

**Wednesday 16 January 2013 – Morning**

**AS GCE PERFORMANCE STUDIES**

**G402/01** Performance Contexts 1

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 16 page Answer Booklet  
(sent with general stationery)

**Other materials required:**

- Music Manuscript Paper

**Duration:** 2 hours



**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**.
- Do **not** write in the bar codes.

**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.
- This document consists of **4** pages. Any blank pages are indicated.

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 the influence of Bourne's background and experience on his choreography. **[30]**

**or**

**2** 'There's something in Bourne's work for everyone.' Discuss this view of his appeal to contemporary audiences. **[30]**

#### **Shobana Jeyasingh**

**3** Discuss the stylistic influences on Shobana Jeyasingh's work. **[30]**

**or**

**4** 'Jeyasingh's work is about structure and form, more than the message.' To what extent do you agree with this view? **[30]**

#### **Lloyd Newson**

**5** Discuss the major influences on Lloyd Newson's stylistic approach. **[30]**

**or**

**6** DV8's artistic policy includes re-examining 'the roles and relationships of men and women in our society.' How is this demonstrated in Newson's work? **[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** Explore the dramatic influences on the work of Caryl Churchill. **[30]**

**or**

**8** Describe the challenges faced by actors in performing a Churchill play. **[30]**

**Athol Fugard**

**9** Explore the ways Fugard uses time, place and action in the structure of his drama. **[30]**

**or**

**10** Explore the dramatic influences on the work of Athol Fugard. **[30]**

**John Godber**

**11** Analyse how form and structure drive the pace of a Godber play. **[30]**

**or**

**12** 'Godber's experience as a drama teacher is the most important influence on his work.' Discuss this view. **[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** Analyse how the music of John Adams reflects the diversity of American culture. **[30]**

**or**

**14** Discuss the elements of Adams' music that might present challenges in performance. **[30]**

**The Beatles**

**15** Explain the musical challenges faced by performers recreating the sound and style of The Beatles' songs. **[30]**

**or**

**16** Analyse the musical influences present in the songs of The Beatles. **[30]**

**George Gershwin**

**17** Analyse the lasting influence of the music of Tin Pan Alley on Gershwin's songs. **[30]**

**or**

**18** 'I'd like to write of the melting pot.' Discuss how the songs of George Gershwin reflect a variety of cultural influences. **[30]**

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