



GCE

Performance Studies

Advanced Subsidiary GCE

Unit **G402**: Performance Contexts 1

Mark Scheme for June 2013

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

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

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

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Annotation Key

Annotation	Meaning
Q	Point is relevant to and answers the question
Q?	Point is not relevant to and does not answer the question
Tick	Something that is good, or correct
K/U	Knowledge and understanding
Gm	Grammatical error
Sp	Spelling
Lk	Link meaning a point links with other relevant points (Q, or practitioner)
Eg	Example meaning a point used to expand the answer
Eg?	Point is made without any evidence
Illus	Illustration has been used, from either studied works or others
?	Unclear about a point
QWC	Quality of written communication
QWC?	Quality of written communication is poor
Gd	Good

Subject-specific marking instructions

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

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 *eg?* It is important to note that this need not be merely quotation from the text for example. Often, more useful can be the reference to moment or incident in the work or a brief description of a character's behaviour in the play, for instance.

Quality of written communication is assessed wholly through assessment objective three.

Candidates must answer two questions. Each question must be from a different section.

Section A – Dance

Question	Anticipated Content of Answer	Marks	Guidance
1	<p>Matthew Bourne</p> <p>Explore the relationship between the movement and the music in Bourne’s work.</p> <p>The focus of this question is: Elements of the Performing Arts.</p> <p>Bourne is very interested in re-working classical dances and using the original score such as Tchaikovsky’s <i>Nutcracker</i>. The music is often as powerful as the movement and tells a story in its own right. The music and the movement often directly correlate. Candidates performing at the lower end of the range may refer to movement and music but stronger candidates will be able to discuss the relationship between the two using the relevant terminology. Candidates should use appropriate vocabulary from G401 in their answers.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Large ensemble numbers match the grand scale of the music eg the ball room in <i>Cinderella</i>. • Pedestrian movements often aid the narrative of the ballet eg the marshmallow girls in <i>Nutcracker!</i>. • Movement of the spine is often partnered with emotive music such as minor tonalities and solo instrumentation to show a character’s torment eg the prince in <i>Swan Lake</i>. • Bourne uses parody and often links this with playful, light hearted music eg <i>Late Flowering Lust</i>. • In <i>The Car Man</i> the updated Bizet score is partnered with bold, dynamic movements to reflect the masculinity of the men working in the garage. • Key movement motifs are reflected in the music eg the swan theme from <i>Swan Lake</i>. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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 eg 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.

Question	Anticipated Content of Answer	Marks	Guidance
2	<p>Discuss the various ways Matthew Bourne structures his choreography.</p> <p>The focus of this question is: Structure and Form.</p> <p>Bourne's work is largely narrative in form. He uses elements of set, costume and props in order to tell a story to his audience. He often re-works classical ballets such as <i>Swan Lake</i>, <i>Nutcracker</i> and <i>Sleeping Beauty</i> and in doing so reinvents ballet for a modern day audience. Complex themes are often woven into the storyline and aided by grand musical scores, sets and costumes.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Linear and narrative elements structure many of his works. • The works often follow the role of one individual such as the Prince in <i>Swan Lake</i>. • Acts/scenes divide the performance leaving the audience wanting more eg the end of Act II in <i>Swan Lake</i>. • Use of set and props aid our understanding of the story. • Costume aids character portrayal eg Dino in <i>The Car Man</i> who wears a shirt and tie to show that he is the boss. • Ideas from musical theatre such as large, elaborate staging are explored in works like <i>Nutcracker!</i> • Bourne collaborates with his dancers eg observing swans before exploring movement in <i>Swan Lake</i>. • Reality/fantasy exploration eg Dino appearing from the dead in <i>The Car Man</i>. • There are often dark, psychological undertones in many of his works eg <i>Dorian Gray</i>. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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 eg 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.

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3	<p>Shobana Jeyasingh</p> <p>Discuss how Jeyasingh's works reflect the cultural diversity of contemporary Britain.</p> <p>The focus of this question is: Cultural, Social and Historical Context.</p> <p>Jeyasingh is interested in exploring diversity within her pieces through movement and music. Her south Indian roots are tied into the fact that she often employs Indian dancers of Bharata Natyam style and merges this with contemporary dance. Whilst candidates performing at the top end are likely to be able to discuss the diversity in relation to Jeyasingh's choreography, candidates performing at the bottom of the range may just list techniques that demonstrate the contextual elements to her work.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Themes such as rioting and hip hop culture are reflected in <i>Bruise Blood</i> which responds directly to the Harlem riots of the 1960s. • Youth Culture and pack mentality is explored in <i>Faultline</i> along with gender stereotypes and identity. • Jeyasingh takes influence from the world around her. In works like <i>Surface Tension</i>, she merges classical Indian Bharata Natyam style such as nritta and mudras with styles influenced by urban London like hip hop. • <i>Surface Tension</i> explores themes of travel and journeying. The focus is on the social struggles of those trying to fit in and the tensions this may bring. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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.

Question	Anticipated Content of Answer	Marks	Guidance
4	<p>Explore the performance demands Jeyasingh's work makes on dancers.</p> <p>The focus of this question is: Performance Techniques.</p> <p>Jeyasingh's dancers need a good knowledge and understanding of different styles as she often merges classical Indian Bharata Natyam with Brazilian styles such as Capoeira and contemporary dance. Weaker candidates may list different styles that the dancers are required to do whilst stronger candidates will be able to focus on other elements such as the collaborative process and the musicality that the dancers often require.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Performers need a sound knowledge and understanding of different dance styles such as Bharata Natyam and contemporary eg <i>Surface Tension</i>. • Dancers need to have a good understanding of music and music correlation particularly in the overlaying of sounds and movement eg <i>Surface Tension</i>. • Contact/partner work is prominent in many of her works and dancers are encouraged to develop characters in works and improvise ideas based on given themes eg <i>Faultline</i>. • Knowledge of Capoeira style and street/jazz dance would be advantageous in works like <i>Bruise Blood</i>. • Jeyasingh often produces site specific works eg <i>Counterpoint</i> which was performed at Somerset House. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ A style that reflects the diversity of contemporary London: use of contemporary dance and bhararat natyam; use of nritha 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.

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5	<p>Lloyd Newson</p> <p>‘I’m only as good as the ... performers I’ve got.’ (Newson) Discuss the expectations Lloyd Newson has of his performers.</p> <p>The focus of this question is: Performance Techniques.</p> <p>Newson’s dancers are often required to have a physical and emotional commitment to the work and go through a gruelling audition process in order to un-train the training they may have had. Newson is interested in people who have something to say and this is why DV8 is a very organic company with each new production employing new dancers. Weaker candidates may refer to the physical techniques required by Newson’s dancers. Stronger candidates should discuss the expectations on the performers mentally and emotionally as well as physically.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Dancers need grit and determination in order to develop fully in the company as many productions are gruelling for the performer. Newson has 1:1 sessions with his dancers in preparation for their role. • Dancers require physical strength eg <i>Dead Dreams of Monochrome Men</i> in order to perform what are sometimes violent movement phrases. • Some dancers may have physical limitations eg David Toole in <i>The Cost of Living</i>. • Dancers need to be open to the idea of verbatim theatre by bringing text into their performance eg <i>To Be Straight With You</i>. • Newson’s working process can be improvisational and demand a high level of mental as well as physical commitment eg <i>Enter Achilles</i>. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ Physical theatre, consciously challenging the formal and established convention 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.

Question	Anticipated Content of Answer	Marks	Guidance
6	<p>How successful is Newson in expressing social, cultural and historical issues in his choreography?</p> <p>The focus of this question is: Cultural, Social and Historical Context.</p> <p>Newson's background and interest in psychology is evidenced in many of his works which are often controversial. His recent work explores Islam and homosexuality and he often expresses social issues that explore the idea of being an 'outsider' or someone who is 'uninvited'.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Gay Pride march early 1990s where he experienced hostility and abuse influenced <i>To Be Straight With You</i>. • <i>Dead Dreams of Monochrome Men</i> focuses on the historical context of Dennis Nilsen. • Social context explored in the macho behaviour of men in <i>Enter Achilles</i> and the idea of being uninvited eg <i>The Cost of Living</i>. • Explores the cultural obsession with media and the desire to 'look good' rather than 'be good' in <i>Just For Show</i>. • Candidates should focus on how much attention Newson places on taboo subjects within his works and how he often makes political statements eg <i>Strange Fish</i> where the idea of faith is explored. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ Physical theatre, consciously challenging the formal and established convention 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.

Section B – Drama

Question	Anticipated Content of Answer	Marks	Guidance
7	<p>Caryl Churchill</p> <p>Discuss the use of dialogue in the work of Caryl Churchill.</p> <p>The focus of this question is: Elements of the Performing Arts.</p> <p>Churchill's characters often make reappearances in her works. She has a non-naturalistic approach to using songs and dances inspired by Brecht and Artaud. She often employs non-linear structures that are fragmented. Churchill often collaborates with other artists in her works and has worked extensively with Monstrous Regiment and Joint Stock.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Language is often about real life communication involving characters overlapping and interrupting each other eg <i>Top Girls</i>. • <i>Hearts Desire</i> explores the failure of the human language to communicate. Churchill replaces words with repetitive/valueless words as she does in <i>Blue Kettle</i>. • Actors can change roles in many of Churchill's work meaning they explore different forms of dialogue for the different characters portrayals eg <i>Light Shining in Buckinghamshire</i>. • Sentences are rarely finished in order to give a more realistic feel to the drama eg <i>Top Girls</i> • Fragmented dialogue is employed in <i>Cloud Nine</i> to match the fragmented structure. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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, eg <i>Softcops</i> and <i>Top Girls</i>, or experimenting with the function of language itself, especially in later works, eg <i>Blue Heart</i>. ☑ 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 eg <i>Top Girls</i>. ☑ Uses representational staging and acting style to explore the extreme in some works, eg <i>Cloud Nine</i>.

Question	Anticipated Content of Answer	Marks	Guidance
			<ul style="list-style-type: none"><li data-bbox="1272 215 2078 279">☑ Overlapping dialogue to capture the nature of real conversation.<li data-bbox="1272 295 2078 438">☑ 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.

Question	Anticipated Content of Answer	Marks	Guidance
8	<p>'Churchill's plays echo the work of a range of practitioners.' Discuss this view.</p> <p>The focus of this question is: Stylistic Influences.</p> <p>Churchill studied English at university and was very interested in feminist writing. She collaborated with Joint Stock and Monstrous Regiment who explored feminist themes in their work. Churchill's work is characterised by the use of non-naturalistic techniques and elements of Epic theatre that can be attributed to the influence of Brecht.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Max Stafford-Clark collaborations influence her feminist writing in plays like <i>Top Girls</i>. • <i>Top Girls</i> presents its audience with power hungry women which may be attributed to the influence of Thatcherism on Churchill. • Her early work developed Brecht's modernist dramatic and theatrical techniques of 'Epic theatre' to explore gender and sexuality. • Churchill's work with Second Stride has influenced the postmodern elements seen in Churchill's use of dance and song in <i>Lives of the Great Poisoners</i>. • Churchill has been influenced by community and this may be reflected in her use of language and 'real-life' communication eg <i>Top Girls</i>. • Rapid social change of the 60s and 70s can be seen to influence the new forms of authority present in <i>Light Shining in Buckinghamshire</i>. • <i>Light Shining in Buckinghamshire</i> demonstrates announced scene titles that may be influenced by Brecht. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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, eg <i>Softcops</i> and <i>Top Girls</i>, or experimenting with the function of language itself, especially in later works, eg <i>Blue Heart</i>. ☑ 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 eg <i>Top Girls</i>. ☑ Uses representational staging and acting style to explore the extreme in some works, eg <i>Cloud Nine</i>. ☑ Overlapping dialogue to capture the nature of real conversation.

Question	Anticipated Content of Answer	Marks	Guidance
			<input checked="" type="checkbox"/> 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.

Question	Anticipated Content of Answer	Marks	Guidance
9	<p>Athol Fugard</p> <p>‘Fugard’s plays could only have been written in and for South Africa.’ Discuss this view.</p> <p>The focus of this question is: Cultural, Social and Historical Context.</p> <p>Fugard has said that having his passport revoked forced him to remain in South Africa and meant that he did not become a big Hollywood screen writer. Fugard was friends with people in slums especially in Sophiatown. Fugard witnessed poverty and degradation and his characters are often seen to struggle with these elements in his plays. Candidates may agree with this statement and will need to offer a point of view in discussion.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Fugard doesn’t consider himself to be political; instead his plays bear witness to real life events. • The economic depravity of South Africa is explored in his works eg <i>No Good Friday</i>. • Fugard spat at a servant as a young boy and his guilt can be seen to be reflected in <i>Master Harold and the Boys</i>. • <i>The Blood Knot</i> was banned due to having white and black performers on stage. Morris and Zach play act as a white man and a black servant. • <i>Master Harold and the Boys</i> bears witness to lives/experiences and emotions of those in South Africa. Hally is a 17 year old white son who abuses and humiliates 2 black workers. • Didactic theatre. Plays deal with struggles of South Africa and the human experience which can be said to be universal eg <i>The Island</i>. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ Focus of the action is often on personal struggles and about assert 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 <i>The Island</i>, but introspective, reflective and more conventional playwriting method after <i>The Island</i>.

Question	Anticipated Content of Answer	Marks	Guidance
			<ul style="list-style-type: none"> <li data-bbox="1279 217 2040 312">☑ Used religious imagery and symbolic allusion to classical theatre to explore universal themes through the local action. <li data-bbox="1279 331 2040 533">☑ 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.

Question	Anticipated Content of Answer	Marks	Guidance
10	<p>Discuss the challenges faced by actors in performing a Fugard play.</p> <p>The focus of this question is: Performance Techniques.</p> <p>For many the overriding element of performing a work by Fugard is the focus on quite often brutal moments. Performers are expected to be collaborative in their approach and to bring their experiences with them into the workshops. Many focus on improvisation workshops to provide credible drama. Strong candidates may discuss the physical intensity and the dramatic power of the plays and refer to this in light of the apartheid regime.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Sudden/unexpected brutality is explored in many of his works presenting challenges to the physicality of actors eg <i>Master Harold and the Boys</i>. • Before a play, Fugard involves his performers in improvisation workshops in order to produce more credible drama eg <i>The Island</i>. • In <i>No Good Friday</i> Fugard collaborated with amateur black performers without any specific training • Fugard often has a small company of actors who need to be fully focused in order to engage their audience eg <i>The Island</i>. • Flashbacks give performers an opportunity to give their audience internal monologues eg <i>Master Harold and the Boys</i>. • Fugard employs Beckett style naturalism eg <i>No Good Friday</i>. • The idea of a play within a play eg <i>The Island</i> • Visual elements communicate meaning in the performance making his plays universal in appeal eg <i>Blood Knot</i>. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ Focus of the action is often on personal struggles and about assert 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 <i>The Island</i>, but introspective, reflective and more conventional playwriting method after <i>The Island</i>.

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			<ul style="list-style-type: none"><li data-bbox="1279 215 2040 311">☑ Used religious imagery and symbolic allusion to classical theatre to explore universal themes through the local action.<li data-bbox="1279 327 2040 534">☑ 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.

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11	<p>John Godber</p> <p>'I am interested in the underdog.' (Godber) How is this interest dramatised in John Godber's work?</p> <p>The focus of this question is: Cultural, Social and Historical Context.</p> <p>Candidates should offer their opinion on what 'underdog' means and how this is reflected in the Godber's stereotypes. John Godber was the son of a miner and inevitably, this comes across in his works which are largely northern in style and focus. He deals with the Thatcher era and the mining strikes that affected the north. Many of his plays are set in and around Yorkshire and he focuses on what he knows: The people and places of Yorkshire.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Social context is explored in the way in which Godber gives us characters at odds with their lot in life eg Eric in <i>Bouncers Remix</i>. • Works such as <i>Bouncers</i> often refer to the drinking culture pervading many Yorkshire towns. • Thatcher is often drawn upon as an historical influence of the working class northerners. • The use of northern working class stereotypes such as those explored in <i>Up N Under</i>. • Plays are accessible for all and often have a lack of set/props which makes the productions cheap to produce eg <i>Shakers</i>. • Works such as <i>Teechers</i> explores the settings of 80s northern towns and the use of music brings up the question of whether the plays can translate effectively to a different period. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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.

Question	Anticipated Content of Answer	Marks	Guidance
12	<p>To what extent does Godber’s work demand adaptable actors with a range of performance skills?</p> <p>The focus of this question is: Performance Techniques.</p> <p>Godber often employs a small number of performers in his works. This means that the small cast must keep the attention of the audience and keep the play alive and relevant. There is often a lack of props and set which means that the actors must rely on their delivery of lines and their physical movement in order to keep an audience engaged. Godber’s works are constantly updated to reflect an ever changing world.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Candidates may use examples from productions they have seen or been involved in to illustrate how parts of the text can, and are, interpreted • A small cast means that the characters often multi-role and should therefore demonstrate versatility in their performance eg <i>Bouncers</i> • Godber often describes his characters as ‘caricatures’ and therefore actors need to over exaggerate their physicality in order to communicate this technique eg the parody of the producers in <i>Shakers</i> • Fast/sharp dialogue is necessary in order to keep the pace and energy • Use of direct address in order to communicate the inner thoughts of a character eg Adele from <i>Shakers</i> • Plays such as <i>Teechers</i> employs northern accents in the portrayal of the characters • Many of Godber’s plays involve interaction with an audience eg <i>Bouncers</i> where the actors usher the audience to their seats at the start of the play. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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.

Section C – Music

Question	Anticipated Content of Answer	Marks	Guidance
13	<p>John Adams</p> <p>Discuss the portrayal of political events in John Adams' music.</p> <p>The focus of this question is: Cultural, Social and Historical Context.</p> <p>Adams' work readily embraces the past whilst remaining in the present. His work encompasses a wide range of styles and art forms. Adams is interested in America's place in the world. He is particularly interested in the political role of America and the relationships with other countries.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Some works directly reflect US culture eg <i>Was Looking at the Ceiling</i> which explores the backgrounds of different social and ethnic backgrounds living in Los Angeles after the earthquake of 1994. • Works such as <i>Nixon in China</i> and <i>Death of Klinghoffer</i> refer to political events in America from the 70s–90s. These works reflect what has happened: the changing relationship between China and the USA in the 70s with what is happening resulting in performances of <i>Death of Klinghoffer</i> being cancelled after 9/11. • <i>Transmigration of Souls</i> commemorates the victims of 9/11 and therefore reflects what was happening at the time it was written. • <i>Doctor Atomic</i> is about the creation and testing of the 1st atomic bomb and therefore reflects what has happened. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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 (eg 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 it's political role. ☑ The importance of popular music styles as well as classical ones (eg the use of Gospel music in <i>I was looking at the Ceiling and Then I Saw the Sky</i>). ☑ His collaborations with particular performers in writing pieces for them eg <i>Century Rolls</i> (1996) was written for Emanuel Ax. His collaboration with Peter Sellars underpins several stage works.

Question	Anticipated Content of Answer	Marks	Guidance
14	<p>Adams' music has been described as 'layers of simple elements'. Discuss this view of the way that Adams structures his music.</p> <p>The focus of this question is: Structure and Form.</p> <p>The work of Adams is largely minimalistic. However, he often takes inspiration from minimalist elements and combines these with a focus on romantic music to make something more fresh and creative. He has been influenced by John Cage and Steve Reich. His work is eclectic and cannot be pigeonholed into one particular style.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • 4 movements in <i>Shaker Loops</i> that explore tremolo, glissandi, loops and verses. • <i>Nixon in China</i> is an opera in 3 acts with a narrative structure. • In works such as <i>Doctor Atomic</i> Adams uses development and directionalised climaxes that are elements of romanticism. • Adams uses repeated cells that create architectural shapes eg <i>Short Ride in a Fast Machine</i>. • Use of repetition eg <i>Harmonium for Large Orchestra</i> where repeated patterns on 'D' are employed. • Works are often orchestral and reminiscent of 19th century romanticism eg <i>Doctor Atomic</i>. • <i>Short Ride in a Fast Machine</i> is a whole piece that is not divided. Repetitive. Minimalist. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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 (eg 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 it's political role. ☑ The importance of popular music styles as well as classical ones (eg the use of Gospel music in <i>I was looking at the Ceiling and Then I Saw the Sky</i>). ☑ His collaborations with particular performers in writing pieces for them eg <i>Century Rolls</i> (1996) was written for Emanuel Ax. His collaboration with Peter Sellars underpins several stage works.

Question	Anticipated Content of Answer	Marks	Guidance
15	<p>The Beatles</p> <p>‘The music of The Beatles influenced the world.’ To what extent did the music of the world influence The Beatles?</p> <p>The focus of this question is: Stylistic Influences.</p> <p>Candidates should acknowledge the stages of The Beatles songs from their origins with American Skiffle style music and Beatlemania roots to their individual composition skills such as those seen in the later years 1968–1970. The early Skiffle influence of albums such as <i>Please Please Me</i>; the pop influence such as <i>Rubber Soul</i> and <i>Help!</i> and the psychedelic period with albums like <i>Sgt Pepper’s Lonely Hearts Club Band</i> and <i>Magical Mystery Tour</i>.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • American influence from Chuck Berry. The Beatles did covers of his songs ‘<i>Roll Over Beethoven</i>’ but have used his style to influence songs like ‘<i>Come Together</i>’. • Rockabilly influence from the likes of Carl Perkins seen in the style of Harrison’s guitar playing. • Vaudeville influence on McCartney in songs like ‘<i>When I’m 64</i>’ and ‘<i>Maxwell’s Silver Hammer</i>’. • Beach Boys have directly influenced songs such as ‘<i>Back in the USSR</i>’. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ Simple yet memorable melodies that capture the mood of the lyrics (eg slow sustained melodies in <i>Michelle</i> and <i>Hey Jude</i> but a jaunty air in <i>Penny Lane</i>). ☑ Produced contrasting songs eg songs such as <i>When I’m Sixty-Four</i> with a comic theme, those such as <i>Hey Jude</i> as sentimental ballads and songs with a serious intention such as <i>For No-one</i>. ☑ 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 (eg <i>She’s Leaving Home</i>) and the use of musical devices to reflect the story (eg syncopated (off-beat) rhythms to emphasise the instability of the character in <i>Eleanor Rigby</i>; 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 (eg <i>Help!</i>); orchestral instruments (eg in <i>Penny Lane</i> or the string quartet in <i>Eleanor Rigby</i> or the use of an orchestral glissando in <i>A Day in the Life</i>); Eastern influences (eg the use of sitar and the combination of swarmandela with cellos and brass in <i>Strawberry Fields</i>). ☑ 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 <i>A Day in the Life</i> 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.

Question	Anticipated Content of Answer	Marks	Guidance
	<ul style="list-style-type: none"><li data-bbox="365 217 1059 379">• Indian sounds have not only influenced their choice of instruments eg the sitar in '<i>Norwegian Wood</i>' but also the swirling tape loops and droning bass lines as heard in '<i>Tomorrow Never Knows</i>'.		

Question	Anticipated Content of Answer	Marks	Guidance
16	<p>'The genius of The Beatles was their ability to structure their songs in different ways to great effect.' Discuss this view.</p> <p>The focus of this question is: Structure and Form.</p> <p>Beatles songs are largely strophic in structure with repetitive verses and choruses. Major keys are employed but they have experimented with different instrumentation such as orchestras and sitars. The merging styles of McCartney's vertical melodic approach compared to Lennon's horizontal approach could be observed in discussion.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Swing number is presented in <i>When I'm 64</i>. This is in C major and modulates to A minor. Typical for an old fashioned song. • <i>A Day in the Life</i> – verse is like a report. Chorus is like a Greek chorus commenting on what is going on. • <i>Rubber Soul</i> is woven with motifs of circularity, reversal and inversion • Psychedelic sounds employed eg <i>I Am The Walrus</i>. • McCartney provided melodic natural lines; Lennon provided dissonant, repetitive melodies eg <i>A Day in the Life</i>. • Issues such as loneliness, death and love are reflected in narrative elements and the journey that the listener takes eg verse 3 is cut short in <i>She's Leaving Home</i> perhaps to demonstrate the cutting short of the relationships within the family. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ Simple yet memorable melodies that capture the mood of the lyrics (eg slow sustained melodies in <i>Michelle</i> and <i>Hey Jude</i> but a jaunty air in <i>Penny Lane</i>). ☑ Produced contrasting songs eg songs such as <i>When I'm Sixty-Four</i> with a comic theme, those such as <i>Hey Jude</i> as sentimental ballads and songs with a serious intention such as <i>For No-one</i>. ☑ 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 (eg <i>She's Leaving Home</i>) and the use of musical devices to reflect the story (eg syncopated (off-beat) rhythms to emphasise the instability of the character in <i>Eleanor Rigby</i>; 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 (eg <i>Help!</i>); orchestral instruments (eg in <i>Penny Lane</i> or the string quartet in <i>Eleanor Rigby</i> or the use of an orchestral glissando in <i>A Day in the Life</i>); Eastern influences (eg the use of sitar and the combination of swarmandela with cellos and brass in <i>Strawberry Fields</i>). ☑ 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 <i>A Day in the Life</i> 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.

Question	Anticipated Content of Answer	Marks	Guidance
	<ul style="list-style-type: none">• Use of instrumentation often word paints the narrative elements eg the detached cello reflecting the father's snoring in <i>She's Leaving Home</i>.• Memorable repetitive melodies typify earlier songs eg <i>Hey Jude</i>.		

Question	Anticipated Content of Answer	Marks	Guidance
17	<p>George Gershwin</p> <p>Explore the ways a performer can interpret different songs by George Gershwin.</p> <p>The focus of this question is: Performance Techniques.</p> <p>Candidates should focus on the different interpretations beyond the Tin Pan Alley piano and vocal arrangements. Many of his songs have been written for particular artists to show case their talents. Artists such as Frank Sinatra and Ella Fitzgerald have taken the songs and given them a life of their own.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • The use of phrasing and rhythm in order to enhance a particular word or phrase eg rubato treatment in songs like <i>The Man I Love</i>. • Performance techniques are used in order to convey the song's meaning such as swing music like that of Michael Buble in songs such as <i>They Can't Take That Away From Me</i> giving the song a catchy, upbeat feel. • The need for an understanding of the drama eg <i>A Foggy Day</i> communicating the isolation of the protagonist. • Songs have been written for specific singers eg <i>I Got Rhythm</i> written for Ethel Merman and capitalising on her vocal projection. • Candidates may refer to their own interpretations of that song as long as they justify the choices made. • Jazz interpretations from recent artists like Harry Connick Jnr and Jamie Cullum. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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 <i>Swanee</i> 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 different piano styles in different songs.

Question	Anticipated Content of Answer	Marks	Guidance
18	<p>Explore the relationship between the structure of Gershwin's songs and the story told by the lyrics.</p> <p>The focus of this question is: Structure and Form.</p> <p>Many songs have an AABA format that Gershwin picked up from his days working in Remicks on Tin Pan Alley. Ira the Jeweller fitted words into songs after the music was written. There is often strophic repetition in the verse. 32 bar phrases with a 4 bar intro typify Gershwin's songs. The mood of the music often colours the drama within the lyrics. Strong candidates may refer to the elements of structure and form but should also be able to compare and contrast the chosen songs in terms of the lyrics and mood that are conveyed.</p> <p>Indicative Content:</p> <ul style="list-style-type: none"> • Ira the jeweller fitted the lyrics to the songs after they were written eg <i>Fascinating Rhythm</i>. • AABA structures like <i>Swanee</i> draw on Gershwin's experience working on Tin Pan Alley. • G&S internal rhyming and witty lyrics are employed in songs such as <i>They All Laughed</i>. • Narrative elements to match the book development going on in Musical theatre eg <i>A Foggy Day</i>. • Rubato treatment makes phrases seem longer than standard 16 bars eg <i>The Man I Love</i>. • 32 bar phrases are repeated in the refrain making the songs catchy in depression worn years eg <i>Let's Call the Whole Thing Off</i>. 	30	<p>Practitioner Fingerprints</p> <ul style="list-style-type: none"> ☑ 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 <i>Swanee</i> 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 different piano styles in different songs.

APPENDIX 1**Knowledge and Understanding – 24 marks per question****21–24 marks**

A highly organised answer that shows a clear understanding of the work studied and addresses the question set. Statements are supported by close analytical reference to the work studied and demonstrate evaluative understanding of its context, as appropriate. The candidate shows detailed understanding of the structure and materials of the piece and the extent to which it is typical of the practitioner's output as a whole. There is an intelligent approach to appraising the practitioner's work with a consistent level of detail.

17–20 marks

An assured answer, which demonstrates the candidate's ability to relate his or her understanding of the work to the question set. There is clear insight into how the practitioner organises his or her materials. Analytical reference to the work is significant and the answer covers a range of important points. The context of the piece will be clearly understood and, at times, evaluated, although this is more generalised than top band answers. The exact links between the piece and its context, or between the piece and other works by the same practitioner, are explored but the appraisal of the practitioner's work not always with a consistent level of detail.

13–16 marks

A competent piece of work that seeks to address the question set. Appraisal of the practitioner's work is fairly detailed and the candidate is able to discuss its most significant aspects. The response is variable, however, and the connections between ideas are not always made obvious, the reader being left to supply some of the implicit links. Evaluative detail in one part of the answer is matched by generality elsewhere. [In the case of the formulaic answers that do not answer the question set, the lowest mark in this band should be used as a ceiling; lower marks may be awarded if necessary].

9–12 marks

A narrow discussion of the work which makes some points about the practitioner's style with little specific reference to the work OR a detailed discussion of the work that misses most of the significance of these details. The approach is pedestrian and may repeat points in attempting to make a little go a long way. Some points may be factually incorrect. At the top end of this band the answer is, however, credible and demonstrates a fair understanding of the work.

5–8 marks

A limited answer that does only partial justice to the scope of the study. Some relevant aspects of the work are explored but the writing is largely unsupported by specific textual reference. Occasional references to the work studied may be given inflated significance in the absence of a wider range of references; little attempt is made to connect ideas.

1–4 marks

An answer that concentrates on two or three points or which is very general indeed. No attempt is made to answer the question and ideas are confused. There is some factual accuracy but the weaknesses of the answer clearly outweigh its strengths.

0 marks

No response or response not worthy of credit.

Descriptor	Award mark
Consistently meets the criteria for this level	At top of level
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
On the borderline of this level and the one below	At bottom of level

AO3 The Ability to use clear and accurate quality of written communication (QWC) – 6 marks per question.**6 marks**

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.

There will be few, if any, errors of grammar, punctuation and spelling.

5 marks

Fluent writing with a developing sense of style and an ability to move easily from one idea to another. Moderately complex ideas are well explained and errors of spelling, punctuation and grammar are rare.

4 marks

Generally fluent writing with a sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.

3 marks

Ideas are expressed clearly if not always fluently. The style is somewhat matter-of-fact and the argument may stray away from the point. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.

2 marks

Uneven writing, which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar are of a standard where they do not obscure the points made but may suggest further refinement is needed.

1 marks

Writing which is likely to confuse, rather than enlighten, the reader and may have little sense of direction. Errors in spelling, punctuation and grammar are noticeable, intrusive and undermine the content of the answer.

0 marks

No response or response not worthy of credit.

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