

**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

**Wednesday 18 May 2011  
Afternoon**

**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 is Bourne's work inspired by 'showbiz and razzamatazz'?

**or**

**2** 'My language speaks best in story-telling without words' (Bourne). How is this idea reflected in Bourne's work?

***Shobana Jeyasingh***

**3** Jeyasingh has stated, 'dance and architecture both sculpt space'. How is this idea reflected in her work?

**or**

**4** Explain the relationship between the movement and the music in Jeyasingh's work.

***Lloyd Newson***

**5** Discuss the view that 'Newson's work evolved in terms of structure and form whilst continuing to comment on the world around him'.

**or**

**6** How are Newson's ideas of what constitutes 'dance' reflected in his work?

**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 is the significance of historical and allegorical figures in Churchill's work?

**or**

**8** Discuss the view that the most distinctive characteristic of Churchill's work is 'a nasty, jaundiced view of the role of men, especially powerful men'.

***Athol Fugard***

**9** 'My real territory is the world of secrets with their powerful effect on human behaviour ...' (Fugard). How is this emphasis reflected in his work?

**or**

**10** How does Fugard use unseen characters (those who do not appear on stage) to move the plot forward?

***John Godber***

**11** 'Punchy content in a flimsy structure'. Is this a fair view of Godber's dramatic technique?

**or**

**12** Identify John Godber's dramatic influences and show how they are reflected in his work.

**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** 'To be a composer now you have to move with promiscuous ease through a lot of different musical experiences' (Adams). How is this variety seen in John Adams' work?

**or**

**14** What evidence is there to support the view that John Adams' success as a composer is a result of his ability to write well for a symphony orchestra?

***The Beatles***

**15** How do The Beatles communicate social themes through portrayal of characters in their songs?

**or**

**16** Explore how The Beatles used contrasting musical styles and techniques in different songs to create specific effects.

***George Gershwin***

**17** Identify the different ways in which Gershwin uses piano and voice to create an effective musical partnership.

**or**

**18** 'George Gershwin's songs are intrinsically dramatic'. Illustrate how this drama is created in his songs.

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