

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

G402

Candidates answer on the answer booklet.

OCR supplied materials:

- 16 page answer booklet
(sent with general stationery)

Other materials required:

- Music Manuscript Paper

**Tuesday 11 January 2011
Morning**

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. Pencil may only be used for graphs and diagrams where they appear.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Answer **two** questions **in total**. **Each question must be from a different section.**
- Do **not** write in the bar codes.
- This paper has three sections: Section A, Section B and Section C.

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 To what extent does the influence of traditional art forms emerge in Bourne's choreography?

or

2 Bourne has stated that his lack of formal acting and musical training has freed him from any restrictions in using these art forms in his work. How is this freedom reflected in his work?

Shobana Jeyasingh

3 What range of skills would be required of a dancer attempting a performance of one of Jeyasingh's pieces?

or

4 'We can only see the East in the context of the West'. Is this true of Jeyasingh's work?

Lloyd Newson

5 Newson has described his work as 'risk taking'. What does this mean for his performers?

or

6 Newson has identified many personal and professional influences on his work. How are these influences seen in Newson's choreography?

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 'A female Brecht for our time'. Is this a fair judgement of Churchill's work?

or

8 Explore the use of dramatic setting and geographical location in Churchill's work.

Athol Fugard

9 Why is a performance of a Fugard play still powerful today, despite the fact that Apartheid is no more?

or

10 Select a significant role from a Fugard play and discuss the challenges that the role presents for an actor.

John Godber

11 How does Godber use different approaches to dialogue to create a particular dramatic impact on his audience?

or

12 'I'd be a different writer if I hadn't come to Hull'. What influence has geographical location had on Godber's drama?

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 music of John Adams is inspired by the structures of Minimalism but not bound by them'. To what extent is this true of his work?

or

14 Discuss the view that John Adams' music explores a political dimension of American life.

The Beatles

15 Explain the success of The Beatles in redefining the notion of the popular song in the 1960s.

or

16 Discuss the view that 'the later work of The Beatles was never intended to be performed live and probably couldn't be'.

George Gershwin

17 'George Gershwin was a showman whose songs captured the superficial glitz and glamour of the 1920s and 1930s'. How is this seen in his songs?

or

18 Discuss the view that Gershwin's distinctive harmonic language only emerges in his later works.

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