

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE
G402/01

PERFORMANCE STUDIES
Performance Contexts 1

WEDNESDAY 15 MAY 2013: Morning
DURATION: 2 hours
plus your additional time allowance
MODIFIED ENLARGED

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

16 page Answer Booklet (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 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 Explore the relationship between the movement and the music in Bourne's work. [30]**

OR

- 2 Discuss the various ways Matthew Bourne structures his choreography. [30]**

SHOBANA JEYASINGH

- 3 Discuss how Jeyasingh's works reflect the cultural diversity of contemporary Britain. [30]**

OR

- 4 Explore the performance demands Jeyasingh's work makes on dancers. [30]**

LLOYD NEWSON

- 5 'I'm only as good as the ... performers I've got.'
(Newson) Discuss the expectations Lloyd Newson has
of his performers. [30]**

OR

- 6 How successful is Newson in expressing social,
cultural and historical issues 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 Discuss the use of dialogue in the work of Caryl Churchill. [30]**

OR

- 8 ‘Churchill’s plays echo the work of a range of practitioners.’ Discuss this view. [30]**

ATHOL FUGARD

- 9 ‘Fugard’s plays could only have been written in and for South Africa.’ Discuss this view. [30]**

OR

- 10 Discuss the challenges faced by actors in performing a Fugard play. [30]**

JOHN GODBER

11 'I am interested in the underdog.' (Godber) How is this interest dramatised in John Godber's work? [30]

OR

12 To what extent does Godber's work demand adaptable actors with a range of performance skills? [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 portrayal of political events in John
Adams' music. [30]**

OR

**14 Adams' music has been described as 'layers of simple
elements'. Discuss this view of the way that Adams
structures his music. [30]**

THE BEATLES

**15 'The music of The Beatles influenced the world.' To
what extent did the music of the world influence The
Beatles? [30]**

OR

**16 'The genius of The Beatles was their ability to
structure their songs in different ways to great effect.'
Discuss this view. [30]**

GEORGE GERSHWIN

17 Explore the ways a performer can interpret different songs by George Gershwin. [30]

OR

18 Explore the relationship between the structure of Gershwin's songs and the story told by the lyrics. [30]

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