



**Advanced Subsidiary GCE**  
**PERFORMANCE STUDIES**

**G403QP**

Unit G403: Performance Contexts 2

**Specimen Paper**

Time: 2 hours

Additional Materials: Answer Booklet (16 pages)



Candidate  
Name

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Centre  
Number

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Candidate  
Number

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**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre number and candidate number in spaces above and on the answer booklet.
- The 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 question you answer 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.

**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 of question.
- The total number of marks for this paper is **45**

**ADVICE TO CANDIDATES**

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

**Practitioners studied for AS unit G402: Performance Contexts 1**

1	
2	

This document consists of **3** printed pages and **1** blank page.

<b>TOPIC 1</b>	Post-modern approaches to the Performing Arts since 1960	
<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>	Politics and Performance since 1914	
<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>	The Twentieth-Century American Musical	
<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>	Approaches to Performance in the Far East	
<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 practitioners you have studied in your answer.

### **Post-modern approaches to the Performing Arts since 1960**

- 1 What contrasting uses of form and structure emerge within dance, drama and music since 1960? [45]

or

- 2 Discuss the view that the originality of post-modern practitioners lies in the way in which they reinterpret earlier styles. [45]

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

- 3 'Performing arts practitioners have used everything from subversion to comedy to challenge socially-accepted norms.' Is there any common thread to creating political performance among practitioners across the art forms? [45]

or

- 4 'My subject is war and the pity of war' (Wilfred Owen). To what extent has conflict been an inspiration for political performance since 1914? [45]

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

- 5 'Drama with incidental music and stylised dance.' Discuss the extent to which individual songs and dance routines play a genuine part in moving forward the action of the musical. [45]

or

- 6 What aspects of earlier art forms were rejected as the 'book' musical emerged in the early twentieth century? Suggest reasons for this. [45]

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

- 7 To what extent do traditional narratives inspire the art forms of the Far East? [45]

or

- 8 Explore the differing use of physicality in the art forms of the Far East and the ways in which this is expressed through highly developed performance styles. [45]

**Paper Total [45]**

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OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

**GCE PERFORMANCE STUDIES**

**G403MS**

Unit G403: Performance Contexts 2

**Specimen Mark Scheme**

The maximum mark for this paper is **45**.

## Generic Mark Scheme

Marks	AO1 Knowledge and Understanding
31-36	An excellent answer that shows a mature overview of the topic studied and clearly addresses the question set. The candidate is able to identify distinctive approaches in discussing contrasting aspects of performance material and to make sophisticated links between the art forms. Contrasting approaches are well defined and statements are supported by close reference to the works studied. The context of the genre is understood in depth and the answer demonstrates detailed understanding through a well-chosen range of examples.
25-30	An accomplished answer that demonstrates some overview of the topic studied and answers the question set. Aspects of the topic are discussed in detail and a range of examples offered, drawing effective links across the art forms. Whilst these are very helpful in supporting the argument, at the bottom of this band their significance may sometimes require further comment or possibly further quotation. The significance of distinctive approaches of practitioners is commented upon but candidates performing towards the bottom of the band do not distinguish them fully. Contextual links are commented upon in some detail but these are not always fully supported by examples.
19-24	A competent piece of work that addresses the question set. The answer demonstrates a full understanding of the essential features of the topic although detailed connections or contrasts between the work of practitioners are not fully developed. The depth of discussion is variable and not always supported by reference to works studied and the candidate needs to draw more out of them to establish stylistic and contextual links. [In the case of formulaic answers that do not answer the question set, the lowest mark in this band should be used as a ceiling; lower marks may be awarded if necessary.]
13-18	An adequate approach to the discussion that makes a number of useful points about the topic studied based on a fairly narrow range of illustrations. The connections between them are not sufficiently developed by the candidate. The answer is slightly pedestrian in moving from point to point and is variable in depth. The question may only be answered by implication, although there are some valid points.
7-12	A limited response which does not fully address the scope of the question. Some aspects of the topic are explored but with poorly-chosen illustrations. Contrasting approaches are dealt with, albeit superficially, but the essay may imply that there is little contrast between the work of practitioners.
0-6	An answer that makes a few points but which does not deal with any of them adequately or in depth. The answer does not address the question and there are hardly any references to works studied. There is some factual accuracy but generic claims are made on the basis of very little supportive evidence.

Marks	AO3 The ability to use clear and accurate English
8-9	Engaging writing with a developing sense of style. The prose is well structured and the movement between ideas is clear and fluent. Complex ideas are very well explained and expressed. There will be few, if any, errors of grammar, punctuation and spelling.
7	Fluent writing with an assured sense of style and an ability to move easily from one idea to another. Complex ideas are well expressed and errors of spelling, punctuation and grammar are rare.
6	Generally fluent writing with a sense of style and well-structured sentences and paragraphs. Points are mostly relevant and are explained as the argument progresses. There are occasional errors of grammar, punctuation and spelling.
5	Ideas are expressed clearly if not always fluently. The style is somewhat matter-of-fact and the argument may stray away from the point. Errors in spelling, punctuation and grammar are present but now such as to suggest real weakness in these areas.
4	Uneven writing which expresses simple ideas clearly but is likely to be awkward when dealing with more difficult concepts. Spelling, punctuation and grammar do not obscure the points made but do require further refinement.
3	Writing which is likely to confuse, rather than enlighten, the reader. Errors in spelling, punctuation and grammar are noticeable and intrusive, suggesting weaknesses in these areas.
0-2	Poorly-expressed points with frequent errors of spelling, punctuation and grammar. The writing has little or no sense of direction and its style is likely to undermine its content.

## General Expectations

When considering the criteria for the marking bands, examiners should note the following expectations of this unit:

- There should be evidence that the candidate has studied three examples of the work of three different practitioners, one each of Dance, Drama and Music. Thus, nine works in all, but this is not necessarily a counting exercise, unless the candidate(s) are clearly in breach of the specification for this unit. Check the front sheet for the works the candidates have looked at in extract form.
- There is an expectation of comparison and/or contrast across the works studied so that points can be made with specific example rather than generalities. Further credit could be given for relevant illustration, which is drawn from works beyond the prescribed three examples from each art form, providing it does not become just a list of works.
- There should be evidence of the scope of the area studied, a sense of overview that shows a confident knowledge and understanding.
- There should be evidence in the answer of how the art forms work together. This may not be all at the same time, but a balance and awareness of all three must be evident.
- The studied extracts should be used as a means to an end, to answer the question and explain the generic area under discussion. Methodical plodding through the three extracts of each art form would indicate that the candidate had not progressed from the work-specific approach required in G402.
- Where appropriate, the candidate can offer traceable influences upon the genre under discussion, but should not indulge in unqualified historical background merely for the sake of it.
- Similarly, where appropriate, the candidate should be able to make wider reference to the social, cultural and historical context from which the genre arose, in which the genre was nurtured and to which it made its own contribution.
- Use of appropriate vocabulary, terminology and other relevant practitioners.



## Guidance to examiners on Post Modern Approaches to the Performing Arts since 1960

Given that this area is anti-form, defies definition, deliberately counters attempts to 'fix' itself, it is difficult to be specific about 'rules' or elements of which candidates should be aware and therefore evidence in their answers. However, there are some general characteristics, features in common practice, which we might claim are common and therefore identifiable, but it is unlikely that all of the works cited will have all of the following features:

- Anti-modern – no clear 'manifesto' or even identifying features except a reaction to Modernism thus giving rise to an ironic outlook blurring the boundaries between "high" and popular art, self-consciously ironic and eclectic eg Ballet with Street Dance, Berkoff's resetting of classical plays in the East End of London. There is no one knowledge, but a variety of "knowledges", overlapping relationships of discourses with the predominant the avant garde.
- The end of History – the use of previous art, social, political personalities and movements as a source for reflecting the present and commenting on the past. The fragmentation of time, social structures, human experience, artistic style presented in an eclectic way.
- Re-cycling, refiguration, pastiche, parody, whether in the re-working of classical ballets and plays within a new highly fragmented society or the exploitation of recorded and electronic means to sample, re-use and make music.
- The creation and re-creation of iconic figures and concepts from the everyday and popular cf. Warhol's "15 minutes of fame"; linked to the consumerism of art and existence.
- Gender – the questioning of gender assumptions in outlook, clothing, reversal including the rise of "camp", "so bad its good" concept of art cf. Sontag's Notes on Camp '64.
- Value-free, a sense of having no pedantry, no definitive line, no structural, formal imperatives to follow and reflects the disappearance of "grand narratives", like Marxism, commenting on the consumer society and its products rather than trying to achieve the essence of universal existence inherent in modernism.
- Freedom from 'Meaning' – no more need for everything to mean something in a post-Freudian sense, hence Cunningham's rejection of Graham's emotionally charged gestural vocabulary for "Dance for Dance's sake".
- Sense of risk – obvious in the growth of physical theatre and dance, but equally present in experimental music and drama forms where the opportunities for a piece not to work by virtue of the disruption of the form are many eg Riley "In C" and Churchill's overlapping dialogue.
- Intertextuality – the witty, "intellectual joke" created by making quick unlaboured reference to other works within a piece, for the sake of it, for fun, for comparison, for emphasis eg Vardimon's brief reference to Thriller amongst many in Park, or Bourne's nod to Hitchcock's The Birds in Swan Lake; the idea of Quotation across and from other forms.
- Playful response to the problems posed by the 'the Modern'. A sense of the ludic trickster at work which can be seen in the work of for example, Berkoff, Nyman, Innes and Morris.
- Manipulation and fragmentation of language (eg Pinter, Mamet, Churchill – use of the poetic – Bond, Cartwright) and form-fractured and dislocated non-linear timelines eg Top Girls, juxtaposition of the historical and the present.

- A larger scale perspective, a world picture, yet often created in an apparent random D-I-Y fashion or 'bricolage'; giving rise to the projection of Consumerism in art and performance, the audience as consumer, the performance in the here and now and not purporting to be a contribution to a canon of work. Thus, Cage/Cunningham's Happenings or Events giving rise to site-specific performance. (Ironic, and characteristic of everything the Post Modern approach was working against, that we now want to seek out recordings of these as formative works on the picture today).
- Collaboration – for example, Cage, Rauschenberg & Cunningham; Glass, Childs and Wilson; Nyman & Jeyasingh; Churchill, Gough & Spink, Pinter and Clarke, Adams & Morris, Tavener and Random Dance – deliberate working across forms. Also collaborative working within companies – eg Joint Stock, Wooster Group.
- An eclecticism in form and genre, often combining characteristics from different forms or sectionalised sharply juxtaposed works.
- The use of conventional forms within a new context: identification of formal structures and the purposes for which they have been used since 1960.
- The use of these earlier devices to establish security or to challenge audiences.

Post-modern approaches to the Performing Arts since 1960		
Question Number	Answer	Max Mark
1	<p><b>What contrasting uses of form and structure emerge within dance, drama and music since 1960?</b></p> <p>Post-modern practitioners have demonstrated a range of approaches to the use of form. This has on occasion reinforced earlier approaches, and in other instances has challenged traditional notions. The use of conventional forms within a new context will lead to a discussion of formal structures and the purposes for which they have been used since 1960. The purpose of the question is to engage candidates in a discussion of approaches with which they are familiar, giving credit for their ability to handle complex and diverse ideas.</p> <p>This discussion is likely to be wide-ranging but may include the following points:</p> <ul style="list-style-type: none"> <li>• The use of conventional forms within a new context: identification of formal structures and the purposes for which they have been used since 1960.</li> <li>• The way in which the dance studied uses elements of earlier styles such as ballet.</li> <li>• The approach of dramatists to recreating drama and its relationship to the 'well made play'.</li> <li>• The rediscovery of tonal structures in some post-modern and popular musics/the reinterpretation of Common Practice harmony.</li> <li>• The use of these earlier devices to establish security or to challenge audiences.</li> <li>• The varied ways and the manner to which these features are achieved in the examples studied.</li> <li>• The way in which practitioners engage in a reassessment of structural approaches from the past – the style marks the 'end of history' if it is accepted wholesale since there can be no more styles to follow it.</li> </ul>	[45]

Post-modern approaches to the Performing Arts since 1960		
Question Number	Answer	Max Mark
2	<p><b>Discuss the view that the originality of post-modern practitioners lies in the way in which they reinterpret earlier styles.</b></p> <p>The reinterpretation of earlier styles is a key feature of the work of many postmodern practitioners. This develops from an eclectic approach and the reinterpretation of the past. The approach is all about using existing styles in a new context – often conventional forms. Forms are often adapted so that styles are juxtaposed in a way they were never intended but this does not matter.</p> <p>The discussion is likely to be wide-ranging but may include the following points:</p> <ul style="list-style-type: none"> <li>• Postmodernism makes no value judgements about the relative worth of different forms. This raises questions of meaning and ‘no meaning’ – should there be a meaning in any case?</li> <li>• Re-cycling, refiguration, pastiche, parody, whether, for example, in the re-working of classical ballets and plays within a new highly fragmented society or the exploitation of recorded and electronic means to sample, re-use and make music.</li> <li>• Manipulation and fragmentation of language (eg Pinter, Mamet, Churchill – use of the poetic – Bond, Cartwright) and form-fractured and dislocated non-linear timelines eg Top Girls, juxtaposition of the historical and the present.</li> <li>• Value-free, a sense of having no pedantry, no definitive line, no structural, formal imperatives to follow and reflects the disappearance of “grand narratives”, like Marxism, commenting on the consumer society and its products rather than trying to achieve the essence of universal existence inherent in modernism.</li> <li>• A new approach to the combining of the art forms. The importance of artistic collaborations to develop style. The significance of collaborations – for example, Cage, Rauschenberg &amp; Cunningham; Glass, Childs and Wilson; Nyman &amp; Jeyasingh; Churchill, Gough &amp; Spink, Pinter and Clarke, Adams &amp; Morris, Taverner and Random Dance – deliberate working across forms. Also collaborative working within companies – e.g. Joint Stock, Wooster Group.</li> </ul>	[45]

**Guidance to Examiners on Politics and Performance since 1914**

This broader area is intended to widen the horizon of political performance beyond the rather restricted view often perpetrated through the previous construct of this unit. Essentially, candidates need to indicate awareness of:

- The relationship between the art forms and the audience.
- The manner in which the 'politics' are expressed through the dance, music and drama. For some this will be obvious didacticism, for others the positioning is more subtle.
- The manipulation of an audience's expectations, opinions, values and world view.
- The use of influences from the past to give reference, weight and justification.
- The structural and presentational devices used to communicate ideas, eg ballad, epic form, documentary setting with film and information as the backdrop for action or dance.
- The use of humour and comedy, farce, satire and irony as a stylistic device to poke fun and to persuade.
- The use of allegory of and/or direct reference to political situations and figures.
- The use of exaggeration, repetition and scale.
- The type of 'norms' that the candidate believes are being challenged through the range of studied works.

Politics and Performance since 1914		
Question Number	Answer	Max Mark
3	<p><b>'Performing arts practitioners have used everything from subversion to comedy to challenge socially-accepted norms.' Is there any common thread to creating political performance among practitioners across the art forms?</b></p> <p>This question invites candidates to draw together common threads in the work of a range of political works. Such threads may be very diverse and candidates should be given credit for creativity in discerning and discussing such links.</p> <p>The discussion is likely to be wide-ranging but may include the following points:</p> <ul style="list-style-type: none"> <li>• Examples of how manipulation of an audience's expectations, opinions, values and world view may be achieved through performance.</li> <li>• The type of 'norms' that the candidate believes are being challenged through the range of examples studied.</li> <li>• The structure through which these ideas are communicated and the way in which contrast is achieved.</li> <li>• The use of comedy as a stylistic device to poke fun and to persuade through exaggeration.</li> <li>• The varied ways and the manner to which these features are achieved in the examples studied.</li> </ul>	[45]

Politics and Performance since 1914		
Question Number	Answer	Max Mark
4	<p><b>'My subject is war and the pity of war' (Wilfred Owen). To what extent has conflict been an inspiration for political performance since 1914?</b></p> <p>The impact of wars of various types and scale in the twentieth century cannot be underestimated. To some extent, the impact of the First World War – the 'war to end all wars' was such that the Romantic view of performance could never again exist completely unchallenged. However, candidates should not confine themselves only to large-scale wars since conflicts of many kinds have been the motivation for performance pieces.</p> <p>The discussion is likely to be wide-ranging but may include the following points:</p> <ul style="list-style-type: none"> <li>• The nature of conflict – both large-scale and local – and the identified effects that this has had on practitioners.</li> <li>• The intentions underlying the work of these practitioners and the ways in which their works react to such conflict, or seek to influence its outcome(s).</li> <li>• 1914 is a useful historical marker for political change across the world, although there were a number of other significant 'political' dates in the first two decades of the 20th century. Candidates need to be aware of the significance of the outbreak of World War 1 and the shattering of Romantic notions about continuous human improvement.</li> <li>• The manipulation of an audience's expectations, opinions, values and world view: political performance offers a critique of the social order – this may be on a micro level (such as in a local community) or on a macro level (such as the challenge to corrupt Government policies).</li> <li>• The use of satire, humour and lampoon as a means of poking fun and persuading; the use of allegory of and/or direct reference to political situations and figures.</li> </ul>	[45]

### Guidance for Examiners on The Twentieth Century American Musical

Again this is now a broader concept than previously considered and whilst it would be important to have a less prescriptive view of the first, and last, two decades, (Oscar Hammerstein II had already written several musicals prior to *Showboat* and there were some classic and highly influential songs written in the early part of the century), the main focus is likely to be on the most productive 50 year period in the middle of the century 1927-1977.

Key areas of response should obviously focus on:

- The Book and the new significance given to the plot, development of character, situation, and dialogue; the importance and exploitation of Romance and Comedy; the 'book' as the lead sheet for the whole musical, often determining the energetic pace, the structure, the all important sub-plot, mirroring and commenting on the central action; the mature balance between clever dialogue, rounded character, and engaging predicament for the audience so that none dominates, but all are necessary.
- The Lyrics of the songs and their dramatic purpose; the notion of progression within the lyric, or 'lyric ascension' where the song has a definite structured intention; different styles of songs, ballads, charm songs, 'list' and patter songs, 'torch' songs, entire 'music scenes', such as 'Tonight' in *West Side Story*, stand-alone songs or deliberate punctuation of the plot, as Sondheim in *A Funny Thing Happened on the Way to the Forum*; the techniques of the lyricist in building songs, such as the use of rhyme, metaphor and structure.
- The Score and the importance of music within the musical: reinforcing emotion and dramatic expression, complementing the dramatic action and movement; establishing tone; capturing essential quality of a character, moment or setting an emotion through the use of leitmotif; setting and manipulating mood and atmosphere; as a transitional device between action and scenes, bridging and retaining flow through the use of segue. The importance of rhythm and melody, use of harmony and dissonance. Structural elements, such as the use of overture, opening or establishing number, mixes of songs, the underscoring, the score as a complete entity, rather than a collection of songs and entries.
- The Choreography, and the integration of dance as a structural element, replacing dialogue, establishing atmosphere, creating spectacle, progressing the plot and understanding of the characters; the distinction between functional or show dance and the use of movement closely related to complex rhythmic structures: the increasing importance of dance in the form and the milestones eg *Oklahoma!*; the variety and eclecticism of style drawing on ballet, vaudeville and burlesque and traditional folk and contemporary street and modern.



The Twentieth Century American Musical		
Question Number	Answer	Max Mark
5	<p><b>Drama with incidental music and stylised dance.’ Discuss the extent to which individual songs and dance routines play a genuine part in moving forward the action of the musical.</b></p> <p>The stylised manner in which the art forms are brought together in the American Musical has often been the focus of critical comment, in particular regarding the nature of the dramatic action of the works themselves. The focus here is not about whether such action is present, but rather the way in which it is achieved.</p> <p>The discussion is likely to be wide-ranging but may include the following points:</p> <ul style="list-style-type: none"> <li>• The new significance given to the plot of many musicals; Showboat (1927) was the first example of this, although some of the Gershwins’ musicals were musical plays with songs inserted at appropriate places.</li> <li>• The distinction between functional or show dance and the use of movement closely related to complex rhythmic structures (e.g. in West Side Story).</li> <li>• A new relationship between the songs and the plot in which the songs are used as a vehicle for moving the action forward and the use of simplistic plots and characters each of whom sings a ‘big’ song: credit for making the point that this has changed little over the years; possible references to the cult of the prima donna – the famous soloist who sings the ‘big song’.</li> <li>• The pre-eminence of melody and the need for audiences to leave the performance with a tune they could hum or whistle (give credit for examples); recurrence of musical themes as a structural device.</li> <li>• The formal construction of songs and the way in which standard formulae (AABA) were adapted.</li> <li>• Use of songs to create an emotional ‘high’ for the audience.</li> </ul>	[45]

The Twentieth Century American Musical		
Question Number	Answer	Max Mark
6	<p><b>What aspects of earlier art forms were rejected as the 'book' musical emerged in the early twentieth century? Suggest reasons for this.</b></p> <p>The development of the 'Book Musical' in the first half of the twentieth century was the main stylistic development of the genre. As a result, the form moved well beyond the loose collections of songs, revues, and spectacular entertainments of the opening years of the century towards a genre that embraced the dramatic and celebrated through an integrated approach to plot, dialogue, character, song and dance.</p> <p>The discussion is likely to be wide-ranging but may include the following points:</p> <ul style="list-style-type: none"> <li>• The 'Book' and the new significance given to the plot, development of character, situation, and dialogue; the importance and exploitation of Romance and Comedy.</li> <li>• The 'Book' as the lead sheet for the whole musical, often determining the energetic pace, the structure, the all important sub-plot, mirroring and commenting on the central action; the mature balance between clever dialogue, rounded character, and engaging predicament for the audience so that none dominates, but all are necessary.</li> <li>• The antecedents of the Musical: derived from a number of late 19th-century antecedents: revue, vaudeville, music hall, pantomime, minstrel shows, operetta, burlesque. Landmark works prior to the 20th century include <i>The Black Crook</i> (1866), <i>The Brook</i> (1879) and the widespread success of <i>HMS Pinafore</i> in the USA in the 1870s; <i>The Merry Widow</i> (1905) by Austrian composer Franz Lehar transferred to USA in 1907 to huge acclaim.</li> <li>• Development of the 'Book' musical in the 1920s, culminating in the production of <i>Showboat</i>. Contrasts with earlier loose collections of songs brought together in the style of a revue.</li> </ul>	[45]

### Guidance to examiners on Performance in the Far East

The aim of this topic is to allow a broad study of non-Western approaches to performance. It will include elements of Kabuki, Noh Plays, Javanese Puppet Theatre, the drama of specific countries such as Japan, Singapore, Malaysia and India. Some of these genres are highly disciplined and text-based, others exist primarily through detailed performance conventions or oral tradition. Each is culturally distinct, yet shares a common geographic provenance. This topic covers performance styles originating in the following countries: Borneo, Brunei, Burma (Myanmar), Cambodia, China (embracing Hong Kong and Taiwan), Indonesia, Japan, Korea, Laos, Malaysia, Singapore, Thailand, The Philippines, Vietnam.

The purpose of the topic is to allow candidates to explore three contrasting areas of investigation, which must include a thorough study of each art form for each area. Questions will require candidates to demonstrate a thorough understanding of how the art forms work in each genre and points of similarity and contrast between the genres studied. Most importantly, all of this should be discussed in the context of the arts in South-East Asia and the Far East.

Examples of works should be drawn from across the geographical area identified above and candidates must study a range of extracts drawn from work produced in **three** countries; the work of each country should embrace all of the performing arts.

<b>Approaches to Performance in the Far East</b>		
<b>Question Number</b>	<b>Answer</b>	<b>Max Mark</b>
<b>7</b>	<p><b>To what extent do traditional narratives inspire the art forms of the Far East?</b></p> <p>Within the hugely diverse communities of the countries of South-East Asia, the importance of narrative is hard to over-estimate. This may take many forms, but embraces the ways in which communities and countries encapsulate their common experience, the wisdom of earlier generations and the people they have become through shared suffering or rejoicing.</p> <p>The discussion is likely to be wide-ranging but may include the following points:</p> <ul style="list-style-type: none"> <li>• The nature of the narratives that have inspired the works studied and the relationship(s) between types of narrative.</li> <li>• The distinction between mythical narrative and stories that grow from human experience.</li> <li>• The ways in which these stories are incorporated into a range of stylistic approaches and the extent to which these vary by country or community.</li> <li>• The means by which the art forms are employed to shape and celebrate the narrative: the use of song, dance, instrumentation, characterisation, structure.</li> <li>• The formalising of oral histories and verbal narratives into works of art and the differing ways in which these are preserved for future generations.</li> <li>• The use of masks, puppets, sound and light to enhance narratives within certain art forms (e.g. Javanese puppet theatre, Noh plays).</li> </ul>	<b>[45]</b>

<b>Approaches to Performance in the Far East</b>		
<b>Question Number</b>	<b>Answer</b>	<b>Max Mark</b>
<b>8</b>	<p><b>Explore the differing use of physicality in the art forms of the Far East and the ways in which this is expressed through highly developed performance styles.</b></p> <p>The notion of physicality has a peculiarly European provenance and may be seen as deriving from the post-Renaissance separation of the art forms in 'high' Western culture. In many Eastern art forms, the nature of the physicality is specified but within the genre there is little room for individual interpretation of, for example, role or character.</p> <p>The discussion is likely to be wide-ranging but may include the following points:</p> <ul style="list-style-type: none"> <li>• The nature of the performance styles studied and the extent to which there is a tradition of performance styles or the requirement for performers to learn – by apprenticeship - the conventions of the form. This is common in some Japanese performance styles where roles are passed from one generation of performers to another.</li> <li>• The notion of performance discipline and the way this contrasts to notions of physicality that rely on the post-Enlightenment view of free expression.</li> <li>• The relationship of costume, mask, make-up and role in creating the physicality of individual pieces.</li> <li>• The similarities and potential differences in approaches to physicality of performance between countries (and possibly communities within countries); allow credit for identifying geographic trends within sub-regions of the Far East/South-East Asia.</li> <li>• The relationship between the dialogue, song or dance and the physical expressions of the content of the piece.</li> <li>• The way in which the art forms are united and developed by the manner of the physicality required; the integration of art forms within particular styles and genres and the way in which this affects/is affected by the physical dimensions of the style(s).</li> </ul>	<b>[45]</b>
<b>Paper Total</b>		<b>[45]</b>

**Assessment Objectives Grid**

<b>Question</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>Total</b>
<b>1/2/3/4/5/6/7/8*</b>	<b>36</b>	<b>0</b>	<b>9</b>	<b>45</b>
<b>Totals</b>	<b>36</b>	<b>0</b>	<b>9</b>	<b>45</b>

Quality of written communication is assessed wholly through assessment objective three.

\*Candidates answer one question.