

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE
G402/01

PERFORMANCE STUDIES
Performance Contexts 1

WEDNESDAY 3 JUNE 2015: Afternoon
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 the view that Bourne's choreography is more about narrative than movement content. [30]**

OR

- 2 To what extent is Matthew Bourne influenced by his passion for musical theatre? [30]**

Shobana Jeyasingh

- 3 Explore the cultural, historical and social aspects of Jeyasingh's choreography. [30]**

OR

- 4 Analyse Jeyasingh's use of motif and action in her choreography. [30]**

Lloyd Newson

- 5 Explore the ‘grit, determination and persistence’ required by performers in the work of Lloyd Newson. [30]**

OR

- 6 Analyse the relationship between movement and text in the work of Lloyd Newson. [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 plays often challenge conventional notions of gender and sexuality. Explain how a performer might approach this. [30]**

OR

- 8 Discuss the view that Caryl Churchill's drama is 'uncluttered and not held back by realism'. [30]**

Athol Fugard

- 9 Explore the importance of the storytelling aspects in the work of Athol Fugard. [30]**

OR

- 10 To what extent is Fugard's style of drama influenced by his own background and experience? [30]**

John Godber

11 Discuss the view that Godber's plays are firmly rooted in 'working class Britain'. [30]

OR

12 Discuss the skills that are required to perform the works of John Godber. [30]

SECTION C

If you choose to answer from this section, answer one question only on the practitioner you have studied.

John Adams

- 13 ‘The difficulty in my music is one of concentration and energy.’ (Adams)**

To what extent might this be true for the performer? [30]

OR

- 14 Explain how conducting many styles of music may have influenced the work of John Adams. [30]**

The Beatles

- 15 Analyse the musical elements that are characteristic of the songs you have studied. [30]**

OR

- 16 Explain the ways in which the songs of The Beatles reflect the attitudes of the 1960s. [30]**

George Gershwin

17 To what extent are the structures of Gershwin's songs inspired by Tin Pan Alley? [30]

OR

18 'True music must repeat the thoughts and inspirations of the people and the time'. Discuss Gershwin's statement with reference to his own music. [30]

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