



**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



MODIFIED LANGUAGE

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.
- You can get marks for accurate spelling, punctuation and grammar.
- This document has **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 are the challenges for dancers performing Matthew Bourne's works?

or

2 'Matthew Bourne's work uses structure more than movement to create theatrical impact.' Discuss this view.

Shobana Jeyasingh

3 To what extent does the choreography of Shobana Jeyasingh break away from the conventions of non-Western dance?

or

4 'Some of the themes of contemporary urban life are found in Jeyasingh's unique dance language.' How does the choreographer's work show these themes?

Lloyd Newson

5 Do you think a performer should use Physical Theatre or Dance to prepare and perform Lloyd Newson's work?

or

6 Newson stated that his aim is to challenge the audiences assumptions and beliefs. How does he organise his choreographic material to achieve this?

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 stated that she is **not** a feminist playwright. What evidence is there to support or contradict this statement?

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 theatre should be as exciting and dynamic as a nightclub, to attract new audiences. 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 is able to link popular entertainment and the concert hall.' Identify elements of Adams' music that help to connect them both.

or

- 14** To what extent does minimalism inspire the structures of John Adams' music?

The Beatles

- 15** The Beatles had their own distinctive style. Discuss the impact of stylish influences in creating this 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 Blues and Jazz influenced Gershwin's melodies and harmonies.

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