

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE
G402/01
PERFORMANCE STUDIES
Performance Contexts 1

MONDAY 16 JANUARY 2012: 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. HB pencil may be used for graphs and diagrams only.**
- **Read each question carefully. Make sure 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 number of marks is given in brackets [] at the end of each question or part question.**
- **The total number of marks for this paper is 60.**
- **Marks will be awarded for accurate spelling, punctuation and grammar.**

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SECTION A

Answer TWO questions in total. Each question must be from a different section.

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 Matthew Bourne has been described as ‘a master story-teller’. How does he structure the movement content to enhance the story he aims to tell? [30]**
- 2 Discuss the relationship between classical ballet and musical theatre in a piece by Matthew Bourne. [30]**

SHOBANA JEYASINGH

- 3 How does Shobana Jeyasingh address issues of identity in her choreography? [30]**
- 4 ‘Jeyasingh’s choreography has diverse strands, and Bharatanatyam and martial arts can exist comfortably side by side.’ Explore how this is seen in the movement content of Shobana Jeyasingh’s work. [30]**

LLOYD NEWSON

- 5 ‘...reinvesting dance with meaning, particularly where this has been lost through formalised techniques’ (DV8 Website). How can this be seen in Lloyd Newson’s choreography? [30]**

- 6 Discuss the most distinctive features of Newson’s approach to structuring his work, and the effects he creates through these. [30]**

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 'Churchill's drama demonstrates her passion to change society by exposing its worst excesses.' Discuss how this may be seen in one of her plays. [30]**
- 8 What challenges does Churchill's approach to dialogue present to an actor in performance? [30]**

ATHOL FUGARD

- 9 Explore the main stylistic influences on the work of Athol Fugard. [30]**
- 10 In a production of a Fugard play, what approach could be taken by a director to bring out the political significance of the drama? [30]**

JOHN GODBER

- 11 Discuss the view that Godber's plays make extensive use of structures inspired by the short, rapidly-changing scenes of television drama. [30]**

- 12 'Loved by bus drivers and barristers, dinner ladies and dockers' (BBC website). What elements of Godber's style could account for such widespread popularity? [30]**

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 Discuss the view that John Adams' compositions stand out for their depth of expression and brilliance of sound. [30]**
- 14 John Adams' overall style has been described as 'eclectic', but individual works are often quite distinct. What are the distinctive stylistic elements of the work that you have studied? [30]**

THE BEATLES

- 15 Assess the view that The Beatles produced songs that originated at a particular time, but resonate in our own age. [30]**
- 16 Discuss the relative importance of the vocal and instrumental aspects within four songs by The Beatles. [30]**

GEORGE GERSHWIN

- 17 'The mood, the music, and the moment: they all come together in a Gershwin song.' In what ways is this true of the songs you have studied? [30]**
- 18 'Gershwin's songs have been performed in many different styles and most of these performances are recognisable as his music.' What are the essential elements of his style that ensure this is the case? [30]**

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