



ADVANCED SUBSIDIARY GCE
PERFORMANCE STUDIES
 Performance Contexts 1

G402

Candidates answer on the Answer Booklet

OCR Supplied Materials:

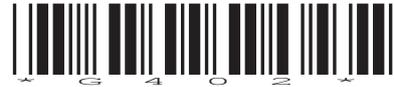
- 16 page Answer Booklet

Other Materials Required:

- Music Manuscript paper

Thursday 14 May 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 What performance demands does Matthew Bourne place on dancers in his works?
- or
- 2 Discuss the view that Matthew Bourne's work is less about movement and more about the use of structure to create theatrical impact.

Shobana Jeyasingh

- 3 To what extent does the choreography of Shobana Jeyasingh break free from the conventions of non-Western dance?
- or
- 4 'Jeyasingh has developed a unique dance language that is in tune with some of the themes of contemporary urban life'. How is this seen in the choreographer's work?

Lloyd Newson

- 5 Physical Theatre or Dance? Which approach do you think a performer should adopt when preparing and performing Lloyd Newson's work?
- or
- 6 How does Newson organise his choreographic material to achieve his stated aim of challenging the audience's assumptions and beliefs?

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 Caryl Churchill has asserted that she is **not** a feminist playwright. What evidence is there to support or contradict this assertion?

or

8 Discuss Churchill's creative approaches to dialogue in her work.

Athol Fugard

9 Explore Fugard's use of characters to convey a distinctive view of the world.

or

10 Analyse the use of time, space and action in a play by Athol Fugard.

John Godber

11 Godber has suggested that to attract new audiences, theatre should be as exciting and dynamic as a nightclub. What features of his work are likely to achieve this?

or

12 Explain how Godber uses music and movement to create engaging performance 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** ‘John Adams has the ability to narrow the stylistic gap between popular entertainment and the concert hall.’ Identify elements of Adams’ music that help to bridge this gap.

or

- 14** To what extent are the structures of John Adams’ music inspired by minimalism?

The Beatles

- 15** Discuss the impact of stylistic influences on the creation of The Beatles’ own distinctive style.

or

- 16** How important was the balance of performance and compositional skills to the success of The Beatles?

George Gershwin

- 17** ‘A good performance of a Gershwin song captures its character, mood and atmosphere.’ Discuss, with examples, how this might be achieved in a range of songs.

or

- 18** Discuss the extent to which Gershwin’s melodies and harmonies were influenced by Blues and Jazz.

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