

# **Performance Studies**

Advanced GCE

Unit **G403**: Performance Contexts 2

## **Mark Scheme for January 2011**

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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## Generic Mark Scheme

Marks	AO1 Knowledge and Understanding
<b>31-36</b>	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.
<b>25-30</b>	An accomplished answer that demonstrates an overview of the topic studied, makes comparisons 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 reference. 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, illustration or reference.
<b>19-24</b>	A competent piece of work that addresses the question set. The answer demonstrates an 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. Use the top mark of this band as a ceiling if there is scope for better use of the works studied. The question may only be answered by implication, although there are some valid points.
<b>13-18</b>	An adequate approach to the discussion that makes a number of useful points about the topic. The discussion may be heavily focused on only a few examples with few connections between examples or across art forms that are insufficiently developed by the candidate. The answer may attempt to address the question but does so at a superficial level, with limited discussion or exemplification of points made. The answer is slightly pedestrian in moving from point to point and is variable in depth. Use the highest mark in this band as a ceiling for formulaic or generic answers. Use the lowest mark in this band as a ceiling for answers that evade the question set, but be open to rewarding evident knowledge and content on the topic.
<b>7-12</b>	A limited response that does not fully address the scope of the studied topic. Some aspects are explored but with a few basic, poorly-chosen illustrations or references to works. Contrasting approaches are dealt with, albeit superficially, but the answer may imply that there is little to compare or contrast between the work of practitioners.
<b>0-6</b>	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.

## Quality of Language

Marks	AO3 The ability to use clear and accurate English
8 - 9	Engaging writing with an assured 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 a developing 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 an emerging 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	The writing is somewhat matter-of-fact in style and the argument may stray away from the point; ideas are expressed clearly. Errors in spelling, punctuation and grammar are present but not such as to suggest real weakness in these areas.
4	Pedestrian 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	Disjointed writing, which may confuse or obscure the meaning. 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 work from three different art forms, Dance, Drama and Music. Thus, nine works in all, but this is not necessarily a counting exercise, unless the candidate is clearly in breach of the specification for this unit. These works need not be by the same practitioner, in fact, a range of practitioners is encouraged. 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 together with other relevant practitioners, where appropriate.
- 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.
- Candidates should be using vocabulary and terminology relevant to the focus area and reflecting their study of Performance.

**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 and reversal including the rise of "camp", kitsch, "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 in 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". The audience is given greater license to create their own meaning from what they watch/listen to. The emphasis of who creates meaning has shifted from practitioner to receiver – Barthes idea of "Death of the author is the birth of the reader".
- 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 un-laboured 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; in other words, 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, for example, in the work of Berkoff, Nyman, Innes and Morris.

- Manipulation and fragmentation of language and form - eg Pinter, Mamet, Churchill; use of the poetic – eg Bond and Cartwright; and the use of fractured and dislocated non-linear timelines - eg Top Girls and the 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.

**1 “I have nothing to say, and I am saying it.....” (Cage). Discuss this statement in light of the development of post-modernism in the performing arts since 1960. [45]**

The focus of this question is the development of the style of post-modern performances.

Indicative Content:

- Whether post-modern practitioners have nothing to say of significance, but have the right to say it for ‘art’s sake’. What performances in the last 50 years have ‘said’ in terms of influence and aesthetic statement.
- That performance is offered as it is for evaluation, interpretation, acceptance or rejection, it is free of values.
- The opportunity for anyone/everyone to be an artist if they say they are c.f. Warhol’s 15mins of fame and bloggers.
- What identifies post-modern performances, such as collaboration which has value in itself even if the resultant work wishes to be free of traditional cultural values.
- The development from experimental work deliberately challenging the ‘rules’ of the Modern, but ending up with work traditions and values of its own.
- Discussion of similar antithetical approaches in post-modernism, such as resistance to traditional artistic cultural values, the juxtaposition of image, language or actions or the dislocation of time.

**2 Discuss the ways in which post-modern approaches to the performing arts have allowed a wider interpretation of meaning for the audience. [45]**

The focus of this question is on the significant stylistic features of post-modern works, and in particular the emphasis on the consumer making meanings rather than directed by the practitioner.

Indicative Content:

- Modernism implied an intellectual understanding. Post-modernism less so, if you ‘get it’ ie the reference, in terms of intertextuality; the choreographer/dramatist/musician’s intention; the mix of styles, then, fine – if you don’t ‘get it’ then it doesn’t actually matter, and what is more, you are no more nor less for engaging with the art form in whatever way you choose.
- The flexibility of meaning in works or conversely where they are very specific.
- The blurring of values related to, and the deliberate mixing of, ‘high art’ and popular culture, including a ‘playfulness’, using irony, sense of risk and challenge for the audience.
- The juxtaposition of images, dialogue, action, situations and the fragmentation of time, narrative and sequence, creating a scrapbook effect reflecting the piecemeal media-rich world of the audience.
- Bricolage – the creation of a work from things that happen to be available, as a literary term; the French use it as a term for D-I-Y, significant if the audience has now to do more work in perceiving meaning from works seen and heard.

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

This broad time-span should be reflected in a range of political performance that allows candidates to demonstrate their understanding of the variety of work in this area. Essentially, candidates need to indicate awareness of:

- The relationship between the art forms and the audience, the range of conventions used to elucidate the topic, eg narration and direct address or deliberate evocation of emotion through manipulation of dynamics in music and dance.
- The manner in which the 'politics' are expressed through the dance, music and drama. For some this will be obvious didacticism, propaganda and posturing, 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. This may include representation of actions or words spoken as in Verbatim Theatre.
- The structural and presentational devices used to communicate ideas, eg ballad, epic form, semi-autobiographical form, documentary setting with film and information as the backdrop for action or dance.
- The suggestion of balance, indicating two or more opposing views, but eventually suggesting empathy for one of them. Cf Bruce's *Swansong*, Brecht's *Caucasian Chalk Circle* and Dylan's *With God on our Side*.
- The use of humour and comedy, farce, satire and irony as a stylistic device to poke fun and to persuade through vicarious enjoyment.
- The use of allegory or historical parallel of and/or direct reference to political situations and figures.
- The way verbal and gestural language is used to illustrate a point of view in movement, lyric, or dialogue in, for example, rhetorical questions, colloquialisms, aphorisms and the use of exaggeration, repetition and scale. Using the license of the performance to dare to say that which is unsaid.
- The type of 'norms' that the candidate believes are being challenged through the range of studied works.

**3 Explore the view that the context of war and social unrest has proved the defining feature of political works since 1914. [45]**

The focus of this question is on the cultural, social and historical aspects of political performance and the variety of causes and situations that give rise to the work.

Indicative Content:

- Response to war, from *Journey's End* to *Stuff Happens* via WW2, Cold War, Vietnam, Iraq and Afghanistan.
- Feminist theatre, dance and music growing out of women's movement throughout the period.
- Civil Rights protests and Black identity movement of the mid-century giving rise to dance development, music through Ellington, Marley, Soul and Rap.
- Major social and political disturbance such as Russian Revolution and Hungarian Uprising, Prague Spring together with ongoing resistance to regimes, such as music and drama of the Stalinist era, and political absurdism of Eastern Europe.

Be willing to credit alternative interpretations of the "defining features" which may go beyond "war and social unrest", providing the argument is made and appropriately exemplified.

**4 "Satire ... is the weapon of the powerless against the powerful" (Ivins). How far is satire the dominant approach in political performance work? [45]**

The focus of this question is the stylistic features of performances with a political dimension.

Indicative Content:

- The use of satire as a key feature of political performance. The use of other comedy devices such as farce to complement the overall satirical impression given, as in many of the early plays of Fo.
- The identification and manifestation of "the powerful" and "powerless" as expressed in performance work, eg Swansong, Masters of War.
- The rise of 'satire' as a medium of criticism, ref. TW3 with topical songs, Private Eye, Spitting Image, polski zoo.
- Satire not necessarily the dominant approach, for example, straightforward protest song, the didactic play or unadulterated Verbatim theatre, often more subtle approaches taken than is implied in the quotation.

There are other ways of making statement, especially in Dance, and credit should be given for arguments against the statement that are supported by examples.

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

The main focus is likely to be on the most productive 50 year period in the middle of the century 1927-1977. However, it is important that candidates indicate real breadth across the century. For example, Kern and Bolton had been very productive from 1915 at the Princess Theatre and Oscar Hammerstein II had already written several musicals prior to *Showboat*.

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.

**5 To what extent has the development of the American Musical been driven by partnerships in dance, drama and music? [45]**

The focus of this question is on development of style of the American Musical.

Indicative Content:

- Idea of writing partnerships were not new, understanding that the different skills of involved in the production of a musical are not necessarily the same eg Gershwin Brothers and G&S.
- Influence of Kern, Bolton and later Wodehouse, then impact of Kern and Hammerstein, Rodgers & Hart.
- Key partnerships in the middle of the century, such as Rodgers & Hammerstein and De Mille, Lerner & Loewe and De Mille, Comden & Green, Bernstein and Robbins, Kander, Ebb and Fosse.
- The contribution made to the writer/composer groupings by choreographers Felix, Lee, De Mille, Loring, Holm, Gould and Balanchine and the rise of the choreographer/directors: Robbins, Fosse and Champion.
- Examples of where the 'partnership' is evident in terms of working together of music, dance, drama, For example: Crapshooter's Ballet through to Luck be a Lady in Guys & Dolls or I'm Gonna wash that man through to I'm in Love with a Wonderful Guy from South Pacific, where underscore, dramatic dialogue, lyric, chorus & ensemble dance and music, character development, plot development, all come together.

Be aware that candidates may well see only a limited impact of 'partnerships' given composer/lyricist exceptions eg Sondheim, Porter and Loesser and therefore providing an argument with evidence is offered, then they may suggest that it is only minor extent.

It may be that candidates perceive 'partnerships in dance, drama and music' to be in relation to the integration of the art forms. Whilst this is not the intended thrust of the question be willing to credit this as an alternative interpretation of partnerships.

**6 'Although the later American Musical changed and evolved during the twentieth century, it is possible to identify the elements of a winning formula.' To what extent have particular conventions remained constant during the period. [45]**

The focus of this question is on techniques used by practitioners of the American Musical.

Indicative Content:

- Central romantic characters overcome problems in their relationship and end happily usually, but always exceptions eg Carousel.
- Song types often linked to character types eg Ado Annie and Miss Adelaide.
- Parallel plots that reflect and offer different perspective of main romantic plot, builds to problem climax just before interval.
- Comedy characters with hearts of gold even when supposed to be bad, as in Kiss Me Kate.
- Dream ballet or interlude 'spectacle' sequence, including a "show-within-a-show".
- Structured mix of solo, duet, ensemble song and dialogue scenes.
- Part of the 'winning formula' relates to re-working the styles of the past eg Vaudeville, Burlesque, operetta etc

### 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 could include elements of Kabuki, Noh Plays, Javanese Puppet Theatre, the drama of specific countries such as Japan, China, and Malaysia. Some of these genres are highly disciplined and text-based, others exist primarily through detailed performance conventions or oral tradition.

Each style is culturally distinct, yet shares a common geographic provenance, often intermingled over hundreds of years. Like many western styles, there are distinctions between court and popular performance, but sophistication is not reserved solely for the former.

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.

Many of these areas of performance have influenced the performing arts in the West, particularly in the last 100 years and candidates making effective reference to that influence should be rewarded, providing it is not extended. Similarly, the classical and traditional forms are likely to be the most popular, but all styles are acceptable providing they relate to the context under study.

The art forms manifest themselves in a different way than that to which many candidates will be accustomed:

- In drama, the ‘story’ is often known, but the emphasis is often placed on the manner of the telling, in terms of the performer’s skill. This can be sometimes a solo performance or a using a range of role types, as distinct from the character types, with which we are more accustomed. Dialogue can be formal or improvised, with topical, local references, much like the Christian medieval mystery tradition or contemporary pantomime.
- In dance, the emphasis is on a stylised language of movement, a vocabulary of gesture, head turns, hand movements, body positions, often mirrored in the limited but no less expressive puppet forms. Dance can include ancient ritualistic weather and crop dances, the slow lift of a head, a walk in which the performer appears to glide rather than take steps, the coquettish flap of a handkerchief or wild choreographed non-contact martial arts.
- Musical forms vary, but instrumentation has often a mixture of strings, drums and natural wind elements. Rhythm and repetition are important, building tension, but as significant is the complementary role of central participation in the piece, much more than ‘accompaniment’. Musicians are seen as well as heard in many forms, and the ensemble often creates the stylised sound effects.

The purpose of the topic is to allow candidates to explore three contrasting areas of investigation, which must include a wide-ranging 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. Thus, examiners should be alert to and reward comparative discussion both within the style discussed and across the art forms. 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.

**7 Discuss the relationship between the art forms in different approaches to performance in the Far East. [45]**

The focus of this question is the relationship between works in the genre, with a focus on the ways the three art forms are used.

Indicative Content:

- The variety of interpretations of movement within different performance styles, including, for example, carefully plotted gesture, choreographed martial arts, heavily-stylised movement in unison, improvised clowning and its correlation with music to create dramatic effect.
- The ways in which music is presented and prepared, instrumentation, personnel, voices, and formal arrangements as well as improvised percussion around actor or puppet led action; nature and structure of the music used; gamelan forms.
- The nature of 'drama' within the forms, including, for example, narrator-led storytelling; familiar stories re-told, at one end of the scale with improvisation, often topical and geographically relevant, and at the other with the strictest of formality with no deviation from tight conventionality; the use of facial expression and precise hand gesture to emphasise meaning, the use of costume, properties and setting to enhance both the presentation and dramatic action, and the differing relationships with the audience.

**8 Analyse the distinctive contribution made by three countries in the Far East to the development of performance styles. [45]**

The focus of this question is the development of the styles of performance in the Far East and the distinctiveness of each native style.

Indicative Content:

- The styles or combination of styles from the three countries selected must encompass the three art forms and be exemplified with movement detail, narrative and musical reference.
- 'Analysis' would expect to reveal particular performance aspects of the form as well as a contextual understanding that reflects the development and possible gestation of the style.
- Understanding of distinctiveness may be expressed in conventions of the styles, such as instrumentation, musical structure, choreography, cast and company size and nature, narrative and song.
- Underlying influences of the different styles may reflect: the influence and progression of religious beliefs across the geography of the area; the impact of trade and invasion; the progression of mythic tales from the Indian sub-continent and the crossover of musical styles between China, Korea and Japan all meeting in the Islands of Indonesia.

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