

**ADVANCED SUBSIDIARY GCE UNIT
PERFORMANCE STUDIES**

2557

Contextual Studies 1

FRIDAY 12 JANUARY 2007

Morning

Time: 2 hours

Additional materials: Answer Booklet (8 pages)
Music Manuscript paper



INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and Candidate number in the spaces provided on the answer booklet/answer paper.
- Write your answers in the separate answer booklet provided.
- If you use more than one booklet, fasten the extra sheets to the booklet.
- 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

- This paper is worth 100 marks.
- Each question is worth 40 marks.
- 20 additional marks are available for accurate spelling, punctuation and grammar.

This document consists of **4** printed pages.

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.

Christopher Bruce

- 1 Identify the stylistic characteristics that are typical of Bruce's works and explore how they are seen in a specific piece.

or

- 2 How are Bruce's dance experiences, particularly his early training in classical ballet and the Graham technique, reflected in his choreography?

Lloyd Newson

- 3 'My big concern is to try to present images through movement and to talk about the whole range of social and psychological situations' (Newson). How is this concern reflected in Newson's work?

or

- 4 How does Newson use the risk-taking techniques of Physical Theatre to create work which challenges our ideas of what "Dance" is?

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.

Bertolt Brecht

5 Explain the means by which Brecht illustrates the ordinary person's struggle through life.

or

6 Explain what is meant by *Verfremdungseffekt* and identify how it works in one play by Bertolt Brecht.

John Godber

7 In what ways is a Godber play designed to capitalise on a small company of performers?

or

8 Describe the most significant dramatic influences on Godber's 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.

George Gershwin

9 To what extent were Gershwin's songs a development of the earlier *Tin Pan Alley* style?

or

10 Describe the main elements that contribute to the successful partnership between the music and lyrics in Gershwin's songs.

Steve Reich

11 Discuss the significance of non-Western music in Reich's work.

or

12 With reference to a range of musical techniques, describe the use of instruments and/or voices in the work of Steve Reich.

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