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OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
G403
PERFORMANCE STUDIES
Performance Contexts 2

THURSDAY 26 JANUARY 2012: Morning
DURATION: 2 hours

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

**Candidates complete the tables on the question paper and
answer in the supplied 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 boxes on the first page. Please write clearly and in capital letters.**
- **This paper has four topics. Answer ONE question only from the topic you have studied.**
- **Write your answers in the answer booklet provided and write the number of the questions you answered in the space provided on the front of the answer booklet.**
- **Complete the table on page 4 with the names of the two practitioners you answered on for AS level unit G402.**
- **Complete the relevant section of the tables on pages 4 and 5 for the topic you have studied for this unit with the details of the extracts you have studied.**
- **Read each question carefully. Make sure you know what you have to do before starting your answer.**
- **Attach this question paper to your answer booklet, together with any additional paper you may have used for your answer.**

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.**

**FOR AS UNIT G402: PERFORMANCE CONTEXTS 1,
I ANSWERED QUESTIONS ON THE FOLLOWING
PRACTITIONERS:**

1	
2	

**FOR THIS UNIT G403: PERFORMANCE CONTEXT 2,
I STUDIED THE FOLLOWING EXTRACTS:**

**TOPIC: POST-MODERN APPROACHES / POLITICS AND
PERFORMANCE / AMERICAN MUSICAL
*DELETE AS APPROPRIATE**

EXTRACTS

PRACTITIONERS

TOPIC: PERFORMANCE IN THE FAR EAST

EXTRACTS

COUNTRIES

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 How far is it possible to identify a progressive development in post-modern approaches to performance since 1960? [45]**

OR

- 2 ‘Put Shakespeare in the photocopier and we’ll have some post-modern performance, please.’ Discuss this cynical view that postmodernism is merely a re-working and re-using of works from the past. [45]**

POLITICS AND PERFORMANCE SINCE 1914

- 3 “Performing Arts and politics make natural travellers on the same road” (Porter). Analyse the significant features of political performance that combine to make an impact. [45]**

OR

- 4 Examine the social, cultural and historical contexts that have given birth to performances of a political nature. [45]**

THE TWENTIETH CENTURY AMERICAN MUSICAL

- 5 “Something familiar,
Something peculiar,
Something for everyone” (Sondheim)
Analyse the appeal of the various styles of American
Musical across the twentieth century. [45]**

OR

- 6 Examine the debt owed by later practitioners to
the early pioneers of the American Musical in the
twentieth century. [45]**

APPROACHES TO PERFORMANCE IN THE FAR EAST

- 7 Discuss the ways in which history and culture play a
central role in performance styles originating in the
Far East. [45]**

OR

- 8 Compare different styles of performance in three
countries in the Far East and how each engages its
audience. [45]**

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