



**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 13 January 2009**  
**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** How does Bourne use the characters to tell an effective story through his choreography?

**or**

**2** Discuss the view that 'Matthew Bourne reworks classical dances to create a new, innovative art form that appeals to all audiences'.

***Shobana Jeyasingh***

**3** What aspects of Shobana Jeyasingh's work demonstrate its fusion of classical South Asian and contemporary styles?

**or**

**4** To what extent is Jeyasingh's choreography 'a set of formal pieces that shape the human form into mathematical patterns'?

***Lloyd Newson***

**5** Examine how Lloyd Newson has achieved 'a fusion of dance and drama that challenges traditional views of both art forms'.

**or**

**6** What flexibility does the work of Lloyd Newson allow in the interpretation of movement ideas?

**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** What are the challenges faced by a performer in a realisation of a Caryl Churchill play?

**or**

**8** Discuss the view that Caryl Churchill's work seeks to challenge the political context in which it was created.

***Athol Fugard***

**9** Discuss how Fugard's plays are rooted in the social and political context of South Africa.

**or**

**10** 'Fugard reveals ordinary people to the audience and allows them to gain access to their inner thoughts and moral struggles.' Explore how this can be seen in two contrasting characters.

***John Godber***

**11** To what extent do you believe that the plays of Godber are 'of their time' and therefore likely to become outdated?

**or**

**12** What performance skills are essential to achieve a successful realisation of a Godber play?

**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** What are the most significant influences in the music of John Adams? Give specific examples to support your answer.

**or**

- 14** Discuss the extent to which it is possible to perform different interpretations of a piece by John Adams.

***The Beatles***

- 15** 'It's not possible to recreate a performance by The Beatles – it's so bound up with life in the 1960s.' To what extent is this true?

**or**

- 16** Discuss the crafting of the musical elements in The Beatles' songs.

***George Gershwin***

- 17** Discuss the view that the interpretation by the singer is the most important feature of a Gershwin song.

**or**

- 18** What stylistic influences are reflected in the songs of George Gershwin?