

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE
G403/01

PERFORMANCE STUDIES
Performance Contexts 2

THURSDAY 8 JUNE 2017: 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.

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.

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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 “You and me, just we two. Got to search for something new” (Ferry). In what ways do practitioners present ‘something new’ to say to their audiences? [45]**

OR

- 2 “Post-modern approaches to performance tend to blur the distinction between popular and ‘high’ culture across different art forms.” How far do you agree with this opinion? [45]**

Politics and Performance since 1914

- 3 David Hare has stated that political performances should “hit the nail on the head” in communicating their message. Give detailed examples of where practitioners succeed in being clear and precise about their meaning. [45]**

OR

- 4 Explain how practitioners have taken their own distinctive approach to exploring political issues of their day. [45]**

Twentieth Century American Musical

- 5 “Take a deep breath and set up your story” (George S. Kaufmann). Explain how music, dance and drama contribute to the storytelling in the American Musical. [45]**

OR

- 6 Discuss the ways in which women are portrayed in the American Musical. [45]**

Approaches to Performance in the Far East

- 7 Compare the performing styles particular to three different countries of the Far East. [45]**

OR

- 8 Explain the ways that music, dance and drama are integrated in many of the performance styles of 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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