

**Wednesday 15 May 2013 – Morning**

**AS GCE PERFORMANCE STUDIES**

**G402/01** Performance Contexts 1

Candidates answer on the Answer Booklet.

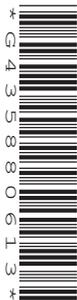
**OCR supplied materials:**

- 16 page Answer Booklet  
(sent with general stationery)

**Other materials required:**

- Music Manuscript Paper

**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. HB pencil may be used for graphs and diagrams only.
- Read each question carefully. Make sure 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 number of marks is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **60**.
- Marks will be awarded for accurate spelling, punctuation and grammar.
- This document consists of **4** pages. Any blank pages are indicated.

Answer **two** questions in total. Each question must be from a different section.

### 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** Explore the relationship between the movement and the music in Bourne's work. **[30]**

**or**

**2** Discuss the various ways Matthew Bourne structures his choreography. **[30]**

#### **Shobana Jeyasingh**

**3** Discuss how Jeyasingh's works reflect the cultural diversity of contemporary Britain. **[30]**

**or**

**4** Explore the performance demands Jeyasingh's work makes on dancers. **[30]**

#### **Lloyd Newson**

**5** 'I'm only as good as the ... performers I've got.' (Newson) Discuss the expectations Lloyd Newson has of his performers. **[30]**

**or**

**6** How successful is Newson in expressing social, cultural and historical issues in his choreography? **[30]**

**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** Discuss the use of dialogue in the work of Caryl Churchill. **[30]**

**or**

**8** 'Churchill's plays echo the work of a range of practitioners.' Discuss this view. **[30]**

**Athol Fugard**

**9** 'Fugard's plays could only have been written in and for South Africa.' Discuss this view. **[30]**

**or**

**10** Discuss the challenges faced by actors in performing a Fugard play. **[30]**

**John Godber**

**11** 'I am interested in the underdog.' (Godber) How is this interest dramatised in John Godber's work? **[30]**

**or**

**12** To what extent does Godber's work demand adaptable actors with a range of performance skills? **[30]**

**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** Discuss the portrayal of political events in John Adams' music. **[30]**

**or**

**14** Adams' music has been described as 'layers of simple elements'. Discuss this view of the way that Adams structures his music. **[30]**

**The Beatles**

**15** 'The music of The Beatles influenced the world.' To what extent did the music of the world influence The Beatles? **[30]**

**or**

**16** 'The genius of The Beatles was their ability to structure their songs in different ways to great effect.' Discuss this view. **[30]**

**George Gershwin**

**17** Explore the ways a performer can interpret different songs by George Gershwin. **[30]**

**or**

**18** Explore the relationship between the structure of Gershwin's songs and the story told by the lyrics. **[30]**

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