



**ADVANCED GCE**  
**PERFORMANCE STUDIES**  
 Performance Contexts 2

**G403**

Candidates complete the tables on both sides of the Question Paper and answer in the supplied booklet

**OCR Supplied Materials:**

- 16 page Answer Booklet

**Other Materials Required:**

- Music manuscript paper

**Tuesday 22 June 2010**  
**Afternoon**

**Duration: 2 hours**



Candidate Forename		Candidate Surname	
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Centre Number						Candidate Number				
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**MODIFIED LANGUAGE**

**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre Number and Candidate Number in the spaces above and on the Answer Booklet.
- 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 below with the names of the two practitioners you studied for AS level unit G402.
- Complete the appropriate table overleaf for the topic you have studied with the details of the extracts you have studied.
- Attach this question paper to your Answer Booklet, together with any additional paper you may have used for your answer.
- Do **not** write in the bar codes.

**INFORMATION FOR CANDIDATES**

- The paper is worth **45** marks. 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.
- The number of marks for each question is given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **45**.
- This document consists of **4** pages. Any blank pages are indicated.

**ADVICE TO CANDIDATES**

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

<b>Practitioners studied for AS unit G402: Performance Contexts 1</b>	
<b>1</b>	
<b>2</b>	

<b>TOPIC 1</b>	<b>Post-modern approaches to the Performing Arts since 1960</b>	
<b>ART FORM</b>	<b>PRACTITIONER</b>	<b>WORKS</b>
DANCE		1
		2
		3
DRAMA		1
		2
		3
MUSIC		1
		2
		3

<b>TOPIC 2</b>	<b>Politics and Performance since 1914</b>	
<b>ART FORM</b>	<b>PRACTITIONER</b>	<b>WORKS</b>
DANCE		1
		2
		3
DRAMA		1
		2
		3
MUSIC		1
		2
		3

<b>TOPIC 3</b>	<b>The Twentieth-Century American Musical</b>	
<b>ART FORM</b>	<b>PRACTITIONER</b>	<b>WORKS</b>
DANCE		1
		2
		3
DRAMA		1
		2
		3
MUSIC		1
		2
		3

<b>TOPIC 4</b>	<b>Approaches to Performance in the Far East</b>	
<b>ART FORM</b>	<b>COUNTRY</b>	<b>WORKS</b>
DANCE		1
		2
		3
DRAMA		1
		2
		3
MUSIC		1
		2
		3

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 'Isn't it ironic?' Discuss the use of 'irony' in post-modern performance. [45]

or

2 'You can see some common practice, but everyone does things their own way.' How far is this a fair assessment of dance, drama and music since 1960? [45]

### **Politics and Performance since 1914**

3 Analyse the features of a political performance, and the techniques that practitioners use to create these features. [45]

or

4 Outline the development of political performance since 1914, and identify how key works have contributed to the style. [45]

### **The Twentieth Century American Musical**

5 In what ways does the American Musical represent both celebration and criticism of American society? [45]

or

6 'The 'Book Musical' was most popular between 1927 and 1957.' What evidence is there to support or contradict this view? [45]

### **Approaches to Performance in the Far East**

7 Analyse the way performance styles in the Far East reflect their cultural, historical and social context. [45]

or

8 Discuss the view that 'Storytelling is the source of many performance styles in the Far East'. [45]

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