



**Advanced Subsidiary GCE**  
**PERFORMANCE STUDIES**

**G402QP**

Unit G402: Performance Contexts 1

**Specimen Paper**

Time: 2 hours

Additional Materials: Answer Booklet (16 pages)



**INSTRUCTIONS TO CANDIDATES**

Write your name, Centre number and Candidate number in the spaces on the answer booklet.

Write your answers in the separate answer booklet. If you use additional paper fasten the extra sheets to your booklet.

The paper has three sections: Section A, Section B and Section C

Answer **two** questions **in total**. **Each question must be from a different section.**

The paper is worth **60** marks

Each question is worth **30** marks

Marks will be awarded for accurate spelling, punctuation and grammar.

**ADVICE TO CANDIDATES**

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **4** printed pages.

**[There will be a choice of questions on each practitioner in the actual paper]**

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.

#### **1 Shobana Jeyasingh**

How does Jeyasingh draw on a range of dance and movement styles to create a unique dance language? **[30]**

#### **2 Matthew Bourne**

'Bourne has challenged our idea of what constitutes the essential language of ballet.'  
To what extent is this true of the work you have studied? **[30]**

#### **3 Lloyd Newson**

'Combining gymnastic bravado with an unflinching examination of human frailties, it makes a potent mix.' Discuss the work you have studied in relation to this statement. **[30]**

**Section A Total [30]**

**[Turn Over**

**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.

**4 Caryl Churchill**

How does Churchill use the structure of her plays to create dramatic effects? [30]

**5 Athol Fugard**

It has been suggested that Fugard's genius lies in the way he tells simple stories with the minimum of means. What story does he tell in the work you have studied and what dramatic means does he use? [30]

**6 John Godber**

Explain John Godber's use of sentiment and irony in developing the dramatic narrative of the play you have studied. [30]

**Section B Total [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.

**7 The Beatles**

To what extent are songs from The Beatles primarily dependent on strong melodic lines?

**[30]****8 George Gershwin**

'The ingenious rhymes are as important as the blend of jazz and classical melody.' Use examples from the songs you have studied to support this view.

**[30]****9 John Adams**

'John Adams' gift to classical music is the way he has made orchestral music engaging for contemporary audiences.' How true is this of the work you have studied?

**[30]****Section C Total [30]****Paper Total [60]**



OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

**GCE PERFORMANCE STUDIES**

**G402MS**

Unit G402: Performance Contexts 1

**Specimen Mark Scheme**

The maximum mark for this paper is **60**.

This document consists of **14** printed pages.

## Generic Mark Scheme

Mark per question	AO1 Knowledge and Understanding
<b>21-24 marks</b>	A highly organised answer that shows a clear understanding of the work studied and addresses the question set. Statements are supported by close analytical reference to the work studied and demonstrate evaluative understanding of its context, as appropriate. The candidate shows detailed understanding of the structure and materials of the piece and the extent to which it is typical of the practitioner's output as a whole. There is an intelligent approach to appraising the practitioner's work.
<b>17-20 marks</b>	An assured answer which demonstrates the candidate's ability to relate his or her understanding of the work to the question set. There is clear insight into how the practitioner organises his or her materials. Analytical reference to the work is significant and the answer covers a range of important points. The context of the piece will be understood and, at times, evaluated, although this is more generalised than top-band answers. The exact links between the piece and its context, or between the piece and other works by the same practitioner, are explored but the appraisal of the practitioner's work is not always consistent in its level of detail.
<b>13-16 marks</b>	A competent piece of work that seeks to address the question set. Appraisal of the practitioner's work is fairly detailed and the candidate is able to discuss its most significant aspects. The response is variable, however, and the connections between ideas are not always made obvious, the reader being left to supply some of the implicit links. Evaluative detail in one part of the answer is matched by generality elsewhere. [In the case of the formulaic answers that do not answer the question set, the lowest mark in this band should be used as a ceiling; lower marks may be awarded if necessary.]
<b>9-12 marks</b>	A narrow discussion of the work which makes some points about the practitioner's style with little specific reference to the work OR a detailed discussion of the work that misses most of the significance of these details. The approach is pedestrian and may repeat points in attempting to make a little go a long way. Some points may be factually incorrect. At the top end of this band the appraisal of the practitioner's style is, however, credible and demonstrates a fair understanding of the work.
<b>5-8 marks</b>	A limited answer that does only partial justice to the scope of the study. Some relevant aspects of the work are explored but the writing is largely unsupported by specific textual reference. Occasional references to the work studied may be given inflated significance in the absence of a wider range of references; little attempt is made to connect ideas.
<b>0-4 marks</b>	An answer that concentrates on two or three points or which is very general indeed. No attempt is made to answer the question and ideas are confused. There is some factual accuracy but the weaknesses of the answer clearly outweigh its strengths.

Mark per question	AO3 The ability to use clear and accurate English
6	<p>Engaging writing with a developing sense of style. The prose is well-structured and the movement between ideas is clear and fluent. Complex ideas are very well explained.</p> <p>There will be few, if any, errors of grammar, punctuation and spelling.</p>
5	<p>Fluent writing with an assured sense of style and an ability to move easily from one idea to another. Moderately complex ideas are well explained and errors of spelling, punctuation and grammar are rare.</p>
4	<p>Generally fluent writing with a sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.</p>
3	<p>Ideas are expressed clearly if not always fluently. The style is somewhat matter-of-fact and the argument may stray away from the point. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.</p>
2	<p>Uneven writing which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar are of a standard where they do not obscure the points made but may suggest further refinement is needed.</p>
0-1	<p>Writing which is likely to confuse, rather than enlighten the reader, and may have little sense of direction. Errors in spelling, punctuation and grammar are noticeable and intrusive and undermine the content of the answer.</p>

Given that centres have a choice of work from a practitioner's output, which in the case of some practitioners is extensive and on-going, examiners should see the following as indications, rather than prescriptions. It may well be that centres have chosen a less popular work that offers a different slant to the more popular choices. Be willing to be flexible in your application of marks for these indications.

All questions seek reference and example from the individual work studied. This is to support a point the candidate is making and evidence the indicative Knowledge and Understanding. Each time a relevant reference or example is offered it should be annotated in the margin with e.g. and reflected in the mark awarded. If a point is made without any evidence then use e.g? It is important to note that this need not be merely quotation from the text, for example. Often, more useful can be the reference to moment or incident in the work or a brief description of a character's behaviour in the play, for instance.



Section A		
Question Number	Answer	Max Mark
1	<p><b>Shobana Jeyasingh</b></p> <p><b>How does Jeyasingh draw on a range of dance and movement styles to create a unique dance language?</b></p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• Jeyasingh’s use of a movement vocabulary based in Contemporary dance but drawing on Indian Classical dance such as Bharata Natyam and the Indian martial arts forms of Kalari and Chhau.</li> <li>• The Bharata Natyam encompasses three techniques – Nritta, Natya and Nritya. Jeyasingh’s particular interest lies in the Nritta technique of movement in conjunction with music which is enjoyed for its inherent abstract qualities.</li> <li>• There is no literal meaning in the body and head movements chosen and hand gestures are used to create abstract patterning that adds to the expressive of the whole body.</li> <li>• Jeyasingh said she wanted to “change the rigidity” that is in lots of classical dance, the almost mechanical quality and to introduce an idiosyncratic quality.</li> <li>• Jeyasingh working methods during the creative process mean that all elements of production, including choreography, set design, costume design, lighting design and music all develop simultaneously and complement each other.</li> <li>• Themes explored within the dance and how they are expressed in the work. Particular themes include the displacement of people, the idea of home, boundaries, belonging, leaving and beginnings. All these themes have particular relevance for an often-migrating contemporary audience.</li> <li>• The power and the beauty of the visual images created on stage, complemented by all of the other theatrical elements e.g. atmospheric film footage by Peter Gomes in “Faultline” and specially commissioned music by Michael Nyman in “Exit No Exit”.</li> </ul>	[30]

Section A		
Question Number	Answer	Max Mark
2	<p><b>Matthew Bourne</b></p> <p><b>‘Bourne has challenged our idea of what constitutes the essential language of ballet.’ To what extent is this true of the work you have studied?</b></p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• Candidate’s understanding of the statement and whether they agree with it or not.</li> <li>• How Bourne reworks classical ballets to create new works with a contemporary slant e.g. use of male swans in “Swan Lake”, children’s home in “Nutcracker” in order to appeal to a contemporary audience.</li> <li>• How Bourne’s movement vocabulary differs from, or is derivative of, classical ballet tradition, drawing on influences from his contemporaries.</li> <li>• Bourne’s use of contemporary themes and strong narrative to convey a story.</li> <li>• Bourne’s use of striking designs, including elaborate costumes and sets to create surreal images which reflect the strong Ballet tradition of illusionistic, fairy tale type settings.</li> <li>• The relationship of the movement with the music and the use of original score.</li> <li>• How Bourne strives to create a full theatrical experience which is totally visually and emotionally engaging.</li> <li>• Candidates may disagree with the notion that Bourne has created work that is entirely new and may argue that his work is derivative rather than innovative.</li> </ul>	[30]

Section A		
Question Number	Answer	Max Mark
3	<p><b>Lloyd Newson</b></p> <p><b>‘Combining gymnastic bravado with an unflinching examination of human frailties, it makes a potent mix.’ Discuss the work you have studied in relation to this statement.</b></p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• Newson’s attempt to portray extreme human behaviour.</li> <li>• Focus on the individual’s actions and responsibilities and how they impact on society.</li> <li>• Themes and issues within the piece and how it highlights the way people manipulate each other’s emotions – recurring themes of belonging, of believing in something or someone, of being outside the “circle of normality”.</li> <li>• Use of demanding, aggressive movement material rooted in contact improvisation, creating a violent dynamic mixed with pedestrian movement and use of gesture.</li> <li>• Non-reliance on traditional movement material – work is often very demanding for both performers and audience, physically and emotionally.</li> <li>• Use of “risktaking” techniques which hold the audience’s attention.</li> <li>• Use of disturbing, often surreal images e.g. “Dead Dreams of Monochrome Men”.</li> <li>• The use of text, sets, soundscapes, music, singing and linear narrative to convey ideas.</li> <li>• The use of strong characters which the audience can relate to and how their “journey” can be followed.</li> <li>• Newson’s artistic policy, which states that DV8 Physical Theatre is about “taking risks, aesthetically and physically, breaking boundaries between dance, theatre and personal politics” and how that policy is reflected in the studied work.</li> <li>• The use of externalised aggressive or violent movement to explore the inner turmoil and fragilities of the characters presented e.g. “Enter Achilles”, “Strangefish”.</li> <li>• Newson’s continuous bombardment of the audience’s senses in order to ensure that his work has something to say.</li> </ul>	[30]
<b>Section A Total*</b>		<b>[30]</b>

Section B		
Question Number	Answer	Max Mark
4	<p><b>Caryl Churchill</b></p> <p><b>How does Churchill use the structure of her plays to create dramatic effects?</b></p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• The structure of the play they have studied. Given this playwright's 30-year career, this has varied considerably over the years from the collaborative pieces with Joint Stock to the more recent Blue Heart and Hotel with many inventive variations in between. However, candidates must be able to dissect the structure of the play they have studied.</li> <li>• Possible chronological arrangement of the narrative, in linear or parallel form.</li> <li>• The use of flash-backs or moments of suspension or interruption by songs, internal monologue, chorus, direct address or apparition.</li> <li>• Churchill's structures as essentially episodic in nature e.g. in the introduction to "Light Shining in Buckinghamshire", she states that each scene can be taken as a separate event rather than a continuous story.</li> <li>• The drama created by the particular arrangement of scenes e.g. Margery's brief prayer in front of Joan and Ellen's hanging in "Vinegar Tom" or the 25/100 year shift between Acts 1 and 2 of "Cloud Nine".</li> </ul> <p>Answers should rely heavily on references to the text they have studied to illustrate the points being made.</p>	[30]

Section B		
Question Number	Answer	Max Mark
5	<p><b>Athol Fugard</b></p> <p><b>It has been suggested that Fugard's genius lies in the way he tells simple stories with the minimum of means. What story does he tell in the work you have studied and what dramatic means does he use?</b></p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• Candidate's understanding of the question and how the story is conveyed within the studied work.</li> <li>• Character-driven work which highlights bigger political issues by focusing on how they affect ordinary people in their normal lives.</li> <li>• Fugard's belief that "my real territory as a dramatist is the world of secrets with their powerful effect on human behaviour and the trauma of their revelation".</li> <li>• Use of minimal, often symbolic set so audience attention is focused on the characters and their changing and developing relationships.</li> <li>• Often only one location which represents a whole "world".</li> <li>• Limited, often symbolic costume.</li> <li>• Fugard shows ordinary people caught in the web of social, political and racial forces which they cannot understand or control e.g. "The Island", "Blood Knot" and how those greater forces impact in real terms on the "ordinary" man.</li> <li>• Fugard's works are a celebration of man's humanity and chart man's search for truth and justice.</li> <li>• The social and political context of Fugard's work.</li> <li>• Athol Fugard's use of a range of dramatic devices, often Brechtian, to provoke and challenge the audience.</li> <li>• The strong physicalisation of characters and the richness of language, designed to transfix the audience and draw an emotional reaction whilst maintaining the political impetus.</li> </ul>	[30]

Section B		
Question Number	Answer	Max Mark
6	<p><b>John Godber</b></p> <p><b>Explain Godber's use of sentiment and irony in developing the dramatic narrative of the play you have studied.</b></p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• Atmospheric use of popular music to locate audience memory and engender sentiment.</li> <li>• His documenting of a generation, and its parents as in "September in the Rain" and "Happy Jack".</li> <li>• Familiar slang and swearing used in a deliberately comic and light-hearted way.</li> <li>• Use of everyday situations and settings, such as the pub, the classroom, the disco to create a familiarity within the audience and a vocabulary of associations.</li> <li>• The use of irony both in terms of dialogue, but also in settings, expectations and attitude expressed by the characters.</li> <li>• The use of excessive hyperbole to describe the banal everyday for comic effect.</li> <li>• The use of readily identifiable and humorous character stereotypes.</li> <li>• The reuse of dramatic techniques such as verse, choral speaking, prologues and epilogues, narration, song and episodic scenes.</li> <li>• Direct address of the audience to create an instant connection and arouse empathy.</li> <li>• The use of multirole playing and episodic fast-moving filmic scenes which carry the audience along on a fast-moving journey, one minute arousing laughter, the next sympathy.</li> </ul>	[30]
<b>Section B Total*</b>		<b>[30]</b>

Section C		
Question Number	Answer	Max Mark
7	<p><b>The Beatles</b></p> <p><b>To what extent are songs from The Beatles primarily dependent on strong melodic lines?</b></p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• How the tune reflects the lyrics of the song and creates the mood of that song. Candidates may comment on the simplicity of some of the melodies and the fact that this makes the songs more effective, allowing the lyrics to become a prominent feature.</li> <li>• Candidates should discuss the role of the melodic line in terms of its strength and the relationship between the use of melody in the verse and chorus.</li> <li>• A recognition of the importance of melody in the Beatles' songs. Credit should be given for examples of contrasting melodies and the mood they create e.g. "Michelle" and "Hey Jude" which are examples of slow sustained melodies and "Penny Lane" which is a nostalgic recollection of childhood.</li> <li>• Songs such as "When I'm Sixty-Four", which is a humorous anticipation of old age rely heavily on the simplicity and memorable nature of the melodies to ensure a lasting popularity.</li> <li>• The harmonic accompaniment counts a great number of chords. Those chords then form peculiar combinations and the melodic lines follow the harmonic patterns in a way which makes the songs remarkably melodious.</li> <li>• The Beatles frequently use the technique of the suppressed note. A suppressed note is one that is consistently left out of the collection of pitch classes (different musical notes) in a musical piece and later appears with considerable emphasis e.g. "She Loves You".</li> <li>• Candidates should identify specific musical elements such as melody, harmony, tempo, tonality, rhythm and instrumentation and explore their relationship and purpose within the studied work.</li> </ul>	<b>[30]</b>

Section C		
Question Number	Answer	Max Mark
8	<p><b>George Gershwin</b></p> <p><b>'The ingenious rhymes are as important as the blend of jazz and classical melody.'</b> Use examples from the songs you have studied to support this view.</p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• Gershwin's jaunty rhythms and plaintive melodies reflected his solid training in both jazz and classical music – a unique combination at that time. His orchestral works, including "Rhapsody in Blue" (1924) and "An American in Paris" (1928), brought together the best of classical form and the innovative spirit of jazz.</li> <li>• Ira Gershwin's ingenious rhymes are just as important as his brother George Gershwin's unique blend of jazz and neo-classical melody. Ira's witty wordplay was the perfect match for George's innovative rhythms and melodies.</li> <li>• At a time when American poets were eschewing rhyme altogether, the lyricists of Broadway were at their most ingenious and sophisticated. They went for a precision of effect which might involve far-fetched words, surprising twists of grammar and the vernacular e.g. Sportin' Life's sermon from Gershwin's "Porgy and Bess".</li> <li>• The use of rhythmic patterns to emphasise the meaning of the words. Candidates may show how the rhythm of the accompaniment can be manipulated to enhance a particular word or phrase.</li> <li>• Approach to word setting – this should be discussed in relation to the other musical elements and should show how the words are manipulated and interpreted, including the relationship between the voice and the accompaniment.</li> <li>• Word setting – the different ways that lyrics can be set to music e.g. <ul style="list-style-type: none"> <li>• Syllabic settings (one note for every syllable)</li> <li>• Descriptive melody/word painting (the melodic contours enhance the meaning of a word or phrase)</li> <li>• Rhythm and metre (the natural stresses of words).</li> </ul> </li> <li>• Candidates should identify specific musical elements such as melody, harmony, tempo, tonality, rhythm, texture, timbre and instrumentation and explore their relationship and purpose within the studied work.</li> </ul>	[30]



Section C		
Question Number	Answer	Max Mark
9	<p><b>John Adams</b></p> <p><b>‘John Adams’ gift to classical music is the way he has made orchestral music engaging for contemporary audiences’. How true is this of the work you have studied?</b></p> <p>The scope of the answer may cover the following points:</p> <ul style="list-style-type: none"> <li>• Adams was initially known as a minimalist but in his mature work harnessed the rhythmic energy of Minimalism to an extraordinary harmonic palette and fertile orchestral imagination, with the strong influence of late-Romanticism evident.</li> <li>• Adams’ prodigiously adaptable musical language, in which the whole of the Western tradition, from the Baroque to the present day, is contained, and which borrows from rock and jazz as well.</li> <li>• Adams draws influences from the music he experienced in his youth, listening to pop and classical music, with the Beatles, Joni Mitchell and Pink Floyd juxtaposed with the symphonies of Sibelius.</li> <li>• Adams’ early experimentation with different styles of music. Most enduring is a 1973 spoken-word-and-electronic sound collage called "Christian Zeal and Activity," where a synthesized hymn tune is mixed with repeated snatches from a fiery Sunday sermon.</li> <li>• By the mid '70s, he had been introduced to the spare, clean lines of minimalism, where "cells" of notes repeat and repeat, so that when the harmonies shift even a little, it feels like a major event.</li> <li>• Adams’ earliest experimentations with minimalism e.g. the orchestral "Shaker Loops" (1978) which foreshadow Adam’s characteristic style of pulsating, intricate rhythms underscoring flowing melodies. Using the repeated cell technique --- loops of music --- Adams envisioned how the New England Shakers worked themselves into a frenzy during religious ceremonies.</li> <li>• John Adams began writing serious concert works that drew on minimalist techniques and showed that classical forms were capable of absorbing almost anything. Minimalism, for him, was a way of linking together the widest possible gamut of American musical forms.</li> <li>• Adams’ work reflects American current affairs e.g. in "Nixon in China" Adams redefines what classical music was about and for whom it was written. The president is not the crook of Watergate, but, as Adams says, "an Everyman" who "articulates a vision of American life." e.g. his second opera, "The Death of Klinghoffer" which explored the Palestinian-Israeli conflict, focusing on the 1985 hijacking of the Achille Lauro cruise ship by Palestinian commandos and their murder of a wheelchair-bound American Jewish passenger.</li> </ul>	[30]
<b>Section C Total</b>		<b>[30]</b>
<b>Paper Total*</b>		<b>[60]</b>

\*Candidates answer a total of two questions. Each question must be from a different section.

**Assessment Objectives Grid**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3**</b>	<b>Total</b>
<b>1/2/3/4/5/6/7/8/9*</b>	24	0	6	<b>30</b>
<b>1/2/3/4/5/6/7/8/9*</b>	24	0	6	<b>30</b>
<b>Total</b>	48	0	12	<b>60</b>

Quality of written communication is assessed wholly through assessment objective three.

\*Candidates must answer **two** questions. Each question must be from a different section.