

**OCR**

Oxford Cambridge and RSA

**Friday 25 May 2018 – 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 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** Bourne's dancers require skills in an eclectic mix of dance styles. Discuss this view. **[30]**

**or**

**2** Analyse how Matthew Bourne reworks the narrative of traditional ballets. **[30]**

#### **Shobana Jeyasingh**

**3** Analyse Jeyasingh's use of compositional devices to structure her work. **[30]**

**or**

**4** Evaluate the ways in which the themes in Jeyasingh's choreography reflect the diversity of contemporary society. **[30]**

#### **Lloyd Newson**

**5** Analyse the relationship between the music and the movement in Newson's choreography. **[30]**

**or**

**6** To what extent do performers of Newson's choreography require extraordinary physical skills? **[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 how society's treatment of women has influenced the work of Caryl Churchill. **[30]**

**or**

**8** Analyse the acting skills required in order to capture the drama in the work of Caryl Churchill. **[30]**

**Athol Fugard**

**9** To what extent are the characters in a Fugard play affected by their social and cultural standing? **[30]**

**or**

**10** Analyse Fugard's use of location, time and setting. **[30]**

**John Godber**

**11** To what extent is Godber influenced by his ability to eavesdrop on everyday conversations? **[30]**

**or**

**12** Analyse Godber's use of dialogue and physicality in his plays. **[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 form and structure shape the music of John Adams. [30]

or

14 To what extent is Adams influenced by his American roots? [30]

**The Beatles**

15 Analyse the performance demands The Beatles' songs make on musicians. [30]

or

16 To what extent does the structure of The Beatles' music make their songs catchy? [30]

**George Gershwin**

17 Analyse the contrasting musical textures in Gershwin's songs. [30]

or

18 Explain the impact of improvisatory skills in performing the songs of George Gershwin. [30]

**END OF QUESTION PAPER**

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