

OCR

Oxford Cambridge and RSA

Friday 26 May 2017 – Morning**AS GCE PERFORMANCE STUDIES****G402/01** Performance Contexts 1

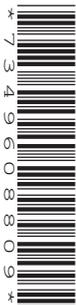
Candidates answer on the Answer Booklet.

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 front of the answer booklet. 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 barcodes.

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 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 To what extent does the choreography of Matthew Bourne focus primarily on the story being told? **[30]**

or

2 Analyse Bourne's use of dynamics and space in his work. **[30]**

Shobana Jeyasingh

3 "Performers of Jeyasingh's choreography need skills in contemporary dance as well as classical Indian dance." Discuss this view. **[30]**

or

4 Evaluate the importance of structure and form in the work of Shobana Jeyasingh. **[30]**

Lloyd Newson

5 Discuss the view that Newson's choreography deals with boundaries and the need to break them down. **[30]**

or

6 Analyse Newson's use of action and motif in his choreography. **[30]**

SECTION B

If you choose to answer 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 To what extent is Churchill's drama influenced by her collaboration with others? **[30]**

or

8 Discuss the impact of social, historical and cultural context on the work of Caryl Churchill. **[30]**

Athol Fugard

9 To what extent does the narrative of a Fugard play drive the structure? **[30]**

or

10 Evaluate the significance of culture and society in the work of Athol Fugard. **[30]**

John Godber

11 Explain how the action of John Godber's play is driven by fast, short episodes. **[30]**

or

12 To what extent is Godber's work influenced by the lives of ordinary people? **[30]**

SECTION C

If you choose to answer 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 Evaluate the effect of stylistic influences on the work of John Adams. [30]

or

14 To what extent is Adams' music 'too intricate' in its structure? [30]

The Beatles

15 To what extent are the melodies of The Beatles 'memorable and catchy'? [30]

or

16 Discuss the view that The Beatles were influenced by skiffle music? [30]

George Gershwin

17 To what extent does a performer of Gershwin's songs have to demonstrate skills in story telling? [30]

or

18 Analyse the use of melody, pulse and tempo in the work of George Gershwin. [30]

END OF QUESTION PAPER

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