

**OCR**

Oxford Cambridge and RSA

**Monday 13 June 2016 – 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**

Candidate forename		Candidate surname	
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Centre number						Candidate number				
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**INSTRUCTIONS TO CANDIDATES**

- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- Use black ink. HB pencil may be used for graphs and diagrams only.
- 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.**
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- 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's choreography reflects the 'celebrity culture' of contemporary society. **[30]**

**or**

**2** '...I'm always very true to the music and I honour the music in the way I see it' (Bourne). To what extent has Matthew Bourne's choreography been influenced by the music he chooses? **[30]**

#### **Shobana Jeyasingh**

**3** 'A complex interweaving of actions and motifs.' Explain this view in relation to Jeyasingh's style. **[30]**

**or**

**4** To what extent does classical Indian dance influence the work of Shobana Jeyasingh? **[30]**

#### **Lloyd Newson**

**5** Discuss the view that the message is more important than the form in Lloyd Newson's choreography. **[30]**

**or**

**6** Analyse the ways Newson challenges social attitudes in his choreography. **[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** Explain the relationship between time and structure in the works of Caryl Churchill. **[30]**

**or**

**8** 'Churchill's training as a radio dramatist makes the dialogue in her works precise, evocative and economical.' Discuss this view. **[30]**

**Athol Fugard**

**9** Discuss how location and setting influence the work of Athol Fugard. **[30]**

**or**

**10** 'Fugard's plays take a few crucial people, put them into a space and let them thrash out their lives.' Discuss this view. **[30]**

**John Godber**

**11** Assess the ways in which John Godber structures his plays to capture the energy of the drama. **[30]**

**or**

**12** Godber creates 'larger than life characters'. Discuss the challenges this presents to an actor. **[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** Discuss the challenges for the individual performer within the ensemble in the music of John Adams. **[30]**

**or**

**14** Analyse the use of melody, pulse and tempo in the music of John Adams. **[30]**

**The Beatles**

**15** Discuss how The Beatles create contrasting musical textures in their songs. **[30]**

**or**

**16** 'The cultural and social circumstances of the 1960s provide a context for understanding the lyrics of The Beatles' songs.' Discuss this view. **[30]**

**George Gershwin**

**17** Analyse how the later songs of George Gershwin were influenced by having to write for film rather than for stage. **[30]**

**or**

**18** 'My music is American. My time is today' (George Gershwin). Analyse the evidence that supports or contradicts this view. **[30]**

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