



**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

**Friday 28 May 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. 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.
- Marks will be awarded for accurate spelling, punctuation and grammar.
- This document consists of **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** 'Bourne's work is spectacular to watch, but very difficult to perform.' Discuss how performers of Bourne's work have to be versatile, able to work in many different and difficult ways.

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** Newson sees some attitudes and issues as unjust or oppressive. How does his work challenge these attitudes and issues?

or

- 6** What techniques does Newson use to show stories or ideas through clear and detailed movement?

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 radical is Churchill's approach to structure and form in her plays?

or

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

Athol Fugard

9 In Fugard's work he analyses the individual's struggle. To what extent does this allow him to explore issues of injustice and imbalance of power?

or

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

John Godber

11 Are the issues in Godber's work as relevant today as when he first wrote it?

or

12 Explore the relationship between the different elements of Godber's work, and the way 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 a more expressive and complex structure?

George Gershwin

- 17** 'Gershwin's songs are glorious and wonderful, because they can be performed in so many different ways.' 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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