

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE
G402/01**

**PERFORMANCE STUDIES
Performance Contexts 1**

**WEDNESDAY 4 JUNE 2014: Morning
DURATION: 2 hours
plus your additional time allowance
MODIFIED ENLARGED**

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

12 page Answer Booklet (OCR12 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 use of terminology appropriate to the subject, the quality of language used in the argument and accurate spelling, punctuation and grammar.

Any blank pages are indicated.

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

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 Discuss how Bourne challenges contemporary attitudes whilst engaging a wide audience. [30]**

OR

- 2 ‘My company is known for being funny as well as moving’ (Bourne). Explain how this is realised in performance. [30]**

Shobana Jeyasingh

- 3 Discuss the view that Shobana Jeyasingh structures her work with ‘angled formations’. [30]**

OR

- 4 Explain the variety of techniques required to perform the fusion of dance styles in Jeyasingh’s work. [30]**

Lloyd Newson

5 Discuss the view that Lloyd Newson's choreography is 'dance with dialogue'. [30]

OR

6 To what extent is Newson's choreography motivated by his interest in psychology? [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 Discuss the use of historical contexts and attitudes in the plays of Caryl Churchill. [30]

OR

8 ‘Churchill creates characters that appear uncomfortably familiar to us.’ What dramatic elements does she use to create these characters? [30]

Athol Fugard

9 ‘Theatre is a very powerful agent for change’ (Fugard). Discuss how his plays reflect this aim. [30]

OR

10 Explain how form and structure determine the narrative in a play by Athol Fugard. [30]

John Godber

11 'Theatre should not rely on a fancy set with a sofa and a French window' (John Godber). Discuss Godber's reliance on other dramatic elements. [30]

OR

12 Evaluate Godber's use of a range of stylistic influences in his work. [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 ‘Simple ideas, complex structures.’ Explain how Adams builds up large-scale compositions through the use of small musical units. [30]

OR

14 John Adams describes his music as having an ‘American feel’. Analyse the evidence that supports or contradicts this view. [30]

The Beatles

15 ‘There is no way that a four-piece rock ‘n’ roll group could do them justice.’ Discuss the aspects of The Beatles’ songs that would make it difficult for them to be performed in a live concert. [30]

OR

16 ‘The melody is more important than the structure of the song.’ Evaluate this view with reference to the songs of The Beatles. [30]

George Gershwin

- 17 'Not all Gershwin songs were written for the theatre but they all call for theatricality in performance.'
Discuss the techniques needed to perform a Gershwin song. [30]**

OR

- 18 Analyse the relationship between the melody and other musical elements in the songs of George Gershwin. [30]**

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