



**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

**Tuesday 12 January 2010
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. Only use a pencil for diagrams.
- 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.
- Marks will be awarded for accurate spelling, punctuation and grammar.
- This document has **4** pages. Any blank pages are marked.

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** It has been suggested that Bourne represents the 'past, present and future of dance'. What elements of his choreography would support this view?

or

- 2** How has Bourne translated his views of the contemporary world around him into grand scale productions?

Shobana Jeyasingh

- 3** What challenges does the work of Shobana Jeyasingh present to a contemporary performer?

or

- 4** Discuss the significance of Jeyasingh's collaboration with other artists in creating a distinctive form of dance.

Lloyd Newson

- 5** Newson's own background and experiences influenced his work. How is this shown in his work?

or

- 6** Newson aims to 'confront real life to push the boundaries of contemporary dance'. To what extent does he 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 How does Churchill manipulate the mood and atmosphere of the action in her work?

or

8 Select a role from a Churchill play and discuss the performance demands for an actor in this role.

Athol Fugard

9 How does Fugard use specific theatrical techniques to get a particular audience response?

or

10 Discuss the performance techniques needed in a Fugard play to clearly show the character's situation.

John Godber

11 How does Godber structure his work to achieve maximum dramatic impact on the audience?

or

12 How has the work of Godber been influenced by his own background and training?

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 How does the music of John Adams reflect the diversity of musical styles in contemporary America?

or

14 It has been suggested that Adams' work breaks the mould of Minimalism. To what extent is this true?

The Beatles

15 What musical techniques did The Beatles use to emphasise the importance of the lyrics of their songs?

or

16 'Sixties, sitars and the sexual revolution'. How are these influences reflected in the songs of The Beatles?

George Gershwin

17 What differences can you identify between Gershwin's early songs, the songs he wrote for Broadway and his later work for Hollywood?

or

18 'Nice work if you can get it'. What made Gershwin's songs so popular during the mass unemployment of the 1930s Depression?

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