

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
G403/01

PERFORMANCE STUDIES
Performance Contexts 2

TUESDAY 17 JUNE 2014: Afternoon
DURATION: 2 hours
plus your additional time allowance
MODIFIED ENLARGED

Candidate forename		Candidate surname	
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Centre number						Candidate number				
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Candidates answer on the Question Paper.

OCR SUPPLIED MATERIALS:

None

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the boxes on the first page. Please write clearly and in capital letters.

Use black ink. HB pencil may be used for graphs and diagrams only.

This paper has four topics. Answer ONE question only from the topic you have studied.

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

Write your answer in the space provided. There is a page of music manuscript paper on the back of this booklet should you wish to use it.

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 45.

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.

Any blank pages are indicated.

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Answer ONE question only from the topic you have studied.

Refer to specific examples from the works you have studied in your answer.

POST-MODERN APPROACHES TO THE PERFORMING ARTS SINCE 1960

- 1 ‘Collaboration between practitioners has given rise to the most interesting explorations of dance, drama and music in the last fifty years.’ How far do you agree with this statement? [45]**

OR

- 2 ‘All that post-modernism has done is to ruin the performing arts for those of us that could appreciate them.’ Discuss this view of the techniques used by practitioners since 1960. [45]**

POLITICS AND PERFORMANCE SINCE 1914

- 3 ‘There has been no stylistic development in the way politics has been addressed by practitioners over the last 100 years, because the issues are still the same.’ How far do you agree with this view? [45]**

OR

- 4 Analyse how issues and topics in political performance reflect the contexts in which those works were created. [45]**

THE TWENTIETH-CENTURY AMERICAN MUSICAL

- 5 Discuss the treatment of love and romance as expressed through dance, drama and music in the American Musical. [45]**

OR

- 6 ‘The dramatic content of the American Musical is inferior when compared to the quality of its music and dance.’ Discuss this view. [45]**

APPROACHES TO PERFORMANCE IN THE FAR EAST

- 7 ‘Although many forms retain their traditional style, others have moved on in response to globalisation.’ To what extent is this true of performance in the Far East? [45]**

OR

- 8 Discuss the importance of costume and setting for differing performance styles in the Far East. [45]**

Write the number of the question answered in the margin.

[illegible]

Blank lined area for writing answers.

END OF QUESTION PAPER

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