

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2014 series

9801 DRAMA AND THEATRE

9801/01

Paper 1 (World Drama and Theatre), maximum raw mark 80

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

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Section A: Unseen (from British Drama since 1956)

QUESTION 1

AO1 Communicate knowledge and understanding of the nature and interpretation of drama and theatre using appropriate vocabulary.

AO3 Analyse and critically evaluate aspects of drama and theatre, making independent decisions and judgements, within appropriate cultural, historical, stylistic and theoretical contexts.

9–10	<p>A sophisticated response to the question</p> <p><i>Work in this band may show originality and allusiveness, giving economic expression to complex ideas. There is a convincing and sophisticated ‘sense of theatre’, brought to bear economically and productively on the unseen extract.</i></p> <ul style="list-style-type: none"> Exceptionally insightful work, showing thorough and discriminating knowledge and understanding of the nature and interpretation of drama, and applying this extremely well to a close focus on the unseen extract. Use of dramatic/theatrical vocabulary is assured and entirely appropriate. Critical evaluation and analysis is consistently thoughtful and sophisticated; excellent, reasoned independent judgements and decision-making; well-informed discussion of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is incisive.
7–8	<p>A very good, focused response to the question</p> <p><i>Work in this band shows a very good and conscientious focus on the unseen extract and the question in hand. The expression of ideas is unflinchingly fluent, and there is a very good ‘sense of theatre’ and of theatrical practice.</i></p> <ul style="list-style-type: none"> Very good, thoughtful work, showing well-informed knowledge and understanding of the nature and interpretation of drama, and applying this very well to a focus on the unseen extract. Use of dramatic/theatrical vocabulary is appropriate. Critical evaluation and analysis is thoughtful and well-developed; very good, considered judgements and decision-making; consideration of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is clear and well-judged.
5–6	<p>A good response to the question</p> <p><i>Work in this band shows a good appreciation of the unseen extract and of the question in hand. The expression of ideas is generally fluent, and there is a practical ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> Competent work, showing apt knowledge and understanding of the nature and interpretation of drama, and a capable application of this to the unseen extract. Use of dramatic/theatrical vocabulary is mostly appropriate. Critical evaluation and analysis is well-developed; good, appropriate judgements and decision-making; some apt consideration of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is proficient.

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3–4	<p>An adequate, relevant response to the question</p> <p><i>Work in this band shows a generally competent (but perhaps sometimes unsteady) engagement with the unseen extract and with the question in hand. The expression of ideas is generally adequate, and there is some evidence of a ‘sense of theatre’ and of theatrical practice.</i></p> <ul style="list-style-type: none"> • Adequate work, showing some knowledge and understanding of the nature and interpretation of drama, and steady application of this to the unseen extract. Use of dramatic/theatrical vocabulary is generally appropriate. • Critical evaluation and analysis is moderate; some appropriate judgements and decision-making; some consideration of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is competent.
1–2	<p>A basic, mostly relevant response to the question</p> <p><i>Work in this band may struggle to maintain focus on the unseen extract and the question in hand. The expression of ideas may be adequate, but with visible limitation. There is little (or uncertain) ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Appropriate, if occasionally limited work, showing basic understanding of the nature and interpretation of the unseen extract. Use of dramatic/theatrical vocabulary is evident but may be insecure. • Critical evaluation and analysis is basic and may be inconsistent or insecure. Judgements, decisions, and consideration of relevant cultural, historical, stylistic and theoretical contexts, may be insecure or limited. Appreciation of the extract is evident but undeveloped.
0	A mark of 0 should be awarded for non-creditworthy responses.

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Indicative Content

The questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

Candidates answer Question 1 and **EITHER** Question 2(a) **OR** Question 2(b).

1 As a director, outline how you would stage the different ‘realities’ of time and place presented in the extract. [10]

There are a number of ways in which these scenes might be staged and there is no ‘right’ or ‘wrong’ way of staging them. The following might be covered:

- Different time frames, i.e. 1957 and pre 1907
- Different times of day, i.e. late evening and morning
- Different climates for the two locations, i.e. the cold damp climate of rural Devon and the heat and humidity of Dominica. A link might also be made here with how these differences reflect the different mental states of the characters, particularly Jean.

There should be a clear directorial perspective throughout the response with a sound awareness of stagecraft. Consideration could be given to a generic set and the metaphor of the ‘locked room’ which may also reflect the geographical and mental ‘islands’ in Jean’s world. The candidate could offer suggestions as to the use of the furniture as ‘the landscape’, the possible use of the suitcases, the door and the wardrobe and address the issue of suggesting the water. Good use of specialist theatrical terminology might include:

- Possible uses of lighting/sound to augment the different realities
- Stage audience relationship – the size and nature of the performance space/theatre
- Use of properties – these may be actual or mimed
- Costume
- Performance style – physical, naturalistic, stylised.

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QUESTIONS 2(a) and 2(b)

AO1 Communicate knowledge and understanding of the nature and interpretation of drama and theatre using appropriate vocabulary.

AO3 Analyse and critically evaluate aspects of drama and theatre, making independent decisions and judgements, within appropriate cultural, historical, stylistic and theoretical contexts.

17–20	<p>A sophisticated response to the question</p> <p><i>Work at the upper end of this band may show originality and allusiveness, giving economic expression to complex ideas. There is a convincing and sophisticated ‘sense of theatre’, brought to bear economically and productively on the unseen extract.</i></p> <ul style="list-style-type: none"> Exceptionally insightful work, showing thorough and discriminating knowledge and understanding of the nature and interpretation of drama, and applying this extremely well to a close focus on the unseen extract. Use of dramatic/theatrical vocabulary is assured and entirely appropriate. Critical evaluation and analysis is consistently thoughtful and sophisticated; excellent, reasoned independent judgements and decision-making; well-informed discussion of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is incisive.
13–16	<p>A very good, focused response to the question</p> <p><i>Work in this band shows a very good and conscientious focus on the unseen extract and the question in hand. The expression of ideas is unflinchingly fluent, and there is a very good ‘sense of theatre’ and of theatrical practice.</i></p> <ul style="list-style-type: none"> Very good, thoughtful work, showing well-informed knowledge and understanding of the nature and interpretation of drama, and applying this very well to a focus on the unseen extract. Use of dramatic/theatrical vocabulary is appropriate. Critical evaluation and analysis is thoughtful and well-developed; very good, considered judgements and decision-making; informed consideration of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is clear and well-judged.
9–12	<p>A good response to the question</p> <p><i>Work in this band shows a good appreciation of the unseen extract and of the question in hand. The expression of ideas is generally fluent, and there is a good and practical ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> Proficient work, showing apt knowledge and understanding of the nature and interpretation of drama, and a capable application of this to the unseen extract. Use of dramatic/theatrical vocabulary is mostly appropriate. Critical evaluation and analysis is well-developed; good, appropriate judgements and decision-making; some apt consideration of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is proficient.

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5–8	<p>An adequate, relevant response to the question</p> <p><i>Work in this band shows a generally competent (but perhaps sometimes unsteady) engagement with the unseen extract and with the question in hand. The expression of ideas is generally adequate, and there is some evidence of a ‘sense of theatre’ and of theatrical practice.</i></p> <ul style="list-style-type: none"> • Adequate work, showing some knowledge and understanding of the nature and interpretation of drama, and steady application of this to the unseen extract. Use of dramatic/theatrical vocabulary is generally appropriate. • Critical evaluation and analysis is moderate; some appropriate judgements and decision-making; some consideration of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is competent.
2–4	<p>A basic, mostly relevant response to the question</p> <p><i>Work in this band may struggle to maintain focus on the unseen extract and the question in hand. The expression of ideas may be adequate, but with visible limitation. There is little (or uncertain) ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Appropriate, if occasionally limited work, showing basic understanding of the nature and interpretation of the unseen extract. Use of dramatic/theatrical vocabulary is evident but may be insecure. • Critical evaluation and analysis is basic and may be inconsistent or insecure. Judgements, decisions, and consideration of relevant cultural, historical, stylistic and theoretical contexts may all be insecure or limited. Appreciation of the unseen extract is evident but undeveloped.
1	<p>Some response to the question</p> <p><i>Work in this band is unable to maintain any productive focus on the unseen extract and/or on the question in hand. The expression of ideas is simplistic at best, and there is very little or no ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Some attempt at a response, but work is seriously uneven or simplistic. Understanding of the nature and interpretation of the unseen extract is evidently superficial or limited. Use of dramatic/theatrical vocabulary is generally inadequate, and answers may be brief or incoherent. • Critical evaluation and analysis is very limited. Judgements and decisions are undeveloped and simplistic, and consideration of relevant cultural, historical, stylistic and theoretical contexts is very limited. Appreciation of the unseen extract is rudimentary at best.
0	A mark of 0 should be awarded for non-creditworthy responses.

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Indicative Content

The questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

Candidates answer **EITHER** Question **2(a)** **OR** Question **2(b)**.

Rubric infringement: if a candidate answers both questions, mark both and award the higher of the two marks.

2 (a) As a designer, how would you use both lighting and sound to shape the mood and atmosphere in performance? You should refer to specific moments in the extract. [20]

Candidates should recognise and discuss the mood and atmosphere within the piece and then identify the meaning of 'shape' as pertaining to the changes that occur in the action.

They might reasonably be expected to understand something of the onstage/offstage dynamic created by the DAUGHTER's disembodied voice in contrast to the presence of BERTHA, ELLA and TITE.

Lighting:

- The era, location and time of day allow the candidate to establish their interpretation and they may put forward detailed lighting plot ideas to include practical lamps supplemented by the rig. The best responses will be expected to demonstrate technical knowledge.
- The shape of the mood and atmosphere will depend upon their ideas for developing the lighting within the performance – the crossover states from night to day, for example, which might utilise the spill from around the door to the strip of sunlight. They will also have to make decisions regarding the practical lighting timing.
- The end of the scenes allows for a more imaginative and sensitive response to the entrances of ELLA and TITE. The candidates might therefore employ brighter and warmer states focusing more on a wash than the 'lamplight' of the Devon room.

Sound:

- The candidates can be expected to pick up on the clues from the stage directions in respect of their decisions and interpretation of the sound. They should be mindful, for example, of the detail regarding the quality of the offstage live sounds – the front door knocking, the unlocking, the knocking at the bedroom door, the river and other environmental sounds etc.
- Given the stage directions, their interpretations should take account of the acoustic nature of a sound and its effect on atmosphere.
- Equally, they might consider the volume and nature of the sounds such as the key in the lock, the door handle being tried and the tray being dropped.

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- (b) As an actor playing the role of JEAN, how would you use vocal and physical skills to establish the character’s situation in her external and internal worlds of existence? [20]**

There are many clues in the scenes as to the dramatic possibilities of the distinctive situation the character is in. Candidates might choose moments in which the external collides with the internal realities and may utilise an imaginative engagement with the vocal and physical skills needed to portray the character.

Vocal skills:

- The marked difference between the spoken words of the prose being written and the responses to the DAUGHTER outside the room. The emotional range of the differing sentence structures and the resulting effects on inflection, pace and tone – particularly in the formality and in the moments when JEAN must go on the attack to defend herself.
- The change in communication tone when JEAN addresses BERTHA and then her younger self.
- There may be an interpretive focus on the final moments of direct address as JEAN watches ELLA and TITE together.

Physical skills:

- The candidates have much freedom of interpretation in JEAN’s movement and spatial relationship to BERTHA and, later, to ELLA, TITE and the audience. For example, the piece does not specify the position of JEAN as she writes, beyond her ‘sitting close to’ Bertha.
- There is much to pick up on, however, in the change to JEAN’s physicality as she becomes more agitated and nervous on her DAUGHTER’s arrival. Candidates might discuss use of the acting space, facial expressions and gestures to establish the different relationships the character has with the other characters.

Some responses may also pick up on JEAN’s detachment from her DAUGHTER (and the external ‘reality’) as the scenes progress and the role played in this by the nod of permission that JEAN gives ELLA.

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Section B: Aspects of World Drama and Theatre

Candidates answer **two** questions, each from a **different** area of world drama and theatre. For each of their chosen questions knowledge of at least **two** of the set plays must be shown.

QUESTIONS 3–14

AO1 Communicate knowledge and understanding of the nature and interpretation of drama and theatre using appropriate vocabulary.

AO3 Analyse and critically evaluate aspects of drama and theatre, making independent decisions and judgements, within appropriate cultural, historical, stylistic and theoretical contexts.

21–25	<p>A sophisticated response to the question</p> <p><i>Work in this band may show originality and allusiveness, giving economic expression to complex ideas. There is a convincing and sophisticated ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Exceptionally insightful work, showing thorough and discriminating knowledge and understanding of the nature and interpretation of the drama in question. Use of dramatic/theatrical vocabulary is assured and entirely appropriate. • Complex arguments and ideas that are very well-developed, succinctly organised and fully coherent; eloquent expression; very well supported by detailed, pertinent exemplification and quotation. • Critical evaluation and analysis is consistently thoughtful and sophisticated; excellent, reasoned independent judgements; well-informed discussion of relevant cultural, historical, stylistic and theoretical contexts. Comparisons, where required, are incisive.
16–20	<p>A very good, focused response to the question</p> <p><i>Work in this band shows a very good and conscientious focus on the drama and the question in hand. The expression of ideas is unfailingly fluent, and there is a very good ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Very good, thoughtful work, showing well-informed knowledge and understanding of the nature and interpretation of the drama in question. Use of dramatic/theatrical vocabulary is appropriate. • Some complex arguments and ideas that are well-developed, well-organised and coherent; fluent, concise expression; well supported by thoughtful exemplification and quotation. • Critical evaluation and analysis is thoughtful and well-developed; very good, considered judgements; informed consideration of relevant cultural, historical, stylistic and theoretical contexts. Comparisons, where required, are clear and well-judged.

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11–15	<p>A good response to the question</p> <p><i>Work in this band shows a good focus on the drama and the question in hand. The expression of ideas is generally fluent, and there is a good ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Proficient work, showing apt knowledge and understanding of the nature and interpretation of the drama in question. Use of dramatic/theatrical vocabulary is mostly appropriate. • Effective arguments and ideas that are mostly relevant and coherent; reasonably organised and clearly expressed; supported by exemplification and quotation. • Critical evaluation and analysis is well-developed; good, appropriate judgements; some apt consideration of relevant cultural, historical, stylistic and theoretical contexts. Comparisons, where required, are proficient.
6–10	<p>An adequate, relevant response to the question</p> <p><i>Work in this band shows a general (but perhaps sometimes unsteady) focus on the drama and the question in hand. The expression of ideas is generally adequate, and there is some evidence of a ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Adequate work, showing some knowledge and understanding of the nature and interpretation of the drama in question. Use of dramatic/theatrical vocabulary is generally appropriate. • A structured argument with ideas that are generally clearly expressed and relevant but may show inconsistencies; key points supported by exemplification and quotation. • Critical evaluation and analysis is moderate; some appropriate judgements; some consideration of relevant cultural, historical, stylistic and theoretical contexts. Comparisons, where required, are competent.
2–5	<p>A basic, mostly relevant response to the question</p> <p><i>Work in this band may struggle to maintain focus on the drama and the question in hand. The expression of ideas may be adequate, but with visible limitation. There is little (or uncertain) ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Appropriate, if occasionally limited work, showing basic knowledge and understanding of the nature and interpretation of the drama in question. Use of dramatic/theatrical vocabulary is evident but may be insecure. • Arguments and ideas are basic but generally relevant with some clear written expression within some structure. They may show inconsistencies, and exemplification and quotation is limited or patchy. • Critical evaluation and analysis is basic and may be inconsistent or insecure. Judgements and consideration of relevant cultural, historical, stylistic and theoretical contexts may be insecure or limited. Comparisons, where required, are evident but undeveloped.

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1	<p>Some response to the question</p> <p><i>Work in this band is unable to maintain focus on the drama and the question in hand. The expression of ideas is simplistic at best, and there is very little or no 'sense of theatre'.</i></p> <ul style="list-style-type: none"> • Some attempt at a response, but work is seriously uneven or simplistic. Knowledge and understanding of the nature and interpretation of the drama in question is evidently superficial or limited. Use of dramatic/theatrical vocabulary is generally inadequate. • Attempts at argument may be visible, but they are rudimentary and undeveloped with hardly any structure. Supportive exemplification is seriously limited. The response may be incoherent at times. • Critical evaluation and analysis is very limited. Judgements are undeveloped and simplistic, and consideration of relevant cultural, historical, stylistic and theoretical contexts may be very limited. Comparisons, where required, are rudimentary at best.
0	A mark of 0 should be awarded for non-creditworthy responses.

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The questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

Foundations of Modern Drama

Anton Chekhov: *The Seagull*

Henrik Ibsen: *Hedda Gabler*

George Bernard Shaw: *Saint Joan*

Oscar Wilde: *The Importance of Being Earnest*

- 3 With close reference to one leading role from each of two plays you have studied, discuss the rehearsal techniques that an actor might use to find the truth/authenticity on which to base their characterisation. [25]**

The question demands a performer's perspective and that candidates discuss the rehearsal techniques that could be explored and applied in pursuit of truth/authenticity. Candidates may refer to:

Rehearsal techniques as advocated by, for example:

- Stanislavski/Michael Chekhov
- Katie Mitchell
- Peter Brook/Peter Hall
- Lee Strasberg/Sanford Meisner
- Uta Hagen/Stella Adler
- Max Stafford Clark

Rehearsal ideas might focus upon, for example:

- The importance of research
- Truth and belief/Given Circumstances/Communion
- Memory versus imagination
- Improvisation to mine the text and reveal sub-text
- Character biographies/identification
- Naming scenes; 'playing' the 'before-time' and action between the scenes
- Moment-to-moment acting; the reality of 'doing'

Creation of characterisation might be applied through, for example:

- Vocal, facial and physical expression; movement, gesture, posture, energy
- Delivery of specific lines; interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Use of space/use of props/use of costume

The question requires that the nature of 'character' is explored within the chosen plays and roles, whether these roles appear to be 'naturalistic' constructs - apparently created by 'nature/nurture', 'determinism/heredity' – or forged specifically to comment upon society's expectations of gender or class. Roles that appear to function as 'mouthpieces', for their respective playwrights, pose their own challenges for achieving truth in the rehearsal room.

The plays in this area of study have diverse stylistic demands; accept any answer that engages purposefully with leading roles and their interpretation in rehearsal.

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4 How could a theatre company use visual elements to present illusions of real life? Refer to specific moments/scenes from two plays you have studied. [25]

The question demands the perspective of ‘a theatre company’ (represented by a director or, perhaps, a designer) looking to present the ‘illusion’ of real life for the audience. There is no expectation that candidates will choose to envisage their chosen plays being presented ‘naturalistically’. Expect candidates to refer to some of the following elements:

Performance style as manifested in:

Costume design

- style of costumes; indications of selected period setting
- colour, fabric, cut, fit, condition, ornamentation
- precise consideration of selected, individual costumes
- costume accessories; headdresses, jewellery; footwear; personal props

Make-up design

- to create youth/age/ageing
- hairstyles/wigs

Lighting design

- use of specific lanterns
- positioning/angle
- use of light and shadow
- colour/intensity
- gobos/hazers/specials

Set design

- the staging form chosen; the actor/audience relationship
- accommodation of different locations on stage
- composite or discrete settings
- scale; architectural design, use of levels, ramps, steps, screens
- provision of appropriate entrances/exits
- use of cyclorama/gauzes/backdrops
- interior/exterior scenes
- methods of transition/time-lapses and linearity of style

‘Visual’ elements of the actors

- physical appearance; eye-contact/physical contact; gesture
- spatial relationships; groupings

This question invites a discussion of the concept of ‘dramatic reality’. Candidates may refer to some issues current in nineteenth and early twentieth century dramatic thought surrounding scenic realism, for example:

- Chekhov’s arguments with Nemirovich and Stanislavski
- Shaw’s introduction of Ibsen to Britain
- Theories of naturalism and realism
- The designs/writings of Edward Gordon Craig
- The nature of dramatic reality as a background to improbable, highly exaggerated presentation of character

Each play has very different design challenges; accept any answers that engage purposefully with the terms of the question.

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5 How might productions of two plays you have studied highlight cultural tensions in the societies presented? [25]

The question invites a director's approach to 'production'. Candidates may refer to a range of possible cultural tensions as they perceive them in their chosen texts, for example:

- Familial and generational tension; sexual jealousy
- Tensions between 'producers' and 'consumers'
- Materialism versus 'art'
- Artistic/literary conventions versus 'new forms'
- The celebration of talent/the cult of the celebrity
- Old money versus new money
- Class divisions; the rise of the bourgeoisie
- The role of women in patriarchal societies
- Cultural transgression
- Tensions between convention and progress
- Town and country divide
- Opposing constructs of 'society'
- Gender tensions
- Tensions between the military and the civilian
- The law of the Church versus the law of the State
- Tensions between the French and English

Directorial ideas might include suggestions for, for example:

- Casting
- Costume
- Use of space and levels; spatial relationships
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines; making the verse meaningful for a modern audience
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication

Cultural tensions might also be highlighted through attention to:

- Design fundamentals
- Use of space
- Set design/costume design/properties
- Lighting and sound design

Candidates may also make reference to, for example:

- The social/cultural and political context of the plays
- Language and image
- Communication to the audience
- Genre and style
- Performance history of the plays

Answers will vary considerably depending upon choice of texts and examples and the cultural tensions that they choose to concentrate on. Accept any answers that engage purposefully with the terms of the question.

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Political Theatre

Bertolt Brecht: *The Resistible Rise of Arturo Ui*

Caryl Churchill: *Cloud Nine*

Kee Thuan Chye: *1984 Here & Now*

Tony Kushner: *Angels in America*

6 Compare how two political plays you have studied present distinctive images of society and indicate how these might be realised in performance. [25]

The question invites a director's or designer's approach to presenting distinctive images of society. Candidates may refer to, for example:

Distinctive images of society:

- 1920s/1930s Chicago; gangster culture and/or 1930s Germany – the rise of Hitler; contemporary analogues
- Colonial Africa and 1970s London – contrasting cultures; racial and sexual colonialism
- Orwellian dystopia/contemporary Malaysia/anonymous totalitarian state
- 1980s Republican America; gay culture; the Aids 'epidemic'
- Any other justified transposition of society/culture

Directorial ideas might include suggestions for, for example:

- Casting
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines
- Interaction of characters; use of space
- Reference to epic theatre conventions, if appropriate, for example:
 - Montage – slides/placards/multimedia
 - Representational settings/authentic props
 - Gestic acting
 - Direct address

Set Design

- The staging form chosen
- Composite or discrete settings
- Use of levels, ramps, steps; scale; positioning of entrances/exits
- Use of gauzes/backdrops/cyclorama/projections
- Use of texture and colour

Costume Design

- Style of costumes; period, cut, fit, condition
- Colour, fabric, ornamentation
- Footwear/headgear/accessories/jewellery

Lighting and/or Sound design ideas might include suggestions for, for example:

- Colour/intensity/positioning/angles
- Live and/or recorded sound
- Position and use of speakers; volume/amplification; naturalistic sound effects; symbolic sound

Answers will vary considerably depending upon choice of texts and the approach that the candidate takes to presenting distinctive images of society. Credit all answers that seek to realise their selected 'images' in a practical way.

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7 ‘The message is too often more important than the characterisation.’

How far is this a valid criticism of two political plays you have studied? You should focus on the presentation of specific characters and moments in your response. [25]

The question could be answered from a director’s or a performer’s perspective. There is an expectation that candidates will discuss the relevance of the statement about the importance of the messages in each of their chosen texts and that they will offer concrete performance suggestions for specific characters that may, or may not, be linked to the stated messages.

Candidates may identify some of the following as ‘messages’:

- The perils of acquiescence
- Issues of resistance/submission
- The analogy between politicians and gangsters
- Messages about colonialism, misogyny, homophobia, racism
- Marriage as a function of oppression
- Societal expectations relating to gender/class/race
- Racial integration/exclusion
- Majorities/minorities
- Socially constructed stigmatization
- Elitism/patriotism
- Government through consensus/terror/violence
- Sexual empowerment
- Corruption in the processes of law

Performance ideas might include suggestions for, for example:

- Appearance
- Presentation of archetypes
- Use of costume to designate status or identify social/political identities
- Delivery style; multi-role; role-play; cross-gender/cross-colour casting
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines; indigenous and hybrid forms of speech
- Interaction, physical contact, eye-contact, eye-line
- Use of space
- Use of props
- Interaction with the audience

Candidates may also make reference to, for example:

- Theatrical conventions; performance traditions; parody, pastiche
- The social/cultural and political context of the plays
- Communication to the audience/involvement of the audience
- Genre
- Performance history of the plays

Answers will vary considerably depending upon choice of texts and moments as well as choice of messages to be explored. Accept any well-argued and supported ideas for performance.

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8 Using specific examples from two political plays you have studied, explain how sound and visual elements might combine to shape an audience’s understanding of the themes of the plays. [25]

The question invites a director’s or designer’s approach to shaping audience experience. Candidates may refer to some of the following elements, for example:

Set Design

- The staging form chosen
- Composite or discrete settings
- Use of levels, ramps, steps; scale; positioning of entrances/exits
- Use of gauzes/backdrops/cyclorama/projections
- Use of texture and colour

Costume Design

- Style of costumes; period, cut, fit, condition
- Colour, fabric, ornamentation
- Footwear/headgear/accessories/jewellery

Lighting and/or Sound design ideas might include suggestions for, for example:

- Lighting design; colour/intensity/positioning/angles
- Live and/or recorded sound
- Position and use of speakers; volume/amplification; naturalistic sound effects; symbolic sound

‘Visual’ elements of the actors

- Physical appearance; eye-contact/physical contact/spatial relationships/gesture

In discussing how themes are supported through sound and visual elements, candidates might refer to:

The Resistible Rise of Arturo Ui – features of Brechtian *Verfremdungseffekt*, for example: use of banners, placards and scene titles; harsh white light, ‘boxing-ring’ set or representational setting; gestic approach to costume; authentic props; sound effects, gunfire and police sirens; radio broadcasts; possible use of amplification for the ‘set speeches’ – combining to support themes of submission/resistance; power; violence

Cloud Nine – visual elements; set and costume to depict the contrast between Victorian Africa in Act I and late 1970s London in Act II; costume design to support the satirical nature of the cross-gender casting. Creation of interior and outdoor settings using set, lighting and sound – combining to support themes of sexual politics; gender identity; colonialism (political and sexual)

1984 Here & Now – creation of a variety of settings including Wiran’s flat, the street, interrogation rooms; ‘Big Brother’ picture; TV screen; costumes to denote party membership and character and to convey the exoticism of the Tiger Dance; use of sound; inter-cultural blend of disco rock music and Gamelan; police whistles, sirens and chanting; Scene 14 done in the ‘Wayang-Kulit’ style – combining to support themes of race/ethnicity/the marginalised; totalitarianism; the politics of the oppressed

Angels in America – Kushner’s approach to “full blooded stage magic” and the “wires” being shown, rapid scene changes and no blackouts; settings for multi-locational action – often simultaneous; costume for realistic and phantasmagorical characters - Mr Lies, the Ghost, the Angel; snow falling in “a brilliant white place”; the phone system in Roy’s office, the radio, music in the dream scenes – combining to support themes of gender/sexual politics/gay politics; anti Republican stance.

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African Drama

Ama Ata Aidoo: *The Dilemma of a Ghost*

Athol Fugard: *My Children! My Africa!*

Percy Mtwa, Mbongeni Ngema and Barney Simon: *Woza Albert!*

Wole Soyinka: *The Lion and the Jewel*

- 9 Compare and contrast the performance skills needed to convey different types of conflict in two African plays you have studied. You should refer to two particular scenes or episodes of conflict from each play. [25]**

The question invites a performer's or director's perspective. There is an expectation that candidates will discuss different types of conflict in each of their chosen texts, and that they will compare and contrast the performance skills appropriate in each case.

Candidates may refer to, for example:

- Racial, political, economic and/or social conflict
- Conflict between tradition and modernity
- Familial and generational conflict
- Issues of sexuality and gender conflict
- 'Inner' conflict

Performance ideas might include suggestions for, for example:

- Delivery style; multi-role; role-play; direct address
- Movement, gesture, posture, energy; dance, mime
- Vocal, facial and physical expression
- Delivery of specific lines
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Use of space
- Use of props
- Use of costume

Candidates may also make reference to, for example:

- Theatrical conventions; mixing western forms with indigenous performance traditions
- The social/cultural and political context of the plays
- Communication to the audience/involvement of the audience

Points of discussion might include:

The Dilemma of a Ghost – use of choric elements; the clash of cultures embodied in gesture and language; gendered and generational conflicts

My Children! My Africa! – the codes of apartheid behaviour embodied in the speeches; the conflict between tradition and progress; the conflict between violence and reason; gender and racial conflict; Thami's inner conflict; debate as drama

Woza Albert! – the huge athleticism and versatility of vocal delivery demanded of the actors in the 'two-handed' communication of racial conflict and appeasement

The Lion and the Jewel – the 'street theatre' qualities of the play – dance/mime/mumming; Lakunle's/Baroka's stories told through pantomime; the displaced conflict between Lakunle and Baroka for the love of the 'jewel'; conflict between Tribal and Westernised cultures.

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- 10 How might set and lighting design be used to engage an audience in two African plays you have studied? You should refer to specific moments and their potential effects in your response. [25]**

The question invites a designer's perspective. There is an expectation that candidates will explain how their design ideas will engage the audience in specific moments of the production. They may refer to:

Set

- Selection of staging form; configuration of audience
- Style of production
- Use of scale, space and design of levels
- Use of scaffolding; columns; ramps/steps
- Bare stage, composite or discrete settings
- Emblematic staging elements; chairs, mirrors, frames, doorways
- Choice and use of materials
- Use of screens/T.V. monitors; live-feed video; multi-media
- Use of gauzes/backdrops/cyclorama
- Use of projections
- Use of texture and colour
- Provision of/location of entrances/exits
- Fluency of transitions; scenic devices – trucks, flying, revolves
- Creation of indoor/outdoor settings
- Accommodation of action
- Set dressing

Lighting

- Lighting design to create location
- Suggestion of time of day/year through lighting
- Use of gobos
- Colour/intensity/positioning/angles
- Special effects; hazer, strobe

Selected moments/effects might include the following:

The Dilemma of a Ghost – creation of differing times of day/night/seasons and location; representation of the courtyards, the doors and the paths giving a genuine sense of a 'world beyond the stage'; suggestion of the 'culture clash' in the new wing and old wing of the household through set dressing

My Children! My Africa! – creation of different locations in the play including the Zolite High School classroom; interior and exterior scenes; use of lighting to mirror the growing tensions in the play

Woza Albert! – inventive use of the 'sparse' set and how this might be lit imaginatively, in order to transform the stage space and suggest different locations. The use of stage lighting and/or house lights to 'blur' the divide between the stage and the audience. Management of transitions, from episode to episode; use of sculptural lighting

The Lion and the Jewel – creation of various locations and the 'dominance' of the Odan tree. Use of set/space in the dance/mime sections; accommodation of 'play-within-a-play' moments; creation of the Baroka's bedroom; lighting to augment the dance/mime, the mummers' 'show' and the progression from Morning to Afternoon to Night.

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11 'The heart of African drama is storytelling.'

With close reference to two African plays you have studied, discuss how storytelling devices contribute to the overall effect of the drama. [25]

The question demands a focus on story-telling devices and their contribution to the overall effect of the drama. Candidates may adopt a theoretical or a directorial approach to the task which might include suggestions for, or identification of, for example:

- African oral traditions
- Production style(s)
- Casting; multi-role
- Directorial strategies; staging, blocking, direction of cast/text
- Use of space and levels; spatial relationships
- Movement, gesture, posture, energy
- Non-verbal communication
- Vocal, facial and physical expression
- Delivery of specific lines; use of multi-lingual expression; direction/use of chorus figures; direct address
- Interaction, physical contact, eye-contact, eye-line
- Mime, pantomime, musical interludes
- Audience involvement/interaction

Candidates may also make reference to, for example:

- The social/cultural and political context of the plays
- Communication to the audience
- Genre and style

Candidates may emphasise the 'learning element' which is such a strong feature within oral storytelling traditions. They may consider the theatrical experience of the community that is the audience; the messages contained within their chosen plays and the ways in which storytelling devices facilitate the learning experience.

The Dilemma of a Ghost – candidates may consider the way in which language functions within the play to emphasise Eulalie's alienation and Esi Kom's incomprehension of her daughter-in-law; story-telling features include the disembodied voice of Eulalie's mother as well as the Chorus of two women, and the song of the 'Dilemma of the Ghost.'

My Children! My Africa! – candidates may consider the 'Lehrstück' qualities of the play to question the future. Direct address, debate and role-play function to convey information, character and relationships.

Woza Albert! – candidates may explore the impersonation element rooted in the epic nature of the play's exploration of Apartheid. The swift transitions of character and location, mood and atmosphere may be explored as features of the story-telling.

The Lion and the Jewel – candidates may consider the mummings, mime, dance and pantomime, which are used throughout, in order to illustrate the story.

The means of employing storytelling as a device might reasonably include any of the following elements: direct address; song; mime; clowning; parody; satire; caricature; role-play; burlesque.

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Jacobean Tragedy

Thomas Heywood: *A Woman Killed with Kindness*

Cyril Tourneur (or Thomas Middleton): *The Revenger's Tragedy*

John Webster: *The Duchess of Malfi*

Thomas Middleton and William Rowley: *The Changeling*

- 12 As an actor, what performance techniques would you use to convey attitudes towards chastity and desire in two Jacobean plays you have studied? You should refer to specific moments or episodes from each play. [25]**

The question demands a performer's perspective. Performance ideas might include suggestions for, for example:

- Appearance
- Use of costume
- Delivery style
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines; speaking the verse to make meaning for the audience
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Use of space
- Use of props

Candidates may also make reference to, for example:

- Theatrical traditions/conventions
- The social/cultural and political context of the plays
- Communication to the audience

Candidates may refer to the emblematic nature of 'character' in Jacobean tragedy which enables characters to be presented as archetypes or individuals, depending upon the interpretation. They may refer for example, to:

- Inappropriate models of desire as revealed, for example, in *A Woman Killed with Kindness* (Wendoll/Anne), *The Duchess of Malfi* (The Cardinal/Julia and possibly even The Duchess and Antonio) *The Changeling* (De Flores/Beatrice), *The Revenger's Tragedy* (The Duchess/Spurio)
- Attitudes towards chastity, for example, the brothers Ferdinand and the Cardinal in *The Duchess of Malfi*, Alsemero's prurience revealed in the 'Virginity Test' in *The Changeling*, Frankford's pride in his chaste wife in *A Woman Killed with Kindness*, Castiza's staunchly virtuous rebuff of Lussorioso's advances in *The Revenger's Tragedy*
- The reactions of characters to being sexually desired/pursued/despoiled, for example, Gloriana, Castiza and Antonio's wife (Spurio) (*The Revenger's Tragedy*); Beatrice/Isabella (*The Changeling*), Anne (*A Woman Killed with Kindness*) Antonio (*The Duchess of Malfi*)
- The playwrights'/audiences' attitudes towards chastity, desire, adultery and rape
- The contrast between attitudes within the court and outside the court; and between servants and masters/mistresses

Answers will vary considerably depending upon choice of texts, episodes and characters.

Accept candidates' choice of characters to perform, provided that a plausible link is made between the chosen character and the terms of the question.

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- 13 With close reference to selected scenes from two Jacobean plays you have studied, identify key elements of stagecraft that provide clues to staging in the original performance conditions. [25]

This question demands knowledge of Jacobean stagecraft; for example:

- The primacy of language and imagery
- Direct address and the use of the aside
- Metatheatrical devices
- The supernatural; as these elements were experienced in Jacobean theatre
- The configuration of stage space
- The actor/audience relationship
- Features of Jacobean staging, for example: stage canopy/heavens, discovery space, upper level, stage trap, gallery
- Actors' costumes
- Portable props

Appropriate responses might include references to, for example:

- Delivery style; especially in relation to verse speaking
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines; handling the verse
- Interaction, physical contact, eye-contact, eye-line
- Use of the 'aside', Vindice, Bosola, De Flores, Nick
- Non-verbal communication
- Use of space; facilitation of asides to the audience through set design
- Staging semiotics: memento mori; the skull
- Style of costumes; cut and fit; costume to denote status and/or distinguish between court and country (*The Revenger's Tragedy*); madhouse/madmen (*The Changeling* and *The Duchess of Malfi*)

Depending upon the plays and examples selected, candidates may also refer to some of the following:

- The metatheatre of the play-within-a-play, dumb show or masques (e.g. *The Duchess of Malfi*, *The Changeling* and *The Revenger's Tragedy*; the card game in *A Woman Killed with Kindness*) and the relationships between onstage and offstage audiences
- Explicit and implicit movement and use of the acting space indicated in the dialogue; e.g. Bosola and/or Ferdinand and the Duchess (*The Duchess of Malfi*); the information contained in the stage directions, as in *A Woman Killed with Kindness*; the entrances, exits and groupings of characters
- The social make-up of the indoor, outdoor public or private theatre audiences which affect the actor/audience relationship
- The connection between the horror, as depicted in madness and sensational murder, and the entertainment value and laughter, inherent in the satire of the pieces (e.g. *The Changeling* Act II.ii.98 and Acts III.ii.23 and III.iv.26 or *The Revenger's Tragedy* Act III.vi.23–4)
- The plot construction; conventions and inventions

Answers will vary considerably depending upon choice of texts; accept any well-supported approach.

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14 How might a production of Jacobean tragedy successfully bring out the most significant themes for a twenty-first-century audience? Refer to specific examples from two plays you have studied. [25]

The question invites a director's approach to 'production'. Candidates may refer to:

- The conventions of Jacobean tragedy
- Prevalent themes in Jacobean tragedy; for example:
 - The social problems of personal honour and lawlessness
 - The state versus the individual
 - Transgression of social mores relating to human vengeance and divine
 - The decadence of the court/home as a personal 'fiefdom'
 - Good and evil; salvation and damnation
 - Materialism versus spirituality
 - The struggle for a moral order – the disintegration of a moral compass
 - The morality of blood justice
 - Family and succession
 - Violent deaths and death through disease
 - The insecurities of the age: mutability
 - Appearance and reality – imagery; tyranny and resistance (in subterfuge)
 - Disguise; deception; mistaken identity/substitution

Directorial ideas might include suggestions for, for example:

- Casting
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines; making the verse meaningful for a modern audience
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Production elements:
 - Set design; use of levels/steps/screens
 - Scale; actor/audience configuration
 - Set dressing and furnishings
 - Costume design: colour, style, period, fit condition, ornamentation
 - Accessories; footwear, headgear, disguises
 - Props; weapons
 - Lighting and sound design

Candidates may also make reference to, for example:

- The social/cultural and political context of the plays
- Language and image
- Communication to the audience
- Genre and style
- Performance history of the plays

Answers will vary considerably depending upon choice of texts/examples and significant themes selected; however, the production techniques discussed should be capable both of making sense of the thematic concerns of the playwrights and of engaging a contemporary audience. Candidates are expected to refer to contemporary acting and technical styles and techniques to convey the themes that they consider to be most significant; accept candidates' interpretation of 'significant themes'.