



**ADVANCED SUBSIDIARY GCE**  
**PERFORMANCE STUDIES**  
 Performance Contexts 1

**G402**

Candidates answer on the Answer Booklet

**OCR Supplied Materials:**

- 16 page Answer Booklet

**Other Materials Required:**

- Music Manuscript paper

**Tuesday 12 January 2010**  
**Morning**

**Duration: 2 hours**



**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink. Pencil may be used for diagrams only.
- Read each question carefully and make sure that 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**

**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** It has been suggested that Bourne represents the 'past, present and future of dance'. What elements of his choreography would support this view?

**or**

- 2** How has Bourne translated his observations of the contemporary world around him into grand scale productions?

***Shobana Jeyasingh***

- 3** What challenges does the work of Shobana Jeyasingh present to a contemporary performer?

**or**

- 4** Discuss the significance of Jeyasingh's collaboration with other artists in creating a distinctive form of dance.

***Lloyd Newson***

- 5** Newson's choreography is influenced by his own background and experiences. How is this evident in his work?

**or**

- 6** Newson aims to 'confront real life to push the boundaries of contemporary dance'. To what extent does he achieve this?

**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** How does Churchill manipulate the mood and atmosphere of the action in her work?

**or**

**8** Select a role from a Churchill play and discuss the performance demands that its realisation might place on an actor.

***Athol Fugard***

**9** How does Fugard use specific theatrical techniques to elicit a particular response from the audience?

**or**

**10** Discuss the performance techniques needed in a Fugard play to create a distinctive interpretation of the character's situation.

***John Godber***

**11** How does Godber structure his work to achieve maximum dramatic impact on the audience?

**or**

**12** How has the work of Godber been influenced by his own background and training?

**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** How does the music of John Adams reflect the diversity of musical styles in contemporary America?

**or**

**14** It has been suggested that Adams' work breaks the mould of Minimalism. To what extent is this true?

***The Beatles***

**15** What musical techniques did The Beatles use in order to emphasise the importance of the lyrics within their songs?

**or**

**16** 'Sixties, sitars and the sexual revolution'. How are these influences reflected in the songs of The Beatles?

***George Gershwin***

**17** What differences can you identify between Gershwin's early songs, those he wrote for Broadway and his later work for Hollywood?

**or**

**18** 'Nice work if you can get it'. What made Gershwin's songs so popular during the mass unemployment of the 1930s Depression?

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