



**Wednesday 4 June 2014 – Morning**

**AS GCE PERFORMANCE STUDIES**

**G402/01** Performance Contexts 1

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 12 page Answer Booklet (OCR12 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 use of terminology appropriate to the subject, the quality of language used in the argument and 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 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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