

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
ADVANCED SUBSIDIARY GCE**

G402

PERFORMANCE STUDIES

Performance Contexts 1

THURSDAY 14 MAY 2009: Morning

DURATION: 2 hours

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

16 page Answer Booklet

OTHER MATERIALS REQUIRED:

Music Manuscript paper

READ INSTRUCTIONS OVERLEAF

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**.

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.

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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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