

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE**

G402/01

PERFORMANCE STUDIES

Performance Contexts 1

WEDNESDAY 16 JANUARY 2013: Morning

DURATION: 2 hours

plus your additional time allowance

MODIFIED ENLARGED 18pt

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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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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