

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

G402

PERFORMANCE STUDIES

Performance Contexts 1

FRIDAY 28 MAY 2010: 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 'Spectacular for the audience, demanding for the performer'. Discuss the versatility required from performers of Bourne's work.**

OR

- 2 How does Bourne structure his work in order to achieve the most theatrically effective performance?**

SHOBANA JEYASINGH

- 3 In what ways does the work of Shobana Jeyasingh reflect dance tradition and her own cultural background?**

OR

- 4 How does Shobana Jeyasingh structure her choreography to create differing emotional intensity?**

LLOYD NEWSON

- 5 How does Newson's work challenge attitudes and issues that he sees as unjust or oppressive?**

OR

- 6 What techniques does Newson employ to convey stories or ideas through movement in a clear and detailed way?**

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 To what extent is Churchill radical in her approach to structure and form in her plays?

OR

8 How does Churchill raise questions about the world that her characters inhabit?

ATHOL FUGARD

9 To what extent does Fugard's work address issues of injustice and imbalance of power through analysis of the individual's struggle?

OR

10 Explain how Fugard uses structures and forms to communicate his message to the audience.

JOHN GODBER

11 In terms of the issues he explores, is Godber's work as relevant today as when it was first created?

OR

12 Explore the relationship between the different elements of Godber's work and how they fit together to create effective theatre.

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 'It wasn't until I became involved in Minimalism that I began to develop a truly personal language' (Adams). What are the stylistic influences of Adams' 'personal language'?**

OR

- 14 What are the most important considerations when performing a work by John Adams?**

THE BEATLES

- 15 How do the songs of The Beatles develop the musical language of the 1960s?**

OR

- 16 To what extent did The Beatles transform the structure of popular songs into something more expressive and complex?**

GEORGE GERSHWIN

17 'The glory of Gershwin's songs is that they lend themselves to so many approaches'. Discuss what these different approaches might be.

OR

18 To what extent does the structure of George Gershwin's songs reflect the changing emotions of the lyrics?

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