

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A2 GCE
G403/01

PERFORMANCE STUDIES
Performance Contexts 2

WEDNESDAY 24 JUNE 2015: Morning

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 at the end 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.

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 'From exciting experimentation to dull predictability'. How far do you agree with this expression of the development of post-modernism within the performing arts since 1960? [45]**

OR

- 2 Explain the techniques that have made post-modernism in the performing arts distinctive from those that were used before 1960. [45]**

Politics and Performance since 1914

- 3 Practitioners involved in performance and politics draw on a wide variety of styles to express their views. Compare the common features that create the political intent. [45]**

OR

- 4 'The political influence of any performance work is limited to the time at which it is presented, after which, it loses any relevance.' How far do you agree with this view? [45]**

The Twentieth Century American Musical

- 5 'There were classy stars on Broadway, but the stripes showed through.' In what ways are the ideals of American culture and society questioned in the American Musical? [45]**

OR

- 6 To what extent do the American Musicals of the twentieth century reflect a common formula? [45]**

Approaches to Performance in the Far East

- 7 Compare the significant stylistic features of three styles of performance in the Far East. [45]**

OR

- 8 'Performance in the Far East is frozen in time.' Discuss this description of the ways different styles have developed. [45]**

Write the number of the question answered in the margin.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

This image shows a full page of blank handwriting practice paper. It features multiple sets of horizontal lines spaced evenly down the page. Each set typically consists of three lines: a solid top line, a dashed middle line, and a solid bottom line, providing a guide for letter height and placement. The paper is otherwise completely blank, with no text or other markings.

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