2.1 World theatre traditions

Name: _____ Class: _____ Date: _____ **Total: 23 marks**

KEY WORDS world theatre tradition • convention

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Objective

Research a tradition academically and physically (convention, context, social function, aesthetics), structure the 15-minute presentation (hook, context, demonstration, analysis, reflection), and own the research ethics and limits (the research-presentation task).

1 Key knowledge and worked examples

> **Presentation toolkit.** A world theatre tradition = a living performance system: convention, context, social function, aesthetics. Two research legs, BOTH required: academic (scholarship, interviews, recordings – cited) and practical (workshop the convention; failing attempts are data). Ethics: attribution, ownership (what may be learned and what is closed), no stereotype compile; say what could NOT be learned. The presentation: hook (the convention first), context, demonstration (the learning curve), analysis (the convention as a system), reflection (the transferable insight and the limits). Show, then say what the showing showed. 15 minutes continuous.

2 Practice

2.1 Name the four aspects a tradition is researched through. [2]

2.2 Name the two research legs and say why both are required. [2]

2.3 Why are failed workshop attempts counted as evidence, not lost marks? [2]

2.4 Name the presentation's five moves. [2]

2.5 State two research-ethics obligations from the handout. [2]

3 Exam-style questions

3.1 *(Research style.)* A student researches a masked dance-drama tradition. Draft the two research legs (one academic source type and one practical activity) and state the systemic finding the embodied failure demonstrates. [6]

3.2 *(Presentation style.)* Write the opening 30 seconds of the presentation (the hook) and the closing reflection's "limit owned" sentence for this research. [4]

3.3 *(Intercultural style.)* Why is "theatre" an outsider's box for a ritual performance form? Answer with the tradition-as-system idea and one consequence for the presentation. [3]

Solutions

2.1 Convention, context, social function, aesthetics (2 – 1 for three).

2.2 Academic (scholarship, primary accounts, interviews) and practical (workshopping the convention) (1); the marks require both because the course's principle is that knowledge resides in the body: describing alone is half the task (1).

2.3 The failure shows what the body must unlearn to wear the convention (1) – embodied evidence of the convention as trained body-knowledge, which no description can supply (1).

2.4 Hook, context, demonstration, analysis, reflection (2 – 1 for four).

2.5 Any two: attribute living practitioners and sources; treat the tradition as its community's property (what may be learned, what is closed); avoid the stereotype compile; state what could not be learned (2).

3.1 Academic leg: the scholarship on the mask's meaning plus an interview with a teacher-practitioner (or festival recordings) properly cited (2). Practical leg: workshop attempts at the posture and the walk, filmed (2). Systemic finding: the mask works only with the chant – isolating one element breaks the convention, and the workshop failure (posture without chant collapses) demonstrates the convention as a system the body must enter whole (2).

3.2 Hook: the mask enters before any explanation – 30 seconds of the convention itself, the audience meeting the form as its community meets it: in the act (2). Limit owned: "I could learn the walk and the posture from a practitioner's teaching, but the mask's meaning inside the community's ceremony is not mine to perform from outside – I can analyse it, not inhabit it" (accept any honest, specific limit) (2).

3.3 "Theatre" is an outsider's category: the form's community may not separate performance from ceremony, belief or community act (the tradition is a system whose function is internal) (2). The consequence: the presentation must present the form on its own terms (its function and aesthetics), not file it under our boxes – and own that the filing is the researcher's, not the tradition's (1).

Local review guidance: each leg must be a REAL activity, not an intention; (R1 3.2) the limit owned is specific to this research, not generic humility; the system idea carries the answer, not vocabulary. Authored guidance.