Cost of Living</i> challenges notions of disability and requires grit and persistence in realisation</li> <li>- collaborative involvement and skills in vocal delivery requires persistence e.g. <i>Can We Talk About This?</i></li> <li>- physical daring requires grit e.g. <i>Strange Fish</i></li> <li>- stamina, strength and determination required e.g. <i>Dead Dreams of Monochrome Men</i></li> <li>- contact improvisation requires grit e.g. <i>My Body, Your Body</i></li> <li>- various skills required such as circus skills &amp; cabaret e.g. <i>Just For Show.</i></li> </ul>	<p>Key focus of question: <u>grit, determination and persistence required</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The ‘grit, determination and persistence’ required is well addressed and the performance techniques are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of 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 ‘grit, determination and persistence’ required and 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>
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<p><b>6 Analyse the relationship between movement and text in the work of Lloyd Newson.</b></p> <p><b>Area of study:</b> Elements of the performing arts</p> <p><b>Indicative content</b> Newson has stated that he is interested in the relationship between movement and text. The question draws the candidate specifically to the two key areas in his work and asks candidates to analyse these areas in relation to each other and to other elements using the appropriate terminology. Stronger candidates will break down the two key areas in the question and look at the relationship between them in depth. Weaker candidates are more likely to describe Newson's choreography and/or his use of text.</p> <p><b>Focused responses are likely to include:</b></p> <p><b>Movement:</b></p> <ul style="list-style-type: none"> <li>- gestural elements communicate the body language expressed in the text e.g. <i>Can We Talk About This?</i></li> <li>- physical theatre movement such as lifts and balances explore the textual themes/interviews in the work e.g. <i>Dead Dreams of Monochrome Men</i></li> <li>- circus skills movement is present e.g. skipping champion in <i>To Be Straight With You</i></li> <li>- contact improvisation juxtaposes stereotypical masculine dialogue e.g. <i>Enter Achilles</i></li> </ul> <p><b>Text:</b></p> <ul style="list-style-type: none"> <li>- verbatim text taken from interviews and performed with strong dynamic movement e.g. <i>To Be Straight With You</i></li> <li>- text is projected on the stage along with the movement e.g. <i>Just for Show</i></li> <li>- direct interview of dancers in movement piece e.g. <i>The Cost of Living</i></li> <li>- humorous text correlates with fast, energetic movement and daring lifts e.g. <i>Strange Fish</i></li> <li>- archive footage and projections of text interweave with pedestrian movement e.g. <i>Can We Talk About This?</i></li> </ul>	<p><b>Key focus of question:</b> <u>relationship between movement and text</u></p> <p><b>Level 4 (19 – 24)</b> <i>Focused response which directly addresses the relationship between the movement and text with close analytical reference.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of dance 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. Good attempt at addressing the relationship between movement and text with some analytical reference.</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 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 movement and text. Analysis is patchy.</i></p> <ul style="list-style-type: none"> <li>• Variable knowledge and understanding of the elements of dance 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 movement and text is missing. Analysis is likely to be replaced by description/narrative of Newson's work.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of dance</li> <li>• Reliance on narrative detail of practitioner or work.</li> <li>• Limited examples with only a few points made</li> </ul>
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## Caryl Churchill

7	<p><b>Churchill's plays often challenge conventional notions of gender and sexuality. Explain how a performer might approach this.</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content</b> Caryl Churchill is interested in collaborative elements and often has a strong presence at rehearsals for her plays, helping the director and performers realise the intentions within her work. Likely discussions will possibly get side-tracked into talking about Churchill's use of gender and sexuality and ignore the important aspect of the question, which is the 'actor'. Stronger candidates will be able to relate their knowledge of gender and sexuality to the performance aspects required and link the two elements together for a fuller discussion.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- clear instructions are given to the director of undermining genders by cross dressing e.g. Betty, Clive's subservient wife is played by a man in <i>Cloud 9</i></li> <li>- Directors researching powerful women in order to portray these with historical accuracy e.g. <i>Top Girls</i></li> <li>- improvisatory elements mean that a performer might bring their own experiences to the working process of gender/sexuality e.g. <i>Seven Jewish Children</i></li> <li>- gender undermined in <i>Blue Kettle</i> when characters begin to lose words in speech and replace these with sounds</li> <li>- overlapping dialogue and songs serving to interrupt discussion e.g. <i>Vinegar Tom</i></li> <li>- use of physical movement and body language required to portray ideas of gender e.g. <i>Light Shining in Buckinghamshire</i></li> <li>- no characters are outlined in published text, leaving it to the work of the director to cast as they wish according to gender and sexuality e.g. <i>Love &amp; Information</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>challenging conventional notions of gender and sexuality</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which explains how a performer may approach and challenge conventional notions of gender and sexuality.</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 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 a performer may approach conventional notions of gender and sexuality.</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 explanation</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which explains some aspects of how a performer may approach conventional notions of gender and sexuality.</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 marks)</b> <i>Limited response. Descriptive account of 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>
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<p><b>8</b> <b>Discuss the view that Caryl Churchill's drama is characterised as uncluttered and not held back by realism.</b></p> <p><b>Area of study:</b> Structure &amp; Form</p> <p><b>Indicative content</b> Churchill is interested in dialogue. She is often referred to as a post-modern writer, moving away from realist theatre towards a more abstract approach. As such, her plays don't always follow narrative conventions. Candidates are required to discuss a view point and argue their views before reaching a conclusion as to whether they believe it to be true or not. Weaker candidates may struggle with the terminology in the question and focus instead on a formulaic approach to structure and form.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>- <b>Agree with statement:</b></li> <li>- lots of characters are involved but often with minimal cast e.g. 100 characters and 16 cast members in <i>Love &amp; Information</i> making it more sparse but also more real</li> <li>- contrapuntal structures condense the text – overlapping aspects reflect how events in real life can also overlap e.g. <i>Cloud 9</i></li> <li>- rejects linear structure in favour of fragmented scenes so that lengthy scenes are shortened and a more real setting is created e.g. <i>Top Girls</i></li> <li>- overlapping dialogue makes the text more sparse but creates realism e.g. <i>Vinegar Tom</i></li> <li>- playlettes give snapshots of life e.g. <i>Seven Jewish Children</i></li> <li>- no need to resolve issues e.g. <i>Love &amp; Information</i></li> <li>- no need to explain time span e.g. <i>Cloud 9</i></li> <li>- <b>Disagree with statement:</b></li> <li>- it could be argued that the fragmentary structure makes the plays a lot more inhibited by reality</li> <li>- subject matter and setting takes it away from reality and makes the content have more depth e.g. <i>Vinegar Tom</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>uncluttered drama not held back by realism</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. Both aspects of the discussion are well addressed and the structure and form is clearly understood.</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 both aspects of the question and the structure and form is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of 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>
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## Athol Fugard

9	<p><b>Evaluate the importance of the storytelling aspects in the work of Athol Fugard.</b></p> <p><b>Area of study:</b> Structure &amp; Form</p> <p><b>Indicative content</b> Fugard describes himself as a ‘storyteller’ who wants to communicate the stories of those living in South Africa during Apartheid. The form of his plays allows for this as he often employs a small cast who explore issues related to their personal struggles. Strong candidates will explore the work(s) in depth and be able to connect aspects of the stories to the context in which they were written. Weaker candidates are more likely to describe Fugard’s plays and the stories he tells.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- Fugard likes to present his plays in the traditions of South Africa’s earliest forms of theatre and believes that theatre should be able to tell a story e.g. <i>The Island</i></li> <li>- themes of dreams are present in the ideals of his characters. In particular, characters who aspire to a better life e.g. <i>Valley Song</i></li> <li>- real life elements in story telling often makes his plays long and naturalistic in their story telling e.g. <i>The Blood Knot</i></li> <li>- story telling happens from the detailed portrayal of characters and a lack of set e.g. <i>Master Harold and the Boys</i></li> <li>- Fugard’s plays can last a long time. He doesn’t wish to edit the dialogue too heavily as this would take away from the storytelling aspects e.g. <i>The Blood Knot</i></li> <li>- often there is a focus on one location so that the stories of that location are explored fully e.g. <i>No Good Friday</i></li> <li>- actors in <i>The Island</i> use their own names for more realism.</li> </ul>	<p><b>Key focus of question:</b> <u>importance of storytelling</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>Focused response which directly addresses Fugard’s use of structure and form and evaluates the importance of the storytelling aspects.</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> <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 Fugard’s use of structure and form and evaluates the storytelling aspects.</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 address the importance of the storytelling aspects. 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 Fugard’s use of structure and form or evaluate the importance of the storytelling aspects 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> <li>• Limited examples with only a few points made</li> </ul>
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10	<p><b>To what extent is Fugard’s style of drama influenced by his own background and experience?</b></p> <p><b>Area of study:</b> Stylistic influences</p> <p><b>Indicative content</b> Fugard’s background is firmly rooted in South Africa during the apartheid regime. This inevitably influenced his writing. Strong candidates will be able to look at the two areas in the question and compare these aspects with other of Fugard’s influences before reaching a conclusion as to what extent they believe the background and experiences play a role in Fugard’s writing. Weaker candidates may just offer knowledge of Fugard’s influences without tuning into the idea of his ‘background and experience’</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>– <b>Background:</b></li> <li>– background in South Africa at a time of oppression and racism e.g. <i>No Good Friday</i></li> <li>– background of Port Elizabeth - the people and places that he knew e.g. <i>Master Harold and the Boys</i></li> <li>– <b>Experience:</b></li> <li>– his experience of guilt as a child spitting in the face of a black servant e.g. <i>Master Harold and the Boys</i></li> <li>– real lives and truth have influenced his writing style e.g. <i>Sizwe Bansi is Dead</i></li> <li>– social side explored e.g. <i>A Lesson from Aloes</i></li> <li>– personal problems are presented in works e.g. <i>My Children! My Africa</i></li> <li>– collaborative process with the actors e.g. <i>The Island</i></li> <li>– experience of apartheid and using theatre as a forum for change e.g. <i>Nongogo</i></li> <li>– experience with close and tense family situations are explored in plays like <i>Hello and Goodbye</i></li> <li>– <b>Other influences:</b></li> <li>– Grotowski and poor theatre e.g. <i>No Good Friday</i></li> <li>– Beckett and naturalism/minimalism e.g. <i>The Blood Knot</i></li> <li>– Brecht e.g. plays given a forum for reaction in <i>The Island</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>style of drama influenced by background &amp; experience</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 Fugard has been influenced by his own background and experience. Other stylistic influences are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive 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 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 Fugard has been influenced by his own background and experience. Other 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 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 Fugard has been influenced by his own background and experience isn’t fully explored.</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 use of stylistic influences or conclude the extent to which he has been influenced by his own background and experience 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> <li>• Limited examples with only a few points made</li> </ul>
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## John Godber

11	<p><b>Discuss the view that Godber's plays are firmly rooted in 'working class Britain'.</b></p> <p><b>Area of study:</b> Cultural, historical and social context</p> <p><b>Indicative content</b>          Much of Godber's writing focuses on the working classes. Godber himself has said that he wishes to attract new audiences into theatre so that it is not just for the elite few who can afford to go. He was the son of a miner and as such, experienced life in working class Yorkshire. This is reflected in many of his plays which explore themes of unemployment, the miners' strike, the north and the divide between the classes. Stronger candidates are expected to argue the view point expressed in the question and reach a conclusion as to whether they believe the statement to be true.</p> <p><b>Focused discussions are likely to include:</b></p> <ul style="list-style-type: none"> <li>- elements of Godber's plays refer to the working classes at play e.g. <i>Bouncers</i></li> <li>- often high unemployment is referenced as a result of the miners' strike e.g. <i>Salt of the Earth</i></li> <li>- many jobs referenced in his plays are considered working class e.g. <i>Shakers</i></li> <li>- the northern setting highlights the divide between the south and north e.g. <i>On The Piste</i></li> <li>- 80's Thatcher government is often referred to in Godber's plays about the lives of working class Britons e.g. <i>Wrestling Mad</i></li> <li>- Godber's plays often mock upper classes making them appear one dimensional whilst the working class characters are given more three dimensional roles e.g. <i>Bouncers</i></li> <li>- reference is made to money and what things cost e.g. <i>Shakers</i></li> <li>- the liberal views of teachers are explored in <i>Teechers</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>rooted in working class Britain</u></p> <p><b>Level 4 (19 – 24 marks)</b>  <i>A focused response which directly addresses the question. The view is 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 drama sustained throughout the discussion</li> <li>• In depth knowledge and understanding of where/how the practitioner repertoire fits within the wider context of the trends in practitioner output</li> <li>• Perceptive examples that support the discussion well</li> </ul> <p><b>Level 3 (13 – 18 marks)</b>  <i>A detailed response. There is a good attempt at addressing the view expressed in the question and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of 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 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 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>
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12	<p><b>Discuss the skills that are required to perform the works of John Godber.</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content</b> Strong candidates will be able to apply their knowledge of performance techniques and evaluate these skills. Weaker candidates will likely focus on the techniques required by the performer in a list-like way, ignoring the focus on the evaluative commentary specifically.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- Godber often refers to the casting in his author's note and speaks of the importance of casting highly versatile performers who can handle the multi role aspects of the play e.g. <i>Teechers</i></li> <li>- productions often focus on a minimal cast so that focus is put on the characterisation e.g. <i>September in the Rain</i></li> <li>- the staging for the productions is often kept to a minimum so that the focus remains on the physicality of the actors e.g. <i>Bouncers</i></li> <li>- the director should take note of the stage direction which often points to the overt physicality requirements of the cast e.g. <i>Shakers</i></li> <li>- stage directions often point towards very fast paced delivery of dialogue e.g. <i>Bouncers</i></li> <li>- the plays are often set in a particular time and directors should find music that sums up the period in which the play is set e.g. <i>Salt of the Earth</i></li> <li>- Godber often says 'keep it alive for today' meaning that directors can put their own stamp on productions depending on their cast, venue and location e.g. <i>Up N Under</i></li> <li>- improvisatory elements in plays such as <i>On The Piste</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>skills required</u></p> <p><b>Level 4 (19 – 24)</b> <i>Focused response which directly addresses the performance techniques required with close analytical reference.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive knowledge and understanding of the elements of drama 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. Good attempt at addressing the performance techniques required with some analytical reference.</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 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 performance techniques required. Analysis is patchy.</i></p> <ul style="list-style-type: none"> <li>• Variable knowledge and understanding of the elements of drama 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 performance techniques required are missing. Analysis is likely to be replaced by description of John Godber's work.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of drama</li> <li>• Reliance on narrative detail of practitioner or work.</li> <li>• Limited examples with only a few points made</li> </ul>
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## John Adams

13	<p><b>‘The difficulty in my music is one of concentration and energy.’ (Adams) To what extent might this be true for the performer?</b></p> <p><b>Area of study:</b> Performance techniques</p> <p><b>Indicative content:</b> The most likely responses will agree with this statement with suggestions as to how and why this is the case. Higher level responses will consider the idea of ‘concentration’ and ‘energy’ separately and reach a conclusion based on whether they think the statement is true. Weaker candidates are more likely to describe the features in Adam’s music that are challenging to the performer.</p> <p><b>Focused discussions are likely to include:</b></p> <p><b>Concentration &amp; energy:</b></p> <ul style="list-style-type: none"> <li>– the difficulty of concentrating during the repetitive compositions such as <i>Harmonium for Large Orchestra and Chorus</i></li> <li>– concentration within cacophony of sound in <i>Dr Atomic</i></li> <li>– energy of dueling pianos in <i>Grand Pianola</i></li> <li>– energy of Christian zeal and activity in <i>Shaker Loops</i></li> <li>– concentration in <i>Short Ride in a Fast Machine</i> with minimalist elements</li> <li>– overlapping motifs require concentration</li> <li>– concentration required with overlapping of various texts within compositions e.g. <i>Dr Atomic</i> using interviews, technical manuals, poetry and government documents.</li> </ul> <p><b>Other difficulties:</b></p> <ul style="list-style-type: none"> <li>– knowledge &amp; understanding of the ensemble and ability to constantly shift textures, melodies and rhythms e.g. <i>Shaker Loops</i></li> <li>– fast technical playing e.g. <i>Short Ride in a Fast Machine</i></li> <li>– exciting and engaging performer</li> <li>– electronic usage and cohabitation with more traditional elements e.g. <i>Short Ride in a Fast Machine</i></li> </ul>	<p><b>Key focus of question:</b> <u>concentration &amp; energy</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 a performer of Adams’ work requires concentration and energy. Performance techniques are understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive understanding of the elements of music 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 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 a performer requires concentration and energy. 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 response</li> </ul> <p><b>Level 2 (7 – 12)</b> <i>A generic response which seeks to address the question set. Performance techniques are understood but the extent to which a performer requires concentration and energy isn’t fully explored.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music 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 the performance techniques or conclude the extent to which a performer requires concentration and energy is patchy.</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>
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14	<p><b>Explain how conducting many styles of music may have influenced the work of John Adams.</b></p> <p><b>Area of study:</b> Stylistic influences</p> <p><b>Indicative content</b> John Adams has conducted the Bach Society Orchestra and New Music Ensemble amongst many others which have introduced him to young, talented musicians and a variety of compositions. The likely response is that students will discuss Adams' role as a conductor and then talk through his other influences. Stronger answers will be able to reach a conclusion as to how much his role as a conductor has played a part in influencing him.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- <b>Role as conductor:</b></li> <li>- knowledge of orchestrations inform Adams' ability to conduct for different ensembles</li> <li>- understanding of instrumentation in collaboration with other musical instruments e.g. <i>Dr Atomic</i></li> <li>- understanding of controlling ensemble</li> <li>- also informed by his background as a clarinettist e.g. <i>Short Ride in a Fast Machine</i></li> <li>- influenced by Bach Passions e.g. <i>Death of Klinghoffer</i></li> <li>- collaborative work with Peter Sellars e.g. <i>Nixon in China</i></li> <li>- American influence such as jazz and various other styles informed by work as conductor e.g. <i>The Dharma at Big Sur</i></li> <li>- <b>Other influences:</b></li> <li>- Schoenberg's book 'Theory of Harmony' e.g. <i>Chamber Symphony</i></li> <li>- musical education and career</li> <li>- eclectic interest in music from Hendrix to blues to Bach e.g. <i>Nixon in China</i></li> <li>- minimalism e.g. <i>Phrygian Gates</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>conducting many styles and influences</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which explains how conducting many styles of music may have influenced the work of John Adams. 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 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 conducting many styles of music may have influenced the work of John Adams. 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 explanation</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which explains some aspects of how conducting many styles of music may have influenced the work of John Adams.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music 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. Descriptive account of 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>
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## The Beatles

15	<p><b>Analyse the musical elements that are characteristic of the songs you have studied.</b></p> <p><b>Area of study:</b> Elements of the performing arts</p> <p><b>Indicative content</b> The question requires candidates to fully analyse the elements that are characteristic in the songs of The Beatles. Strong candidates will break down the musical elements and discuss these fully in relation to the key areas using the appropriate terminology. The answer also requires candidates to discuss the relationship between these elements and the wider context. Weaker candidates are more likely to describe the elements in the songs and/or focus on the lyric writing.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- The Beatles' use of simple melodies that are memorable e.g. <i>A Hard Day's Night</i></li> <li>- use of minor tonality verses contrasted with major tonality choruses e.g. <i>She's Leaving Home</i></li> <li>- use of swing rhythms e.g. <i>When I'm 64</i></li> <li>- use of blues harmonies e.g. <i>Let It Be</i></li> <li>- use of found sounds e.g. alarm clock in <i>A Day in the Life</i></li> <li>- thick textures and psychedelic sounds in <i>A Day in the Life</i></li> <li>- use of sitar and more metallic timbres in <i>Norwegian Wood</i></li> <li>- dissonant harmonies are presented in <i>A Day in the Life</i></li> <li>- Victorian ballad feel in <i>She's Leaving Home</i></li> <li>- string quartet usage e.g. <i>Yesterday</i></li> <li>- vaudeville elements present in songs like <i>When I'm 64</i></li> <li>- skiffle elements e.g. <i>Help!</i></li> </ul>	<p><b>Key focus of question:</b> <u>musical elements</u></p> <p><b>Level 4 (19 – 24)</b> <i>Focused response which directly addresses the 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> <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 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 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 musical elements are 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>
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<p><b>16</b></p>	<p><b>Explain the ways in which the songs of The Beatles reflect the attitudes of the 1960s.</b></p> <p><b>Area of study:</b> Cultural, historical and social context</p> <p><b>Indicative content</b> The question asks candidates to explore the attitudes of the 1960s and demonstrate how these are reflected in the songs of The Beatles. The answers will vary depending on the albums/songs centres have focused on with some reflecting the late 60s as opposed to the early part of the decade. Candidates need to take note that there are many different interpretations of the meaning of some of the songs and the following is only an idea of what aspects a candidate might discuss in relation to the time period. Strong candidates will be able to explore the songs in depth with detailed musical/lyric analysis of The Beatles leading rather than reflecting the attitudes of the 1960s. Weaker candidates will focus on the more generic aspects of the time and potentially only the lyrics in the songs.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- 1960s as a time of social and cultural revolution</li> <li>- songs may seem to question religion and why we are here e.g. <i>Eleanor Rigby</i></li> <li>- similarly, the idea of loneliness can be explored in many songs that may reflect the attitudes of people who may choose to keep their lives away from others e.g. <i>Eleanor Rigby</i></li> <li>- anti-war protest songs that reflect critical attitudes over men in power and how they seem to be controlled as puppets e.g. <i>Nowhere Man</i></li> <li>- attitudes of feeling isolated despite seemingly having everything e.g. <i>She's Leaving Home</i></li> <li>- attitudes of daily life are expressed in <i>A Day in the Life</i></li> <li>- attitudes of drugs might be suggested in <i>Lucy in the Sky with Diamonds</i> and <i>Tomorrow Never Knows</i></li> <li>- <i>All You Need Is Love</i> became a flower power anthem for the attitudes of the peace-driven hippies.</li> </ul>	<p><b>Key focus of question:</b> <u>songs reflecting attitudes of 1960s</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which explains how the songs reflect the attitudes of the 1960s. Cultural, historical and social 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 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 the songs reflect the attitudes of the 1960s. Cultural, historical and social context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the explanation</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which explains some aspects of how the songs reflect the attitudes of the 1960s.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music 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. Descriptive account of the cultural, historical and social context.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>
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## George Gershwin

17	<p><b>To what extent are the structures of Gershwin's songs inspired by Tin Pan Alley?</b></p> <p><b>Area of study:</b> Structure &amp; Form</p> <p><b>Indicative content</b> Gershwin's song writing career began on Tin Pan Alley as a song plugger and inevitably this influenced his output as a twentieth century composer. Responses need to address how far they think the structures of Gershwin's songs are inspired by the music of Tin Pan Alley with a focus on the structure of the lyrics as well as the music. Strong candidates will be able to identify a formula for the style of song and address how far Gershwin's songs reflect this formula. Weaker answers may just outline the structural elements and lyrics without analysing the songs in depth.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>- AABA structures of typical, catchy songs from the 1930s e.g. <i>Let's Call The Whole Thing Off</i></li> <li>- short introductions to get straight into the song e.g. <i>I Got Rhythm</i></li> <li>- 32 bar phrases that give the songs order and repetitive phrases e.g. <i>The Man I Love</i></li> <li>- use of minor key verses and major key refrains e.g. <i>Fascinating Rhythm</i></li> <li>- use of repetition to allow for variation in the refrain e.g. <i>Embraceable You</i></li> <li>- short songs that allow the performer to showcase their talents e.g. <i>They Can't Take That Away</i></li> <li>- often the songs have memorable refrains but forgettable verses as recorded by artists like Ella Fitzgerald e.g. <i>Someone to Watch Over Me</i></li> <li>- use of instrumental section within the song to add variety e.g. <i>Nice Work if you can Get It</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>structures &amp; Tin Pan Alley</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 Gershwin has been inspired by Tin Pan Alley. Structure and form is understood in depth.</i></p> <ul style="list-style-type: none"> <li>• Comprehensive understanding of the elements of music 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 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 Gershwin has been inspired by Tin Pan Alley. 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 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. Structure and form is understood but the extent to which Gershwin has been inspired by Tin Pan Alley isn't fully explored.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music 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 Gershwin's structure and form or conclude the extent to which he has been inspired by Tin Pan Alley is patchy.</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>
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<p>18</p>	<p><b>‘True music must repeat the thoughts and inspirations of the people and the time.’ Discuss Gershwin’s statement with reference to his own music.</b></p> <p><b>Area of study:</b> Cultural, historical and social context.</p> <p><b>Indicative content</b> Candidates need to acknowledge that the songs of Gershwin were written predominantly in the 1920s and 30s in America. The songs reflect their times with use of syncopated rhythms and jazz style matching the busy city of New York. Weaker candidates might talk generally through the songs of Gershwin and the lyrics and how these demonstrate the era in which they were written. Stronger candidates will break down the question into two main areas and analyse the music of the songs as well as the lyrics in detail in order to explore the areas more fully.</p> <p><b>Focused responses are likely to include:</b></p> <ul style="list-style-type: none"> <li>– <b>The people:</b></li> <li>– thoughts of escapism e.g. <i>A Foggy Day</i></li> <li>– inspirations and happiness/carefree attitude e.g. <i>S’Wonderful</i></li> <li>– people and relationships explored in themes of love e.g. <i>Embraceable You</i></li> <li>– melting pot – black cultural elements in the musical scores e.g. <i>The Man I Love</i></li> <li>– Gershwin was reluctant to be called a jazz artist because he understood the true roots of jazz listening to music in the clubs of Harlem. His music can reflect the plights of the black race in times of oppression e.g. <i>Summertime</i></li> <li>– <b>The times:</b></li> <li>– time 1930s depression e.g. <i>I Got Rhythm</i> ‘don’t need what money can buy’</li> <li>– escapist notion of land of opportunity e.g. <i>Fascinating Rhythm</i></li> <li>– American dream inspirations e.g. <i>Nice Work if you can Get It</i></li> <li>– times dominated by cinema and musical theatre e.g. <i>Shall We Dance</i>.</li> </ul>	<p><b>Key focus of question:</b> <u>thoughts &amp; inspirations of people and time</u></p> <p><b>Level 4 (19 – 24 marks)</b> <i>A focused response which directly addresses the question. The thoughts and inspirations of the people and the time 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 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 thoughts and inspirations of the people and the time and the cultural, social and historical context is understood.</i></p> <ul style="list-style-type: none"> <li>• Broad knowledge and understanding of the elements of music evidenced in the response</li> <li>• Secure K&amp;U of practitioner repertoire and work studied with some K&amp;U of the wider context <b>OR</b> secure K&amp;U of the wider context with some K&amp;U of practitioner repertoire</li> <li>• Appropriate examples, most of which are relevant and broadly support the discussion</li> </ul> <p><b>Level 2 (7 – 12 marks)</b> <i>A generic or formulaic response which addresses some aspects of the question. There are some references to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the elements of music seen in the response</li> <li>• Some K&amp;U of the appeal to a wider audience of the practitioner repertoire and work studied with limited or no K&amp;U of the contemporary attitudes <b>OR</b> some K&amp;U of the contemporary attitudes/wider audience with limited or no K&amp;U of practitioner repertoire</li> <li>• Some examples which relate to the points being made</li> </ul> <p><b>Level 1 (1 – 6 marks)</b> <i>Limited response. No attempt is made to address the question with limited reference to the cultural, social and historical context.</i></p> <ul style="list-style-type: none"> <li>• Basic knowledge of the elements of music</li> <li>• Reliance on biographical/narrative detail of practitioner or work</li> <li>• Limited examples with only a few points made</li> </ul>	<p><i>A highly organised answer that shows a clear understanding of the work studied and addresses the question set</i></p>
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## 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

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