

Monday 28 May 2012 – Morning

AS GCE PERFORMANCE STUDIES

G402/01 Performance Contexts 1

Candidates answer on the Answer Booklet.

OCR supplied materials:

- 16 page Answer Booklet
(sent with general stationery)

Other materials required:

- Music Manuscript Paper

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink. HB pencil may be used for graphs and diagrams only.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- This paper has three sections: Section A, Section B and Section C.
- Answer **two** questions **in total**. **Each question must be from a different section.**
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The paper is worth **60** marks.
- Each question is worth 30 marks.
- Marks will be awarded for accurate spelling, punctuation and grammar.
- This document consists of **4** pages. Any blank pages are indicated.

SECTION A

Answer **two** questions in total. Each question must be from a different section.

If you choose to answer from this section, answer one question only on the practitioner you have studied.

At the start of your answer write the name of the work you have studied.

Matthew Bourne

- 1 Explore the view that Bourne's work seeks to shatter stereotypes, but to entertain whilst so doing. **[30]**
- 2 'Just because it's popular doesn't mean it's easy.' Analyse the technical skills that Bourne demands from his dancers. **[30]**

Shobana Jeyasingh

- 3 Analyse the use of gesture and stylised movement in the choreography of Shobana Jeyasingh. **[30]**
- 4 Explore Jeyasingh's approach to characterisation and its relationship to movement content. **[30]**

Lloyd Newson

- 5 What 'risks' does Newson take in his choreography, and how do his performers manage them? **[30]**
- 6 'Newson's work appears to challenge its social context, but as that context has changed, it now appears mainstream.' To what extent is this true? **[30]**

SECTION B

If you choose to answer from this section, answer one question only on the practitioner you have studied.

At the start of your answer write the name of the work you have studied.

Caryl Churchill

- 7 Analyse the dramatic means Churchill uses to give her audiences a vivid insight into the effects of the abuse of power. [30]
- 8 How does the structure of the Churchill play you have studied use historical situations and characters to present a distinctive view of the contemporary world? [30]

Athol Fugard

- 9 Discuss the relationship between physicality and dialogue when performing in a play by Fugard. [30]
- 10 'I've tried to celebrate the human spirit — its capacity to create, its capacity to endure, its capacity to forgive, its capacity to love, even though every conceivable barrier is set up [against it]' (Athol Fugard). Explain how this may be seen in a play by Fugard. [30]

John Godber

- 11 Analyse the most important influences on John Godber's drama. [30]
- 12 To what extent is a play by Godber a 'celebration of the energy and optimism of the working classes'? [30]

SECTION C

If you choose to answer from this section, answer one question only on the practitioner you have studied.

At the start of your answer write the name of the work you have studied.

John Adams

- 13** 'The great thing about John Adams' music is its avoidance of value judgement about musical languages.' Discuss the extent to which this is evident in the composer's music. **[30]**
- 14** Explore the influences on John Adams' orchestration. **[30]**

The Beatles

- 15** Discuss the view that the social context of The Beatles' songs was more significant than the music itself. **[30]**
- 16** Explain the relationship between the structure of a song by The Beatles and the story it seeks to tell. **[30]**

George Gershwin

- 17** 'Some of Gershwin's songs are genuinely fascinating, others are downright dull.' Is this a valid judgement of Gershwin's songs? **[30]**
- 18** Evaluate the view that melody is the most important aspect of the songs of George Gershwin. **[30]**

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