

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

G402

PERFORMANCE STUDIES

Performance Contexts 1

WEDNESDAY 18 MAY 2011: Afternoon

DURATION: 2 hours

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the answer booklet.

OCR SUPPLIED MATERIALS:

**16 page answer booklet
(sent with general stationery)**

OTHER MATERIALS REQUIRED:

Music Manuscript Paper

READ INSTRUCTIONS OVERLEAF

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. Pencil may only be used for graphs and diagrams where they appear.**
- **Read each question carefully. Make sure you know what you have to do before starting your answer.**
- **Answer TWO questions IN TOTAL. EACH QUESTION MUST BE FROM A DIFFERENT SECTION.**
- **This paper has three sections: Section A, Section B and Section C.**

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 To what extent is Bourne's work inspired by 'showbiz and razzamatazz'?**

OR

- 2 'My language speaks best in story-telling without words' (Bourne). How is this idea reflected in Bourne's work?**

SHOBANA JEYASINGH

- 3 Jeyasingh has stated, 'dance and architecture both sculpt space'. How is this idea reflected in her work?**

OR

- 4 Explain the relationship between the movement and the music in Jeyasingh's work.**

LLOYD NEWSON

- 5 Discuss the view that ‘Newson’s work evolved in terms of structure and form whilst continuing to comment on the world around him’.**

OR

- 6 How are Newson’s ideas of what constitutes ‘dance’ reflected in his work?**

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 What is the significance of historical and allegorical figures in Churchill's work?

OR

8 Discuss the view that the most distinctive characteristic of Churchill's work is 'a nasty, jaundiced view of the role of men, especially powerful men'.

ATHOL FUGARD

9 'My real territory is the world of secrets with their powerful effect on human behaviour ...' (Fugard). How is this emphasis reflected in his work?

OR

10 How does Fugard use unseen characters (those who do not appear on stage) to move the plot forward?

JOHN GODBER

11 'Punchy content in a flimsy structure'. Is this a fair view of Godber's dramatic technique?

OR

12 Identify John Godber's dramatic influences and show how they are reflected in his 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 ‘To be a composer now you have to move with promiscuous ease through a lot of different musical experiences’ (Adams). How is this variety seen in John Adams’ work?**

OR

- 14 What evidence is there to support the view that John Adams’ success as a composer is a result of his ability to write well for a symphony orchestra?**

THE BEATLES

- 15 How do The Beatles communicate social themes through portrayal of characters in their songs?**

OR

- 16 Explore how The Beatles used contrasting musical styles and techniques in different songs to create specific effects.**

GEORGE GERSHWIN

17 Identify the different ways in which Gershwin uses piano and voice to create an effective musical partnership.

OR

18 ‘George Gershwin’s songs are intrinsically dramatic’. Illustrate how this drama is created in his songs.

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