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**DRAMA AND THEATRE**

**9801/01**

Paper 1 World Drama and Theatre

**May/June 2016**

MARK SCHEME

Maximum Mark: 80

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**Published**

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.

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## 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.

<b>9–10</b>	<p><b>A sophisticated response to the question</b></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"> <li>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.</li> <li>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.</li> </ul>
<b>7–8</b>	<p><b>A very good, focused response to the question</b></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 unfailingly fluent, and there is a very good ‘sense of theatre’ and of theatrical practice.</i></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<b>5–6</b>	<p><b>A good response to the question</b></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"> <li>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.</li> <li>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.</li> </ul>

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3–4	<p><b>An adequate, relevant response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> </ul>
1–2	<p><b>A basic, mostly relevant response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> </ul>
0	A mark of 0 should be awarded for non-credit-worthy responses.

### 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, explain how you would create the office-party atmosphere necessary for Act One, Scene One. [10]**

The question demands a director’s perspective. Credit must be given to all answers that offer viable staging strategies for creating the office-party atmosphere.

Candidates may refer to some of the following aspects of an ‘office-party’ atmosphere:

- Excitement; awkwardness between colleagues; maintenance of a hierarchy even in a supposedly relaxed environment
- Free-flowing champagne; drunkenness; rowdiness; laughter/giggles; flirtation between colleagues; raised volume to compete with ‘party noise’
- Attempts to impress the boss
- Circulating guests/employees; dispersal into groups/cliques; obvious outsiders/loners

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Candidates' directorial strategies might include, for example:

- Choice of staging form/ configuration of audience
- Scale of performance space – text suggests 'a small office'
- Setting to suggest furniture has been rearranged to facilitate the party
- Positioning of champagne bottles/glasses/ buffet
- Use of lighting – disco lighting or simulated daylight; stark office lighting
- Party set-dressing – balloons; bunting/placards announcing 'Mark-to-market'
- Music for 'party mood' – songs from the nineties; possible dancing
- Costume ideas to suggest either ordinary office attire or 'dressy' outfits inappropriate for an office environment; reference to nineties' fashions'
- Use of space/blocking/ movement
- Use of props; glasses/bottles/food
- Creation of rhythm and tempo
- Direction of individual sections of text; for example, when the employee guests are mingling; Ken Lay's 'practised Southern hospitality'; Skilling's 'speech' and its reception

Candidates are required to support their ideas with reference to specific moments from the text.

### 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.

<b>17–20</b>	<p><b>A sophisticated response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> </ul>
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<b>13–16</b>	<p><b>A very good, focused response to the question</b></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 unfailingly fluent, and there is a very good ‘sense of theatre’ and of theatrical practice.</i></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>
<b>9–12</b>	<p><b>A good response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> </ul>
<b>5–8</b>	<p><b>An adequate, relevant response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> </ul>

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<b>2–4</b>	<p><b>A basic, mostly relevant response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> </ul>
<b>1</b>	<p><b>Some response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> </ul>
<b>0</b>	A mark of 0 should be awarded for non-credit-worthy responses.

### 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).

While there may be some legitimate over-lap between material referred to in answers to Questions 1 and 2, do not give credit, in answers to Question 2, for material that is simply repeated from the answer to Question 1.

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

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- 2 (a) As an actor playing either JEFFREY SKILLING or CLAUDIA ROE, explain how you would perform the role in order to convey aspects of your character in these early scenes from the play. [20]

The question demands a performer's perspective.

There is an expectation that candidates will focus on conveying EITHER Jeffrey Skilling OR Claudia Roe's character. Candidates may refer to:

#### Jeffrey Skilling

- The delivery of the voice-over in the Prologue
- His appearance 'outside the party' as he prepares to make an entrance, taking a deep breath
- His casual approach to the CEO of the company, Ken Lay
- His sarcastic attitude towards Claudia Roe
- His almost 'evangelical' fervour about 'Mark-to-market'
- His dismissive attitude towards the employees who are being paid to 'party'
- His evident confidence

#### Claudia Roe

- Her self-confidence
- Her interaction with and apparent 'possessiveness' of Ken Lay
- Her lack of engagement with the ordinary 'employees'
- Her apparent familiarity with Skilling; slightly flirtatious with him
- Her 'modesty' about her abilities
- Her exercise of power over Skilling
- Her appreciation of Skilling's speech

Performance ideas might include suggestions for, for example:

- Appearance
- Delivery style(s); accent
- Movement, gesture, posture, energy
- 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

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- (b) Explain how you might include non-naturalistic strategies to achieve maximum dramatic effect for the audience in your staging of the extract. Such strategies might include, for example, singing; masks; voice-over; direct address; physical theatre; multi-media.** [20]

The question demands the application of staging strategies intended to achieve maximum dramatic effect for the audience. Expect a range of different responses and credit all ideas that suggest candidates are attempting to apply non-naturalistic staging strategies to engage the audience.

Candidates may refer to some of the following:

- The staging form chosen to facilitate direct address to the audience
- Scale; use of levels, ramps, steps
- Use of gauzes/backdrops/cyclorama/ projections

The Prologue is entirely non-naturalistic; candidates may refer to:

- The opening of the play with its 'eerie mechanical sound of singing' which could be 'recorded' or performed live on stage by the ensemble with physical theatre sequence
- The appearance and direction of the 'three blind mice' – actors in suits but with mice heads and white sticks; design of mice head – full-head or mask
- The voice-over – delivery style/volume and co-ordination with 'mice'
- Lighting change to illuminate the Lawyer
- Delivery style of the Lawyer; manner of address
- Possible use of multi-media/slides/film to illustrate the Lawyer's speech – non-naturalistic reaction of the ensemble

Scene One could be played quite realistically, in the main, but there are opportunities to engage the audience through:

- Choreographed party guests; synchronised movements; dancing, drinking, circulating
- Physical theatre ensemble work to facilitate focus on main speakers
- Additional guests/employees played by puppets
- Physical theatre work to attempt to 'exclude' Fastow from the celebration
- Delivery of over-lapping dialogue; rapt attention to Skilling's speech
- Projections of the 'joys and stability of the 1990s'.
- Delivery of the direct address by Employee 2



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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><b>A sophisticated response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> <li>• 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 appropriate, are incisive.</li> </ul>
16–20	<p><b>A very good, focused response to the question</b></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"> <li>• 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.</li> <li>• Some complex arguments and ideas that are well-developed, well-organised and coherent; fluent, concise expression; well supported by thoughtful exemplification and quotation.</li> <li>• 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 appropriate, are clear and well-judged.</li> </ul>

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11–15	<p><b>A good response to the question</b></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"> <li>• 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.</li> <li>• Effective arguments and ideas that are mostly relevant and coherent; reasonably organised and clearly expressed; supported by exemplification and quotation.</li> <li>• Critical evaluation and analysis is well-developed; good, appropriate judgements; some apt consideration of relevant cultural, historical, stylistic and theoretical contexts. Comparisons, where appropriate, are proficient.</li> </ul>
6–10	<p><b>An adequate, relevant response to the question</b></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"> <li>• 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.</li> <li>• A structured argument with ideas that are generally clearly expressed and relevant but may show inconsistencies; key points supported by exemplification and quotation.</li> <li>• Critical evaluation and analysis is moderate; some appropriate judgements; some consideration of relevant cultural, historical, stylistic and theoretical contexts. Comparisons, where appropriate, are competent.</li> </ul>
2–5	<p><b>A basic, mostly relevant response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> <li>• 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 appropriate, are evident but undeveloped.</li> </ul>

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<b>1</b>	<p><b>Some response to the question</b></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"> <li>• 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.</li> <li>• 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.</li> <li>• 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 appropriate, are rudimentary at best.</li> </ul>
<b>0</b>	A mark of 0 should be awarded for non-credit-worthy responses.

### 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.

### Foundations of Modern Drama

Anton Chekhov: *The Seagull*

Henrik Ibsen: *Hedda Gabler*

George Bernard Shaw: *Saint Joan*

Oscar Wilde: *The Importance of Being Earnest*

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- 3 As an actor, explain how you would perform one character at specific moments from each of the plays you have studied in order to communicate the dramatist's interest in the themes of ambition and/or regret. [25]**

The question demands a performer's perspective.

There is an expectation that candidates will consider the dramatists' interest in the themes of ambition and/or regret and will demonstrate their understanding of these themes as communicated through their chosen characters using concrete performance detail. Candidates may refer to:

- Themes associated with ambition, such as aspirations, hopes and dreams; achievement, fulfilment
- Themes associated with regret, such as loss, sense of failure and/or defeat, opportunities missed
- The passage of time in the play, as it affects the chosen character; time as a medium for anticipation and regret
- Determinism versus free will
- Private and public ambition

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; 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
- Genre
- Performance history of the plays

Answers will vary considerably depending upon choice of texts/moments and characters, however, expect candidates to refer to some of the following:

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Selected Play	Character and theme	Potential sections
<i>The Seagull</i>	<p>The play's major themes are:</p> <ul style="list-style-type: none"> <li>• Artistic/literary ambition</li> <li>• Unfulfilled desires/unrequited love</li> <li>• Promise and disillusionment</li> <li>• Anticipation and regret</li> </ul> <p>Nina, Konstantin or Sorin would make excellent choices for this question.</p> <p>Konstantin and Nina represent the younger generation striving for artistic recognition of their talents.</p> <p>Trigorin and Arkadina represent established 'artists' but both reveal a need to keep proving themselves as novelist and actress respectively.</p> <p>Masha, Konstantin and Nina all long for fulfilment with potential lovers who spurn their advances.</p> <p>Polina's regrets over opportunities missed anticipate Masha's fate.</p> <p>Sorin appears to be the embodiment of human regret; at the end of his life, he feels he has achieved none of his ambitions – a good choice for this question.</p> <p>Credit answers that focus purposefully on any of the characters.</p>	<p><u>Act One</u></p> <ul style="list-style-type: none"> <li>• Sorin's reflections on his unfulfilled life</li> <li>• Konstantin's disappointment at the reception of his play; his ambition to create 'new forms'</li> <li>• Nina's 'dream' of going on the stage</li> <li>• Masha's yearning for Konstantin</li> <li>•</li> </ul> <p><u>Act Two</u></p> <ul style="list-style-type: none"> <li>• Nina's naïve vision of 'fame'</li> <li>• Konstantin's comparison of himself with Trigorin – as writer and man</li> <li>• Trigorin's regrets at having sacrificed his youth to writing</li> </ul> <p><u>Act Three</u></p> <ul style="list-style-type: none"> <li>• Konstantin's despair as he acknowledges he has lost Nina and is no longer able to write</li> <li>• Nina's ambition to go on the stage and to meet up with Trigorin in Moscow</li> <li>•</li> </ul> <p><u>Act Four</u></p> <ul style="list-style-type: none"> <li>• Konstantin's lack of satisfaction as a published author</li> <li>• Masha's regret at having married Medvedenko</li> <li>• Konstantin's futile yearning for Nina</li> <li>• Nina's acceptance of her limitations as a performer and her intention to 'endure'</li> <li>• Sorin's suggestion for a story based on his own life, entitled, 'The Man who wanted to ....'</li> <li>• Konstantin's musings on his lack of literary success</li> </ul>

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Selected Play	Character and theme	Potential sections
<i>Hedda Gabler</i>	<p>Hedda is the most likely choice for this question.</p> <p>The play's narrative is based on Hedda's regret at having rejected Lovborg and having settled for, and married, tedious Jorgen Tesman.</p> <p>Hedda's ambition is 'to have power to mould a human destiny'.</p> <p>Jorgen Tesman's ambitions are partly fulfilled at the beginning of the play; he has married Hedda Gabler. Impervious to her barely concealed irritation towards him, he continues happy in the expectation that he will secure a professorship</p> <p>Later in the play, Tesman determines to re-constitute the manuscript of Lovborg's that Hedda has intentionally burnt; his ambition is, ironically, kindled.</p> <p>Hedda's manipulation of Lovborg has unintended consequences; Judge Brack reveals the sordid truth of how Lovborg died and Hedda realises that her ambition to control a destiny has been thwarted.</p> <p>Brack's aims are largely predatory and sexual; it would be possible for a persuasive candidate to focus on Brack but there are better choices.</p> <p>Mrs Elvsted is rather too passive/submissive to be a good choice for this question.</p>	<p><u>Act One</u></p> <ul style="list-style-type: none"> <li>Hedda's first appearance and realisation of her 'future' conveys a sense of regret which is never really diminished in the play</li> <li>Tesman's hopes for the future take a knock as Brack reveals he has competition for the professorship</li> </ul> <p><u>Act Two</u></p> <ul style="list-style-type: none"> <li>Hedda reveals her regret at her pregnancy and inevitable role as a mother</li> <li>She enjoys her exercise of power over Lovborg and anticipates manipulating him</li> </ul> <p><u>Act Three</u></p> <ul style="list-style-type: none"> <li>Hedda's realisation that Brack has power over her, threatens her equilibrium</li> <li>The burning of the 'child'/manuscript is symbolic of her desire to be rid of her own child as well as her regret over losing Lovborg</li> </ul> <p><u>Act Four</u></p> <ul style="list-style-type: none"> <li>Her response to the ugly truth about Lovborg's death makes her determined to avoid the consequences</li> <li>Her suicide can be seen as a triumph rather than a defeat</li> </ul>

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Selected Play	Character and theme	Potential sections
<i>Saint Joan</i>	<p>Joan's ambitions to rid France of the English invaders and to have the Dauphin, Charles crowned, provide the stuff of the play's first half.</p> <p>Her ambitions are fulfilled through a mixture of military valour and skill combined with the complicity of some the French Generals and the support of the Dauphin. Joan ascribes her success entirely to God.</p> <p>The second half of the play sees her defeated by the combination of ecclesiastical and secular opponents; but her sanctification, announced in the Epilogue, raises Joan above the realms of her original ambitions.</p> <p>It is difficult to see how candidate's having studied this play would not choose Joan; however, a very good case could be made for exploring the regrets of The Chaplain (de Stogumber).</p>	<p><u>Scene One</u></p> <ul style="list-style-type: none"> <li>Joan's determination to see Robert de Boudricourt pays off and she begins her journey to raise the siege of Orleans and to crown the Dauphin</li> </ul> <p><u>Scene Two</u></p> <ul style="list-style-type: none"> <li>She identifies the Dauphin and the Archbishop accepts her as God's envoy</li> <li>Charles gives her the command of the army; she has fulfilled her ambition to command the troops</li> </ul> <p><u>Scene Three</u></p> <ul style="list-style-type: none"> <li>Joan appears to be a miracle worker when the wind changes and she succeeds in persuading Dunois that she can lead an army</li> </ul> <p><u>Scene Five</u></p> <ul style="list-style-type: none"> <li>Joan accepts that her own ambitions are in opposition to the wishes of the king, the archbishop and Dunois</li> </ul> <p><u>Scene Six</u></p> <ul style="list-style-type: none"> <li>Joan's ambitions lead to her trial and death</li> </ul> <p><u>The Epilogue</u></p> <ul style="list-style-type: none"> <li>Joan returns as a Saint to reflect on her achievements</li> </ul>

Selected Play	Character and theme	Potential sections
<i>The Importance of Being Earnest</i>	<p>Though frivolous, Gwendolen's 'ideal' has always been to love someone by the name of Ernest.</p> <p>Cecily, too, cherishes the 'girlish dream' to love someone whose name is Ernest.</p> <p>The plot revolves around satisfying these irrational ambitions.</p> <p>Jack's ambition to discover his true parentage is fuelled by his admiration of Gwendolen but the plot is contrived so as to create real tension and anticipation in the closing moments of the play.</p> <p>The revelation that Jack is actually Algernon's long-lost brother, Ernest, concludes the play and fulfils Cecily's ambition, if not Gwendolen's.</p> <p>Gwendolen, Cecily or Jack would make good choices for this question.</p>	<p><u>Act One</u></p> <ul style="list-style-type: none"> <li>Jack discovers that Gwendolen's love is based on her belief that he is called Ernest</li> </ul> <p><u>Act Two</u></p> <ul style="list-style-type: none"> <li>Cecily reveals to Algernon her 'girlish dream' to love a man named Ernest</li> <li>Both Jack and Algernon arrange to be re-christened 'Ernest' to fulfil the whims of the girls they are in love with</li> </ul> <p><u>Act Three</u></p> <ul style="list-style-type: none"> <li>Jack's true identity as Ernest and brother to Algernon is revealed through the discovery that Miss Prism was responsible for him being found, in a handbag, in the cloakroom at Victoria Station</li> </ul>

**4 How might a present-day theatre company stage revivals or reinterpretations of the two plays that you have studied to demonstrate the timelessness of the issues they raise?**

The question requires a 'whole play' approach and could be tackled either from a director's or designer's perspective.

There is an expectation that candidates will envisage each of the plays they have studied being produced by a present-day staging company to demonstrate their 'timelessness'. They may refer to:

- The difference between 'revival' and 'reinterpretation'
- Production and/or performance elements
- Audience experience
- Homage to 'classic' texts versus innovation/ 're-invention'
- 'Timelessness' as a concept

Staging ideas might include suggestions for, for example:

- Selection of staging form; configuration of audience
- Style of production
- Transpositions – temporal or geographical
- Design concepts



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- Casting decisions
- Direction of the actors
- Use of the various design fundamentals associated with setting, costume, technical elements
- Accommodation of action

Candidates may also make reference to, for example:

- The creation of specific effects
- The original social/cultural and political context of the plays
- Research
- Theatrical traditions/conventions
- The use of modern theatre technology
- Communication to the audience
- Performance history of the plays

Answers will vary considerably depending upon choice of texts; however, accept all theatrically viable suggestions. Expect candidates to refer to some of the following:

Selected Play	Timeless issues	Potential Revival/reinterpretation
<i>The Seagull</i>	Timeless issues include: <ul style="list-style-type: none"> <li>• Unrequited love/unfulfilled desires</li> <li>• Jealousy –sexual/artistic</li> <li>• Talent and celebrity</li> <li>• The conflict between Youth and Age</li> <li>• Personal integrity/moral laxity</li> <li>• The importance of money</li> <li>• Parents and children</li> <li>• Death/suicide</li> </ul>	<u>Revival</u> <ul style="list-style-type: none"> <li>• In homage to Chekhov/Stanslavski, a company could produce a meticulous piece of naturalism in performance</li> <li>• Emphasis on Chekhovian texture and Chekhovian comedy</li> <li>• Naturalistic staging achieved through use of modern technologies to reproduce the interior and exterior settings of the play</li> <li>• Issues explored in 19th century context</li> </ul> <u>Reinterpretation</u> <ul style="list-style-type: none"> <li>• Pared down or bare stage setting with multifunctional set</li> <li>• Foregrounding of Chekhov’s symbolism</li> <li>• Reinterpretation of Nina as selfish schemer intent on using Trigorin as a route to fame</li> <li>• Transposition to contemporary celebrity culture or other appropriate setting</li> <li>• Focus on the ‘comedy’ of aging rather than the struggles of youth</li> <li>• Issues explored in contemporary context</li> </ul>

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Selected Play	Timeless issues	Potential Revival/reinterpretation
<i>Hedda Gabler</i>	Timeless issues include: <ul style="list-style-type: none"> <li>• Class differences</li> <li>• Parentage/heredity</li> <li>• Love triangles</li> <li>• Power struggles</li> <li>• Imagination/writing</li> <li>• The role of women/female identity</li> <li>• Death/suicide</li> </ul>	<u>Revival</u> <ul style="list-style-type: none"> <li>• In homage to 19th Century naturalism, a company could reproduce a meticulous piece of naturalist staging – the box set reflecting the period authentically</li> <li>• Emphasis on naturalistic performance style</li> <li>• Issues explored in 19th century context</li> </ul> <u>Reinterpretation</u> <ul style="list-style-type: none"> <li>• Up-dated version to mid-twentieth or twenty first century period</li> <li>• Foregrounding of Ibsen’s symbolism – the portrait, piano, pistols and stove</li> <li>• Expressionistic/symbolic/representational design</li> <li>• Issues explored in contemporary context</li> </ul>
<i>St Joan</i>	Timeless issues include: <ul style="list-style-type: none"> <li>• Sexism/misogyny</li> <li>• Power struggles</li> <li>• Political manoeuvrings</li> <li>• Identity/paranoia</li> <li>• Celebrity/notoriety</li> <li>• Ecclesiastical debate/dictatorship</li> <li>• Demonisation/canonisation</li> <li>• Religious persecution</li> <li>• Intellectualism v. barbarism</li> <li>• Nationalism</li> </ul>	<u>Revival</u> <ul style="list-style-type: none"> <li>• Emphasis on naturalistic performance style and intellectual debate</li> <li>• Issues explored in early twentieth century, (post WW1) context</li> <li>• Joan’s religious inspiration at centre of the role/play</li> </ul> <u>Reinterpretation</u> <ul style="list-style-type: none"> <li>• Ensemble style approach/physical theatre sequences</li> <li>• Use of modern technologies to suggest the battlefield; siege of Orleans; Joan, burnt at the stake</li> <li>• Expressionistic/symbolic/representational design</li> <li>• Issues explored in the context of contemporary religious terrorism</li> </ul>

Selected Play	Timeless issues	Potential Revival/reinterpretation
<i>The Importance of Being Earnest</i>	Timeless issues include: <ul style="list-style-type: none"> <li>• Parentage/family</li> <li>• Rivalry</li> <li>• Obstacles to love</li> <li>• The importance of money</li> <li>• Class</li> <li>• Identity</li> <li>• Gender</li> <li>• Sexual politics</li> </ul>	<u>Revival</u> <ul style="list-style-type: none"> <li>• Emphasis on heightened naturalism; Wildean comedy of wit</li> <li>• Naturalistic nineteenth century period setting and costumes</li> <li>• Issues explored in context of nineteenth century aristocratic mores/norms</li> <li>• Comedy as focus</li> </ul> <u>Reinterpretation</u> <ul style="list-style-type: none"> <li>• Unconventional casting decisions: all male/female/black cast</li> <li>• Lady Bracknell in drag</li> <li>• Expressionistic/symbolic/representational design</li> <li>• Issues explored in the context of contemporary sexual politics</li> </ul>

**5 Discuss how you would direct the closing scenes or sections of the two plays you have studied in order to achieve your intended effects for an audience. [25]**

Please note that candidates do not have their texts with them in this examination. Therefore, accept candidates' designation of the 'closing sections' in their answers, especially in relation to *Saint Joan* where candidates may write about the Epilogue or about Scene Seven.

The question demands a director's perspective.

There is an expectation that candidates will consider the statement about 'endings' and identify their intended effects for an audience at the end of each play before discussing their direction of the closing sections.

They may refer to:

- Intellectual and emotional effects
- Conventional effects of comedy (laughter) and/or tragedy (catharsis)

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; interaction, physical contact, eye-contact, eye-line
- Non-verbal communication

Candidates may also make reference to, for example:

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

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Answers will vary considerably depending upon choice of texts and intended effects, however, expect candidates to refer to some of the following:

Selected Play	Possible intended effects	Direction
<i>The Seagull</i>	<ul style="list-style-type: none"> <li>Shock at Konstantin's death or acceptance of the inevitable</li> <li>A sense of revulsion at Trigorin's inability to remember the 'seagull'</li> <li>A sense of contempt for Arkadina's selfishness</li> <li>Admiration for Nina's intention to 'endure'</li> <li>It is possible to create the effect of sympathy for Arkadina who is oblivious to the impending tragedy</li> </ul>	<p>Directorial ideas may be focused on achieving a sympathetic presentation of Konstantin, contrasting with the self-absorption of Arkadina and Trigorin.</p> <p>Nina may appear strong and determined, rather than merely unstable.</p> <p>Credit any direction that is aimed at achieving clearly stated effects.</p>
<i>Hedda Gabler</i>	<ul style="list-style-type: none"> <li>Shock at Hedda's death or acceptance of the inevitable</li> <li>A sense of revulsion at Judge Brack's lack of comprehension of his own role in her death</li> <li>A sense of satisfaction in the restoration of Lovborg's manuscript</li> <li>A sense of tragic waste in Hedda's (and Lovborg's) death</li> </ul>	<p>Directorial ideas may be focused on showing Hedda's increasing desperation as she faces a loss of control even over the pathetic Tesman. Judge Brack may be directed to be more or less subtle in his lecherous blackmail of Hedda.</p> <p>Mrs Elvsted may be presented as more or less sensible depending upon candidates' intended effects at the end of the play.</p> <p>Tesman may be presented as more or less grief-stricken at the death of Hedda.</p> <p>Credit any direction that is aimed at achieving clearly stated effects.</p>
<i>Saint Joan</i>	<p>Final scene: Scene 7</p> <ul style="list-style-type: none"> <li>Admiration for Joan's bravery</li> <li>Shock at the barbarity of Joan's death</li> <li>A sense of tragic waste</li> <li>A sense of revulsion at the attitudes of both Warwick and Cauchon</li> <li>Surprise at the 'conversion' of Chaplain de Stogumber</li> </ul> <p>Final scene: Epilogue</p> <ul style="list-style-type: none"> <li>Comic effects of Joan's canonisation and the reluctance of all who knew her to see her brought to life again</li> </ul>	<p>Directorial ideas may be focused on emphasising the political machinations of Church and State; both French and English conspiring against Joan's simplicity. Joan's impassioned speech about 'life' may be the focus of some directors.</p> <p>The report of the executioner about Joan's heart may also be calculated to stir the audience's imagination.</p> <p>Credit any direction that is aimed at achieving clearly stated effects either from Scene 7 or the Epilogue.</p>

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Selected Play	Possible intended effects	Direction
<i>The Importance of Being Earnest</i>	<ul style="list-style-type: none"> <li>Comedy is certainly Wilde's intention for his audience in the closing section of the play and candidates will probably elect to achieve a humorous effect</li> <li>Lady Bracknell's arrival may be expected to create a keen anticipation of the outcome</li> <li>Jack's ability to 'turn the tables' on Lady Bracknell is potentially hugely enjoyable</li> <li>Miss Prism's arrival and the subsequent discovery of Jack's real parentage is both suspenseful and comical</li> <li>Mounting tension/suspense would also be appropriate as Jack hunts through the Army Lists to discover that he really is called Ernest</li> </ul>	<p>Directorial ideas may be focussed on creating comedy through the application of comic timing and a carefully judged delivery style.</p> <p>Candidates may focus on Lady Bracknell's 'volte face' as she hears of Cecily's fortune.</p> <p>Jack's assumption that Miss Prism may be his mother is also a good focal point for creating comedy.</p> <p>Business with the handbag and with the Army List may also be handled carefully.</p> <p>Credit any direction that is aimed at achieving clearly stated effects.</p>

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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 Part 1: Millennium Approaches*

- 6 Explain how your direction of specific sections of action requiring either multi-role or ensemble playing would increase your audience's understanding of central issues in each of your chosen plays. [25]**

The question demands a director's perspective.

There is an expectation that candidates will identify the central issues of the plays and then explain how they would apply the features of multi-role or ensemble playing to increase audience understanding.

Candidates may refer to some of the following central issues, for example:

- The politics of opposition and resistance
- Oppression/submission
- Colonialism
- The language of violence
- Democracy/totalitarianism
- Gender/sexual politics/gay politics
- Feminism/misogyny
- The politics of race/ethnicity/the marginalised

Directorial ideas might include reference to, for example:

- The function of multi-role/ensemble playing:
  - To draw attention to the basic humanity beneath a range of characterisations
  - To illustrate political opposites within one individual actor
  - To facilitate the presentation of broad groups of opinion
  - To provide a flexible ensemble group
  - To present 'crowd' scenes representing different opinions
  - To create comedy, irony and/or satire
  - To act as a feature of epic style
  - To promote the dialectical debate
- Production style(s) that cater for multi-role/ensemble playing
- Epic features, facilitated by multi-role for example:
  - Montage
  - Spass
  - Presentation of archetypes/caricatures
- Casting
- Costume
- Spatial relationships
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines; direct address; direction of chorus figures/crowds
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Mime sequences, musical interludes; puppetry, mask, spectacle
- Audience involvement/response

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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/sections and use of multi-role; however, expect candidates to refer to some of the following:

Play	Central issues that might be discussed	Potential use of multi-role to clarify central issues of the play
<i>Arturo Ui</i>	<ul style="list-style-type: none"> <li>• The analogy between gangsters and politicians</li> <li>• The rise of a tyrant/dictator in the face of limited opposition</li> <li>• The politics of violence</li> <li>• The corruption/complicity of the law</li> <li>• The complicity of 'Everyman' in the fortunes of a state</li> </ul>	<p>Like many of Brecht's plays, <i>Arturo Ui</i> has a large cast; this play has 32 named characters. Brecht intended the play to be performed by an ensemble whereby a single actor could play one or more role. The main roles, Ui, Roma, Givola and Giri are traditionally played by actors who do <u>not</u> play multiple roles. The remaining 16 named parts are usually shared between the rest of the cast.</p> <p>Expect candidates to refer to how they might cast the 'less major' roles to reinforce the central issues; for example: Casting decisions, for example:</p> <ul style="list-style-type: none"> <li>• All female parts – Dockdaisy, Betty Dullfeet and A Woman played by a single actor to emphasise the position of women in the world of early twentieth century politics/life</li> <li>• Actor playing Old Dogsborough also plays the Actor; emphasising his (reluctant) contribution to Ui's rise – if he also played Dullfeet this would help to emphasise Ui's ruthlessness</li> <li>• Actor playing Young Dogsborough also plays Fish, emphasising his weakness in standing up to the gangsters; if also playing Inna we see him slain by Ui's thugs in Scene Eleven</li> <li>• Multi-role actors are also needed for more anonymous 'crowd' scenes</li> </ul> <p>There is no right or wrong way to cast these characters; accept any justified ideas Potential sections include:</p> <ul style="list-style-type: none"> <li>• Scene 4 –the introduction and caricaturing of Young Dogsborough in this scene is potentially comical but in Scene 8, as Fish, his treatment will horrify the audience</li> <li>• Scene 7 – the reactions of the 'Vegetable dealers' are critical in revealing the growing use of 'terror'</li> <li>• Scene 8 – the Warehouse Fire Trial is disturbing, yet the audience is encouraged</li> </ul>

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Play	Central issues that might be discussed	Potential use of multi-role to clarify central issues of the play
		<p>to laugh because of the crowd of pro-Ui (multi-roling) characters such as the Judge and Prosecutor who the audience have previously seen, perhaps, as Old Dogsborough and Butcher in previous scenes</p> <ul style="list-style-type: none"> <li>• Scene 15 depends for its effectiveness on the responses of the 'Vegetable dealers in Chicago</li> </ul> <p>Accept any well justified examples that reveal a director at work</p>
<i>Cloud Nine</i>	<ul style="list-style-type: none"> <li>• The oppressiveness of colonial rule</li> <li>• Misogyny as a form of cultural/social colonialism</li> <li>• The politics of sexual orientation</li> <li>• Sexual stereo-typing</li> <li>• The artificiality of pre-determined roles and types</li> </ul>	<p>Churchill provokes reflection upon issues of both gender and racial stereotyping through the cross-race and cross-gender casting in Act One. Act Two adds a further layer of 'political comment' through the multi-role playing of the ensemble actors.</p> <p>Expect candidates to comment on the effects in Act Two of seeing:</p> <ul style="list-style-type: none"> <li>• The role of Betty played by the actor who played Edward in Act One</li> <li>• The role of Edward played by the actor who played Betty</li> <li>• The role of 5 year old Cathy played by the actor who had played Clive in Act One</li> <li>• All other actors playing roles reflecting their own gender in Act Two</li> </ul> <p>Potential sections include:</p> <p>Act One</p> <ul style="list-style-type: none"> <li>• Scene One: which introduces the cross gender/race casting and disrupts audience's expectations about gender/racial stereotypes</li> <li>• Scene Four: Harry and Clive's discussion about homosexuality</li> </ul> <p>Act Two</p> <ul style="list-style-type: none"> <li>• Scene One; reintroduced to Betty, now played by a woman; notions of gender and adultery</li> <li>• Scene Four: the problems created by society's expectations have not been solved by the passage of time</li> </ul> <p>These suggested 'doublings' of roles mirror the first production. The revival involved different 'doublings' and Churchill herself suggests that the multi-roling is fluid.</p> <p>Accept any well justified examples that reveal a director at work.</p>



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Play	Central issues that might be discussed	Potential use of multi-role to clarify central issues of the play
<i>1984</i> <i>Here and Now</i>	<ul style="list-style-type: none"> <li>• Notions of racial superiority/inferiority</li> <li>• Nationalism</li> <li>• Extremist responses to Western culture</li> <li>• Hypocrisy of the ruling class</li> <li>• The iniquities of a surveillance-run society</li> <li>• Media as a propaganda machine</li> <li>• Institutionalised misogyny</li> </ul>	<p>Keen Thuan Chye uses Orwell's novel <i>1984</i> as a context in which to view the injustices suffered by the non-Malay (the Chinese, in particular), in contemporary Malaysia. The play depends for its effect on ensemble playing and Thuan Chye wrote the play for a multi-cultural ensemble.</p> <p>Expect candidates to comment on the effects created by using a multi-cultural cast enacting scenes which depict racial hegemony.</p> <p>It is possible to use multi-role casting for all characters apart from Wiran, especially as some of the action involving the Inner Party is played from behind a shadow screen.</p> <p>Potential sections include:</p> <ul style="list-style-type: none"> <li>• Scene 1 – the ensemble reaction to the video display in the opening sequence</li> <li>• Scene 3 – the pursuit of the 'inappropriate' lovers; the performance of the colourful 'tiger' dance</li> <li>• Scenes 5 and 7 – underscored by music by 'The Police' and facilitated by the ensemble, Wiran encounters Yone in different locations</li> <li>• Scene 11 – the demonstration and its dispersal</li> </ul> <p>Accept any well justified examples that reveal a director at work.</p>

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Play	Central issues that might be discussed	Potential use of multi-role to clarify central issues of the play
<i>Angels in America</i>	<ul style="list-style-type: none"> <li>• Gay/gender politics</li> <li>• Politics and medicine</li> <li>• Anti-Republican stance</li> <li>• Racial prejudice</li> </ul>	<p>Kushner's political drama demands a multi-role approach that allows both dramatist and director to foreground the ironies of sexual (and racial) identity.</p> <p>Although the play focuses on four gay men and their complex relationships, Kushner stipulates that the eight actors who play the main parts also multirole in anything up to 5 additional parts; some of these are human and others 'phantasmagorical'. The multi-role approach to directing the ensemble in the chosen scenes may illuminate the tensions in the play between reality and idealism as well as foregrounding the central issues.</p> <p>In the play:</p> <p>The actor who plays: Also plays:  <b>Roy Cohn:</b> Prior 2 / The Angel Antarctica  <b>Joe Pitt:</b> Prior1/The Eskimo/The Mormon Father/ Angel Europa  <b>Harper Pitt:</b> Martin Heller/ The Angel Africanii  <b>Belize:</b> Mr Lies/ Caleb/ Angel Oceana  <b>Louis Ironson:</b> Angel Australia  <b>Prior Walter:</b> The Man in the Park  <b>Hannah Pitt:</b> Rabbi Chemelwitz/ Henry/ Ethel Rosenberg/The  Angel Asiatica/ Prelapsarionov  <b>The Angel:</b> Emily/Sister Ella Chapter/The Woman in the South  Bronx/Orrin/The Mormon Mother</p> <p>Potential sections include:  Act One  Scene 3 Harper talks to Mr Lies  Scene 7 Mutual dream scene  Scene 8 Split scene  Scene 9 Henry tells Roy about his condition  Act Two  Scene 4 Split scene – bar/park multi-location action  Scene 5 Belize and Prior and the Voice  Scene 9 Split scene in the hospital and at home with Joe and Harper  Act Three  Scene 3 Harper's Antarctic fantasy  Scene 5 Roy's and Ethel Rosenberg  Scene 7 Split scene apartment/park; the Angel descends</p> <p>Accept any well justified examples that reveal a director at work.</p>

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- 7 Explain how your design ideas for two of the plays you have studied would help an audience to appreciate the playwright's main message. You should refer to specific sections of each play. [25]

The question demands a designer's perspective.

There is an expectation that candidates will outline the playwright's main message and explain how their design ideas will help to ensure a receptive audience to it. They may refer to:

- Stagecraft in 'epic' theatre
- Post-Brechtian design aesthetics
- Staging semiotics
- Multiple locations as a feature of 'alienation'
- Audience experience; engagement/detachment/judgement

Staging ideas might include suggestions for, for example:

#### Setting

- Style of production; epic, selective realism, non-naturalistic, symbolic, surrealism
- Configuration of audience to encourage 'receptivity'; selection of staging form
- Use of space, scale and design of levels; accommodation of large cast numbers, where appropriate
- Bare stage, composite or discrete settings
- Use ramps/steps, levels, columns
- Representational staging elements; chairs, mirrors, frames, doorways
- Use of screens/T.V. monitors; live-feed video; multi-media
- Use of backdrops/cyclorama and/or gauzes
- Use of projection, banners, placards, flags
- Provision of/location of entrances/exits
- Fluency of transitions; scenic devices – trucks, flying, revolves
- Creation of indoor/outdoor settings
- Choice and use of materials
- Use of colour
- Set dressing
- Use of signifying props

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

- Lighting/sound design to engage, immerse or distance the audience
- Suggestion of time of day/year through lighting
- Use of gobos to suggest location
- Colour/ intensity/positioning/angles
- Special effects; hazer, strobe
- Live and/or recorded sound
- Music appropriate to time, place and culture
- Use of song
- Position and use of speakers; volume/amplification
- Naturalistic sound effects; symbolic sound

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Costume design ideas might include suggestions for, for example:

- Period of costume; use of base costume with accessories
- Style of costumes; cut and fit
- Colour, fabric, ornamentation
- Condition
- Footwear
- Headgear
- Personal props

Candidates may also make reference to, for example:

- Theatrical traditions/conventions
- The social/cultural and political context of the plays
- The use of modern theatre technology
- Communication to the audience
- Performance history of the plays

Answers will vary considerably depending upon choice of texts; however, expect candidates to refer to some of the following:

Selected Play	Main messages might include:	Design elements to encourage a receptive audience
<i>Arturo Ui</i>	Teaching the audience of the necessity to resist tyranny.	<p>Candidates might adopt Brecht's ideas for creating 'Verfremdung' and refer to:</p> <ul style="list-style-type: none"> <li>• Distancing the audience so that they are receptive to learning 'lessons from the past'</li> <li>• 'Boxing ring' configuration/ thrust staging</li> <li>• Creation of 1920's Chicago or 1930 Germany through costume and authentic props</li> <li>• Use of bright white lighting</li> <li>• Creation of a montage of scenes using scenic devices</li> <li>• Use of placards, slides or multi-media to juxtapose action</li> <li>• Caspar Neher's aesthetic</li> <li>• Specific sections of the play</li> </ul> <p>Candidates are free to reject Brecht's own ideas about design in favour of their own ideas for the play; credit all workable strategies for making the audience receptive</p>

Selected Play	Main messages might include:	Design elements to encourage a receptive audience
<i>Cloud Nine</i>	Uncovering the link between colonialism and misogyny' for the audience and/or discouraging sexual stereotyping.	<p>Candidates may well discuss the power of comedy to encourage a receptive audience and use their design ideas to complement the comedy; referring to:</p> <ul style="list-style-type: none"> <li>• Staging configuration to facilitate comedy</li> <li>• Creation of a 'cartoon style' Victoriana</li> <li>• Emphasis on creating the 'otherness' of Africa – the 'great outdoors' – flown scenery</li> <li>• Authentic period costume for each era</li> <li>• Excessively feminine costume for Betty/Cathy</li> <li>• Imaginative use of the Union Jack as a multi-functional design element</li> <li>• Ambient lighting and sound</li> <li>• Specific sections of the play</li> </ul> <p>Credit all workable strategies for making the audience receptive</p>
<i>1984 Here &amp; Now</i>	Warning of the dangers of both political and cultural imperialism. Encouraging the audience to take a stand against the prevailing political status quo.	<p>Candidates may well discuss the 'epic' nature of the play based on Orwell's novel, referring to a range of design features to encourage a receptive audience; for example:</p> <ul style="list-style-type: none"> <li>• Staging configuration to encourage debate and involvement</li> <li>• Representations of a totalitarian state</li> <li>• Use of the T.V. screen and the picture of Big Brother as permanent features intended to juxtapose/contextualise all of the action</li> <li>• Create contrasting environments for indoor and outdoor scenes</li> <li>• Costume design to signify the differences between the 'party members' and the 'proles'</li> <li>• Use of colourful costume for the Tiger dance scenes</li> <li>• Use of lighting/sound to suggest the harshness of the interrogation room/Room 101</li> <li>• Use of placards, banners, hand-outs</li> <li>• Specific sections of the play</li> </ul> <p>Credit all workable strategies for making the audience receptive</p>

Selected Play	Main messages might include:	Design elements to encourage a receptive audience
<i>Angels in America</i>	Emphasise the marginalisation of different groups of people and expose some of the realities of 1980's Republican politics. Politicise 'Aids'.	<p>Candidates may well discuss the epic nature of the play and select 'epic' design features to encourage a receptive audience; referring to:</p> <ul style="list-style-type: none"> <li>• Staging configuration to encourage involvement</li> <li>• Support the simultaneous events through design strategies</li> <li>• Challenge any notion of theatrical realism in scenic solutions to shifting locations/times; 'no black-outs'</li> <li>• Use authentic 1980's costume for the 'real' characters and 'fantastical' costumes for the 'imagined' or super-natural characters</li> <li>• Use visual imagery in the outdoor settings to indicate the changing seasons as time runs out for Prior</li> <li>• Create the phantasmagorical appearance of the Angel at the end of the play</li> </ul> <p>Credit all workable strategies for making the audience receptive</p>

**8 Explain how far your performance of two of the characters listed below would challenge the notion that characters in political theatre are merely one-dimensional: [25]**

- Arturo Ui
- Harry Bagley
- Yone
- Harper.

The question demands a performer's perspective.

There is an expectation that candidates will discuss the notion that characters in political drama are merely one-dimensional, before explaining how far their performance will challenge this idea.

Candidates may refer to:

- The foregrounding of character function over characterisation in some political drama/roles
- The significance of multi-role as a distancing device
- Gestic acting, 'acting in quotation marks'; demonstrating versus 'being' the character
- The need to play the 'truth' in the character, irrespective of the wider political aims of the playwright
- The need to engage the audience through performance skills, whatever the style of the play

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Performance ideas might include suggestions for, for example:

- Appearance; age, build, colouring, gender
- Delivery style; naturalism; heightened realism; stylisation; multi-role; role-play; cross-gender/cross-colour casting
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines
- Interaction, physical contact, eye-contact, eye-line
- Presentation of attitudes of status/authority, dependency/submission
- Presentation of archetypes
- Use of costume to designate status or identify social/political identities
- Non-verbal communication
- Use of space
- Use of props
- Interaction with the audience

Candidates may also make reference to, for example:

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

Answers will vary considerably depending upon choice of roles; however, expect candidates to refer to some of the following:

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Play	Character	Performance of appropriate sections
<i>Arturo Ui</i>	Ui	<p>Candidates may argue that Ui's 'resistible rise' in itself reveals a growth of character making him more than one-dimensional; or they may argue that, as a parodic figure of Hitler the character has little 'inner' life to play</p> <p>Relevant sections may include, for example:</p> <ul style="list-style-type: none"> <li>• Scene 3, Ui's first appearance shows him despondent and reliant on Roma's encouragement but his demeanour changes completely at the news that Bowl will testify; the actor must play renewed optimism</li> <li>• Scene 4, Ui shows two sides of his character as he first attempts to cajole, then threaten Dogsborough</li> <li>• Scene 5, Ui defends Dogsborough in an impassioned speech then looks on impassively as Bowl's corpse is displayed</li> <li>• Scene 6, Ui under the tutelage of the Actor, Ui acquires 'polish'; the actor needs to play this transformation</li> <li>• Scene 11, Ui's cold blooded elimination of Roma – heartlessness personified</li> <li>• Scene 13, Ui woos Mrs Dullfeet at the funeral of her husband; the actor needs to play the parody of Richard III here</li> <li>• Scene 14, Ui reveals a weaker side in the face of the 'Ghost' of Roma</li> </ul> <p>Credit all well-justified and well-supported arguments.</p>



Play	Character	Performance of appropriate sections
<i>Cloud Nine</i>	Harry (Act One only)	<p>Candidates may argue that Harry Bagley is a stereotype of the nineteenth century explorer/adventurer and/or that the extremity of his characterisation makes a rounded characterisation impossible</p> <ul style="list-style-type: none"> <li>• In Scene One, having been much discussed by the other characters, Harry Bagley first appears; he plays the adult to Edward in formal yet patronising tones; the language he uses to Betty, for whom he has feelings, is stilted but romantic in a clichéd way; the scene ends with an unromantic proposition of Joshua</li> <li>• In Scene Two, he attempts to check Betty's romantic overtures and his unselective sexual appetite is revealed in his conversations with both Betty and Edward</li> <li>• In Scene Four, he misconstrues Clive's reference to 'friendship between men' as flirtatious and he makes a pass at Clive who is horrified calling Harry's homosexuality 'the most revolting perversion'. Harry claims to be deeply ashamed</li> <li>• In Scene Five, Harry marries the lesbian nursemaid, Ellen, and makes a clichéd and truncated speech about his happiness</li> <li>• His function appears to be to embody indiscriminate sexual appetite and Victorian sexual hypocrisy</li> </ul> <p>Credit all well-justified and well-supported arguments.</p>

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Play	Character	Performance of appropriate sections
<i>1984 Here &amp; Now</i>	Yone	<p>Candidates may argue that Yone’s function in the play is to entrap Wiran and that most of her appearances involve her in playing the role of ‘lover’ to Wiran; this is not to say that she cannot be played as a more than one-dimensional figure.</p> <ul style="list-style-type: none"> <li>• Yone’s first appearances are simply as an unnamed Prole Woman who appears to be everywhere that Wiran goes; she first speaks to him in Scene 7</li> <li>• In Scene 10, Yone and Wiran become lovers after she has re-enacted her life with her abusive father and spoken about her abusive brother. This scene is important in establishing her background/character – unless it is perceived as all role-play</li> <li>• In Scene 12, Wiran’s misogynistic interrogation of Yone’s sexual history is also a valid scene revealing the ‘inner’ Yone</li> <li>• In Scene 15, Yone reveals a tenderness for Wiran which he seems to reciprocate but the arrest raises questions about whether or not Yone is an informer</li> </ul> <p>Credit all well-justified and well-supported arguments.</p>

Play	Character	Performance of appropriate sections
<i>Angels in America</i>	Harper	<p>Candidates may argue that Harper's development is such that she is one of the more 'rounded' characters in the play although her frequent valium-induced hallucinations do not make her a strictly 'naturalistic' character.</p> <ul style="list-style-type: none"> <li>• Harper's first appears (Scene 3) talking to the audience; her hallucinatory exchange with 'Mr Lies' suggests more than one dimension to her role</li> <li>• In Scene 5, Harper appears more 'normal' in a domestic quarrel about moving but her paranoia is still evident</li> <li>• In Scene 7, Harper's hallucination and Prior's dream collide; Prior announces to her that her husband is a homosexual; we see her realisation strike</li> <li>• In Scene 8, Harper accuses Joe of being a homosexual and pretends that she is pregnant; her pain is evident and difficult not to acknowledge as a feature of a three-dimensional character</li> <li>• In Act Two, Harper decides to leave Joe</li> <li>• In Act Three, Scene Three, Harper's hallucination about Antarctica implies that she has found the strength to endure without Joe</li> </ul> <p>Credit all well-justified and well-supported arguments.</p>

### 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 From each of your chosen plays select one section where a relationship between two characters is explored. Explain how you would direct the actors to reveal the nature of their relationship and its significance to each play's central concerns. [25]

The question demands a director's perspective.

There is an expectation that candidates will select appropriate relationships from their studied texts and discuss how they would direct their chosen sections to reveal the nature of the relationship as well as its significance.

Candidates may refer to:

- Personal, romantic or marital relationships
- Wider family relationships
- Employer/employee relationships
- Teacher/pupil relationships
- Oppressor/oppressed relationships

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Central concerns may be identified as, for example:

- Cultural/racial divisions
- The obligations of gender roles
- The viciousness of Apartheid
- The effects of racial subjugation
- The conflict between modernity and tradition
- Exploitation- racial/sexual/economic
- Loyalty and betrayal

Directorial ideas might include suggestions for, for example:

- Production style(s)
- Casting
- Costume
- Use of space and levels; spatial relationships
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines; use of multi-lingual expression
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Mime, pantomime, musical interludes
- Audience involvement

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

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Answers will vary considerably depending upon choice of texts/sections, characters chosen and central concerns identified; however, expect candidates to refer to some of the following:

Play	The central concerns of the play <b>may</b> be interpreted as, for example:	Possible choices of relationships
<i>The Dilemma of a Ghost</i>	<p>An exploration of:</p> <ul style="list-style-type: none"> <li>• A clash of Ghanaian and Afro-American cultures</li> <li>• The African diaspora</li> <li>• Obligations of gender in tribal communities</li> </ul>	<p>Candidates may choose to focus upon:</p> <ul style="list-style-type: none"> <li>• The relationship between Ato and Eulalie where the clash of cultures between the Ghanaian way of life and the Afro-American way of life is located</li> <li>• The opening scene between the couple in the Prelude is a possible choice but there are better choices for this question</li> <li>• In Act Two the pair discuss Eulalie's homesickness and her dilemma about having children</li> <li>• The argument between the pair in Act Five would be a useful section to highlight the tension between their conflicting backgrounds and expectations</li> <li>• The relationship between Ato and his mother, Esi Kom reveals the central dilemma of the play – Ato's lack of certainty about which 'door' to choose</li> <li>• Act Three highlights the hurt that Ato's and Eulalie's attitudes have caused Esi Kom, derived from both cultural and generational difference (although Monka is also present in this scene, the relationship between mother and son is very clearly explored)</li> <li>• In Act Five, Esi Kom confronts Ato and comforts Eulalie in a gesture of universal motherhood</li> </ul> <p>Credit answers that deal with the difficult relationship between Eulalie and Esi Kom if they choose to deal with the essentially non-verbal element of that relationship. Credit answers that deal purposefully with any other significant relationship explored in the play; for example, between Ato and his Nana in Act One.</p>

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Play	The central concerns of the play <b>may</b> be interpreted as, for example:	Possible choices of relationships
<i>My Children! My Africa!</i>	<p>An exploration of:</p> <ul style="list-style-type: none"> <li>• The viciousness of Apartheid</li> <li>• The value of education and the power of language</li> <li>• The supremacy of reason over violence</li> <li>• The possibilities of resolution</li> </ul>	<p>Candidates may choose to focus upon:</p> <ul style="list-style-type: none"> <li>• The relationship between Mr M and Thami where Fugard explores Mr M's paternal attitude towards his prize pupil, Thami, who, in turn, is beginning to resist and resent his aspirations for him</li> <li>• In Act One, Scene Five, Fugard shows the beginnings of Thami's resentment towards Mr M as he begins to voice his political unrest to his teacher</li> <li>• In Act Two, Scene One, Mr M interrupts Thami and Isabel discussing Thami's new 'comrades' and the two men clash over the 'Bantu education'</li> <li>• Act Two, Scene Three, offers the most scope for this question and Mr M and Thami discuss the relative merits of language and violence in overcoming opposition; it is the central scene of the play</li> <li>• The relationship that grows and is then broken between Isabel and Thami would be another interesting relationship to consider; the friendship that crosses the colour barrier represents the potent possibilities of the meeting of minds</li> <li>• Act One, Scene One shows the beginning of their relationship in the wake of the debate</li> <li>• Act One, Scene Five is potentially useful for showing Isabel's unconsciously patronising attitude towards Thami and his resentment of it</li> <li>• Act Two, Scene One is critical in revealing Thami's new allegiance to his comrades but played through his 'withdrawal' from his relationship with Isabel</li> <li>• Act Two, Scene Four – their parting scene is also important but it is more focused on revealing Thami's relationship with Mr M than it is on his relationship with Isabel</li> <li>• The relationship between Isabel and Mr M is less fraught with conflict but is nevertheless significant in highlighting the possibilities of inter-racial harmony albeit that their backgrounds are so completely different</li> </ul> <p>Credit purposeful exploration of any of the relationships depicted by the actors in this play.</p>

Play	The central concerns of the play <b>may</b> be interpreted as, for example:	Possible choices of relationships
<i>Woza Albert!</i>	<p>An exploration of:</p> <ul style="list-style-type: none"> <li>• Oppression – the oppressors and the oppressed</li> <li>• The effects of racial subjugation</li> <li>• Black solidarity</li> <li>• Messianic fervour</li> </ul>	<p>The relationships within the play are enacted throughout by only two actors and candidates will probably choose some of the more extended exchanges between the pair. Essentially, although some ‘relationships’ are between the down-trodden ‘blacks’ many of the scenes explore the oppression of the ‘blacks’ by the ‘whites’</p> <ul style="list-style-type: none"> <li>• Scene One depicts the relationship of subjugation to higher authority as Percy plays the Policeman to Mbongeni’s ‘Musician’</li> <li>• Scene Sixteen shows the rivalry between two out-of-work black workers looking for employment; despite their rivalry they are united by the arrival of Morena and throw away their passes to follow him</li> <li>• Scene Eighteen shows the relationship between the bosses and the workers is dependent on exploitation</li> <li>• Scene Twenty-six sees Percy as Morena and Mbongeni as Zulu-boy in the rousing finale of the play</li> </ul> <p>Credit purposeful exploration of any of the relationships depicted by the actors in this play.</p>
<i>The Lion and the Jewel</i>	<p>An exploration of:</p> <ul style="list-style-type: none"> <li>• the Nigerian conflict between modernity and tradition</li> <li>• sexual/gender politics: monogamy versus polygamy</li> <li>• pride and vanity</li> </ul>	<p>There are a number of potentially useful relationships to explore in this play. Candidates may choose to focus upon:</p> <ul style="list-style-type: none"> <li>• The relationship between Sidi and Lakunle where Soyinka presents the ‘forward-thinking’, yet shallow, Lakunle vainly wooing Sidi with promises of a modern relationship (Scenes, ‘Morning’ or ‘Night’ may be productively directed)</li> <li>• The relationship between ‘the Lion and the Jewel’ where Baroka uses his experience and assurance to seduce the girl who believed she could get the better of him – in ‘Night’</li> <li>• Baroka’s relationship with his ‘head wife’ Sadiku in ‘Noon’ reveals a more even match but perhaps not as potentially fruitful in terms of the play’s ‘central concerns’</li> </ul> <p>Credit purposeful exploration of any of the relationships depicted by the actors in this play.</p>

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**10 “African drama often depicts individuals facing personal, cultural or political dilemmas.”**

**Explain how you would perform one such character in specific sections from each of your chosen plays in order to demonstrate the difficulty of the choices they face. [25]**

The question demands a performer’s perspective.

There is an expectation that candidates will refer to the personal, cultural or political dilemmas facing one character in each of their chosen texts and that they will offer concrete performance suggestions for performing the role to show the difficulty of their choices

Candidates may refer to:

- The dilemma between tradition and modernity; between heritage and progress
- Acceptance/rejection of cultural/social expectations
- Loyalty/betrayal of family values
- The need to resist and protest against the apartheid regime using verbal or violent methods is balanced against the need to survive within the system through compliance and submission
- Adherence to or challenge to political, familial, religious and/or moral leadership

Performance ideas might include suggestions for, for example:

- Appearance as a dramatic signifier
- Presentation of attitudes; compliance/defiance
- Presentation of archetypes
- Use of costume; possible clash of cultures revealed
- Delivery style; multi-role; role-play
- Movement, gesture, posture, energy; dance
- Physical acting style/story-telling
- Vocal, facial and physical expression
- Artistic dependence upon the actor rather than scenic devices
- Delivery of specific lines; indigenous and metropolitan/hybrid forms
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Use of space
- Use of props
- Interaction with the audience

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
- Language and image
- Genre
- Performance history of the plays

Answers will vary considerably depending upon choice of texts and characters; however, expect candidates to refer to some of the following:



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Play	Roles that are appropriate to the question; for example:	Potential section for exploration
<i>The Dilemma of a Ghost</i>	Ato	<p>The play's title points to the dilemma that is Ato's in this play.</p> <ul style="list-style-type: none"> <li>• Having confronted his family with a new non-Fanti bride, the play charts Ato's journey of realisation; he no longer knows where he belongs – he is haunted by the song – 'the dilemma of a ghost' in his dreams</li> <li>• His loyalty to his mother is shown especially in the sequence in Act Three following Eulalie's ingratitude over the gift of the snails</li> <li>• His attempts to curb Eulalie's drinking are in deference to Fanti expectations but this 'control' does not come easily to him</li> <li>• Ato faces a further dilemma in facing his family's desire to 'cure' Eulalie's barrenness; fertility</li> <li>• Although his dealings with both Eulalie and his family are largely conciliatory, his quarrel with Eulalie in Act Five brings matters to a head</li> <li>• Esi Kom tells Ato that he has not dealt well with his family or with his wife</li> <li>• The play ends with Ato still uncertain about which direction to take – represented by his hesitation between the doors</li> </ul> <p>Credit answers that consider the dilemmas of Eulalie or Esi Kom if they are well supported.</p>

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Play	Roles that are appropriate to the question; for example:	Potential section for exploration
<i>My Children! My Africa!</i>	Thami	<ul style="list-style-type: none"> <li>In Act One, Scene Five we see the Thami's growing resentment towards Mr M and his paternal attitude towards him; torn by personal loyalty to the man who has given him an education and the views of his new comrades</li> <li>In Scene Six, Thami addresses the audience directly to voice his position and explain how he has reached the decision to take political action</li> <li>In Act Two, Scene One, Thami appears to have made up his mind to boycott classes and discontinue his association with Isabel; he challenges Mr M to record his own name as the first on his list of students who joined the boycott</li> <li>In Scene Three we see Thami's real dilemma as he tries to persuade Mr M to stop ringing the bell and to save his own life; the debate over weapons of words and weapons of violence highlights all Mr M has tried to do for Thami</li> </ul> <p>Credit answers that consider the dilemmas of Mr M or Isabel if they are well supported.</p>
<i>Woza Albert!</i>	<p>Candidates may write about one of the two 'performers' –</p> <p>Percy/ Mbongeni –</p> <p>or about individual characters such as 'Zulu boy' or un-named characters in specific scenes</p>	<ul style="list-style-type: none"> <li>The whole play investigates the latent desire to rise up against Apartheid while having to endure its indignities – the central dilemma for all the 'black' characters</li> <li>Responses to the coming of Morena also characterise the mixed feelings of uncertainty and faith that he will indeed guarantee freedom from oppression for the blacks</li> <li>Useful sections might include: Scenes Two to Six where Percy and Mbongeni play consistent characters as prisoners – Percy is the more submissive, religious and hopeful prisoner while Mbongeni plays the cynical hardened figure; Scene Sixteen sees Morena encouraging defiance as the blacks throw down their pass books; Scene Eighteen where Morena arrives during the scene of unrest among the workers</li> </ul> <p>Credit answers that deal with the dilemmas of any identifiable characters if they are well supported.</p>

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Play	Roles that are appropriate to the question; for example:	Potential section for exploration
<i>The Lion and the Jewel</i>	Lakunle             Sidi	<ul style="list-style-type: none"> <li>• Lakunle’s dilemma is whether to acquiesce to Sidi’s condition that she will marry him only if he pays her ‘bride-price’</li> <li>• Lakunle admires Western culture and is influenced by Westernised attitudes to marriage; he wants a partner rather than a possession; an attitude that is in complete opposition to the traditions of Ilujinle</li> <li>• We see his dilemma in ‘Morning’ where he manifests a dictatorial attitude towards the woman he wants to marry while advocating ‘romantic’ love</li> <li>• In ‘Night’ we see his willingness to marry Sidi, despite the loss of her maidenhead; yet we also see his hypocrisy as he delights in not having to pay the ‘bride-price’ which he clearly equates with virginity</li> <li>• Sidi’s dilemma is both personal and cultural; prepared to marry Lakunle on condition that he pay her bride-price, she is tricked by the Bale Baroka into sleeping with him and becoming his final bride</li> <li>• She enters into a traditional polygamous relationship entirely consistent with her cultural expectations</li> </ul> <p>Credit answers that deal with the dilemmas of any of the other characters if they are well supported.</p>

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- 11 Compare the presentations of masculinity in two African plays you have studied and explain how these might be communicated to the audience in performance. [25]**

The question allows candidates to approach the question theoretically or to adopt the approach of a director or performer.

There is an expectation that candidates will identify constructs of masculinity in each of their chosen plays and will compare the presentation of these in performance.

Candidates may refer to:

- Masculinity as perceived as:
  - authority over or protectiveness of tribe/family/women/children
  - sexual potency/virility/number of children
  - physical strength/prowess/violence
  - aggressive behaviour/competitiveness
  - repository of traditional wisdoms/ decision making
  - political influence/tribal hierarchy
  - material/financial success
  - a function of colonial power
  - the antithesis to femininity/ effeminacy/submissiveness

Directorial ideas might include suggestions for, for example:

- Casting
- Directorial strategies; staging, blocking, direction of cast/text
- Use of space and levels; spatial relationships
- Movement, gesture, posture, energy
- Non-verbal communication

Performance ideas might include suggestions for, for example:

- Appearance to highlight masculinity/lack of masculinity
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Use of space/props

Staging elements relevant to comparing constructs of masculinity might include, for example:

- The staging form chosen/ scale of space
- Use of levels, ramps, steps
- Position and use of entrances/exits
- Style of costumes; cut and fit
- Costume to emphasise masculinity
- Colour, fabric, ornamentation
- Footwear/Headgear/Accessories
- Lighting design
- Live and/or recorded sound; music

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Answers will vary considerably depending upon choice of texts and approach selected; however, expect candidates to make direct comparisons between the plays and to refer to some of the following:

Play	Potential approaches to the presentation of masculinity
<i>The Dilemma of a Ghost</i>	<ul style="list-style-type: none"> <li>The setting of the play is significant as it represents the Odumna Clan House where the most senior inhabitant is Nana, Esi Kom's mother</li> <li>In the Prelude, Ato and Eulalie are still in America and their relationship has yet to acquire the context of the Fanti, Odumna Clan with its imperative to 'increase the tribe'</li> <li>In Act Two, Ato and Eulalie have their own quarters, separate from the main house</li> <li>Ato is not a dominant male; he defers to Eulalie's aversion to start a family, demonstrating an absence of Fanti constructs of masculinity</li> <li>Ato complies with Fanti ceremonial expectations in relation to 'thanksgiving for dead souls' and the ceremony of the 'stools' but seems unable to control Eulalie's resistance to Fanti tradition; he complies with her wishes and resists the traditional ritual of the washing of the 'barren' belly to repel evil spirits</li> <li>Ato is consistently at odds with the two important women in his life, his mother and his wife, and appears unable or unwilling to assert masculine control; his dilemma at the end of the play could be interpreted as a form of effeminacy</li> </ul>
<i>My Children! My Africa!</i>	<ul style="list-style-type: none"> <li>Mr M represents traditional masculine authority in the play but it is an authority that is compromised in Thami's eyes by being associated with the inferior 'Bantu education system'</li> <li>Mr M's attitudes towards the Apartheid regime is not acceptance but it is circumspect defiance; outraged by sight of the Ethiopian tribesman burying an unknown child Mr M has been emasculated by the Apartheid system and unable to 'act' although fully able to 'feel' and to 'oppose'</li> <li>His courage and determination in facing the wrath of the uneducated 'freedom-fighters' affirms his dignity and function as a repository of wisdom; he is capable of clear thinking and aligns himself with the power of words; the aggressive masculinity of the mob defeats him</li> <li>Thami's burgeoning masculinity is more physical; having acquired the power of words he believes in harnessing them to the power of violent opposition; not substituting words with actions he envisages the use of both to fight for freedom</li> <li>The breaking glass and crowd symbolize a new form of youthful, violent masculinity ready to challenge the imposed 'masculine' rule of the colonial oppressors</li> </ul>
<i>Woza Albert!</i>	<ul style="list-style-type: none"> <li>The play depicts the aggressive 'masculine' power of the oppressors over the blacks throughout the play</li> <li>Through multi-role, the two performers enact acts of 'masculine' authority over 'submissive' prisoners/workers</li> <li>Some of the aggressive masculine figures are depicted as a Policeman in Scene One and Baas Kom in Scene Eighteen – both Whites</li> <li>The oppressed prisoners and workers assume attitudes of submission/effeminacy in the face of a masculine force that is impossible to resist</li> <li>Morena's power to restore life to the dead 'freedom-fighters' is a final assertion of masculine(divine) power</li> </ul>

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Play	Potential approaches to the presentation of masculinity
<i>The Lion and the Jewel</i>	<ul style="list-style-type: none"> <li>• This play locates an exploration of masculinity within the contrast between the two contenders/suitors for the 'hand' of Sidi – the 'jewel' of the title</li> <li>• Lakunle is referred to by Sidi at the end of the play as a 'book-nourished shrimp' and 'watered-down . . . unripened man'; while Baroka is known as 'a panther of the trees' and his love-making as 'A deed for drums and ballads' – both of these comments refer explicitly to constructs of masculinity</li> <li>• Baroka, the Bale of the village and polygamous head of a household of several wives and many concubines is the epitome of virility; with many wives and children he luxuriates in his masculinity and shows of strength, pitting himself daily against a resident wrestler</li> <li>• Lakunle, deeply affected by Western values, is decidedly lacking in the masculine energy exuded by Baroka; their exchange in 'Morning' serves to highlight the contrast between the two men</li> <li>• Baroka's masculinity is explicitly demonstrated in his interactions with his favourite and Sadiku as well as in his seduction of Sidi</li> <li>• The mimes and Mummies' dances also parody and celebrate the masculine power of Baroka</li> </ul>

### 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 Explain how your costume designs for one scene in each of your chosen plays would enhance the effectiveness of the performance. [25]**

The question demands a designer's perspective.

There is an expectation that candidates will identify the period features of the Jacobean era or of a suitable alternative era and that they will explain how their designs will enhance the effectiveness of the performance.

Candidates may refer to:

- Staging conventions of Jacobean tragedy
- Justification for alternative period setting
- The representation of the world of the plays
- The action of the chosen scenes
- Jacobean costume/fashion and/or transposed period costumes
- Staging semiotics

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Costume Design ideas might include suggestions for, for example:

- Period and style of costumes; cut, fit
- Use of texture and colour
- Costume to denote status and/or distinguish between court and country (*The Revenger's Tragedy*); madhouse/madmen (*The Changeling* and *The Duchess of Malfi*)
- Wedding clothes (*A Woman Killed with Kindness*)
- Ruffs, cuffs, breeches, stockings, farthingales, gowns, pleats, jackets, epaulettes, doublets, trunks, bodices, fastenings, skirts, sleeves
- Colour, fabric, ornamentation
- Condition
- Footwear/Headgear
- Accessories/jewellery

Answers will vary considerably depending upon choice of texts/sections and selected period setting and it is not possible to anticipate candidates' preferences; however, expect candidates to refer to some of the following:

Play	Potential scenes/action to be considered
<i>A Woman Killed with Kindness</i>	<ul style="list-style-type: none"> <li>• Scene One: Opening scene set at the wedding celebration of Frankford and Anne's marriage in Frankford's manor house – festive setting with characters in their 'best' clothes for the wedding – action – dancing and circulating (large cast to be costumed)</li> <li>• Scene Four: Set in Frankford's study – action - arrival of Wendoll – his appearance as a poorer man</li> <li>• Scene Six: set in an unspecified room in Frankford's manor; action – Wendoll propositions Anne – his improved costume, perhaps</li> <li>• Scene Eight: a reception room in the manor house card tables, carpets etc. action – the card game</li> <li>• Scene Seventeen: Anne's bedchamber in Frankford's second manor house – bed as focal point of action – Anne's death – her death-bed costume and mourning for visitors</li> </ul> <p>Credit suggestions for any of the other scenes/costumes.</p>
<i>The Revenger's Tragedy</i>	<ul style="list-style-type: none"> <li>• Act One Scene One: the Duke's court – action - the chief members of the corrupt court of the Duke pass over the stage in procession as Vindice describes them to the audience: opportunity for opulent Jacobean costume or outrageous costumes for a transposed period</li> <li>• Scene Two: courtroom with Judges bench and seats for the Duke, Duchess and others – action – the hearing of the case against Junior for the rape of Antonio's wife – semi-legal robes</li> <li>• Scene Three – a room at court where Lussorioso meets and hires Piato (Vindice) Piato in disguise and Lussorioso suitably luxuriously attired</li> <li>• Act Two, Scene Three: the Duke's bedchamber with bed as focal point of the action – Lussorioso storms the bedchamber looking for Spurio to discover the Duke and Duchess in bed – Lussorioso is arrested (night-wear for Duke and Duchess)</li> <li>• Act Five, Scene Three: a banqueting hall in the Palace/court – action – masques and multiple murders (large cast in Masque costumes to be accommodated)</li> </ul> <p>Credit suggestions for any of the other scenes.</p>

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Play	Potential scenes/action to be considered
<i>The Duchess of Malfi</i>	<ul style="list-style-type: none"> <li>• The opening scene is a long scene set in the Presence Chamber in the Duchess' palace and many of the main characters are introduced – action involves the hiring of Bosola as a spy and the wooing of Antonio by the Duchess – state costumes for all</li> <li>• Act Two, Scene Four: a private chamber in the Cardinal's Palace in Rome: action- the meeting of the Cardinal with Julia and the arrival of Delio, once Julia's suitor – Cardinal's robes; Julia's coquettish attire</li> <li>• Act Three, Scene Two: The Duchess' bed-chamber- action- after a light-hearted scene between the Duchess, Antonio and Cariola, the latter two withdraw and the Duchess is horrified to be visited by Ferdinand who threatens to kill her – Duchess in night-wear</li> <li>• Act three, Scene Four: the shrine of Our Lady of Loretto – action – the banishment of the Duchess –travelling costumes</li> </ul> <p>Credit suggestions for any of the other scenes.</p>
<i>The Changeling</i>	<ul style="list-style-type: none"> <li>• The opening scene – the action of the Scene is the second meeting of Beatrice and Alsemero and the introduction of De Flores and his unhealthy fascination with his Master's daughter; Alsemero dressed as a foreigner; Beatrice as the cossetted young lady</li> <li>• Act One, Scene Two is set in the madhouse; scope for interesting period transposition; the inhabitants of the mad-house are introduced in 'lunatic attire'</li> <li>• Act Four, Scene One: Alsemero's chamber in Vermandero's castle with the mysterious medicine closet- action- the virginity test administered to Diaphanta – contrasting mistress and maid outfits</li> <li>• Act Five, Scene One: the fire – all in night-wear; appearance of Alonzo's ghost in 'ghost-attire'</li> </ul> <p>Credit suggestions for any of the other scenes.</p>



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- 13 Contrast the dramatic functions of one servant (or ‘hired’) character from each of your chosen plays. Explain how you would perform the roles in order to highlight the plays’ themes and issues.** [25]

The question demands a performer’s perspective.

There is an expectation that candidates will discuss and contrast the dramatic function of their selected servant/hired characters and will explore methods of conveying their contribution to the play’s themes/issues through concrete performance detail.

Candidates may refer to:

- The role of servants as observers of the household or court
- Their role as commentators on the morality of their ‘betters’
- Servants as messengers/go-betweens
- Servant figures mirroring or aping the behaviour of their betters
- Servants as foils
- Servants exploited by their employers
- Servants defending their employers
- Servants deceiving their employers
- Servants out-witting their employers
- Servants killing for or dying for their employers
- Servants providing comedy for the audience
- Servants giving information to the audience
- Loyalty/betrayal
- Salary/hire/payment/fees

Performance ideas might include suggestions for, for example:

- Appearance
- Use of costume/livery
- 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
- Language and image
- Genre
- Performance history of the plays

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Answers will vary considerably depending upon choice of texts and characters; however, expect candidates to refer to some of the following:

Play	Servant character(s)	Themes and Issues/ Function
<i>A Woman Killed with Kindness</i>	<p>Nick – the most significant servant in this play</p> <p>Jenkin – a more conventional servant character, designed largely for comic relief</p>	<ul style="list-style-type: none"> <li>• Loyalty and betrayal – he is loyal to his master, Frankford and keen to reveal the betrayal of his trust in Wendoll and Anne</li> <li>• Suspicion – he has an instinctive dislike and mistrust of Wendoll</li> <li>• Honesty – he risks much by revealing Wendoll’s villainy to Frankford</li> <li>• He is also a commentator on the innuendoes that pass between Wendoll and Anne in the card-playing scene in Scene Eight</li> <li>• Deceit – he plays his role in entrapping Wendoll and Anne; bringing the bogus letter and having keys copied for his master</li> <li>• Nick’s hot-headed response to the discovery of the lovers is a foil to Frankford’s apparent patience</li> <li>• He acts as a go-between, delivering Anne’s lute to her and he is moved by her distress although his final line of the play suggests a more cynical attitude</li> <li>• Jenkin is a comic commentator on Wendoll when he first arrives</li> <li>• He is one of the servants that Anne chooses to take with her into exile and he chastises Wendoll for causing confusion in the household</li> <li>• He directs audience sympathy towards Anne in his description of her guilt and illness</li> </ul>

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Play	Servant character(s)	Themes and Issues/ Function
The Revenger's Tragedy	<p>Vindice (as Piato) – hired by Lussorioso as a pandar to his own sister and later (still as Piato) hired by the Duke to procure him a 'lady'</p> <p>Latterly Lussorioso hires Vindice (as himself) to kill his alter ego, Piato</p> <p>Dondolo – it is possible that candidates will choose Dondolo as he is a 'servant'</p>	<ul style="list-style-type: none"> <li>• Vindice/Piato contributes to the theme of corruption and of violence begetting violence; his function is to avenge wrongs done by the Duke</li> <li>• As the principal revenger he contributes to the theme of revenge</li> <li>• He is initially a defender of virtue/virginity/chastity but his orgy of killing leads him more and more into vice</li> <li>• He is linked to themes of damnation and salvation</li> <li>• He is linked to themes of disguise and transformations</li> <li>• He is an inventive murderer and more intelligent than those he 'serves'</li> <li>• He drives the plot</li> <li>• There is little scope for developing this role; Dondolo appears to be higher rank than an ordinary servant, describing himself as a 'gentleman usher' and thus contributing to the theme of social climbing</li> <li>• His exchange with Castiza suggests that she is surrounded by coarseness</li> </ul>

Play	Servant character(s)	Themes and Issues/ Function
<i>The Duchess of Malfi</i>	<p>Cariola – The Duchess' waiting woman</p> <p>Bosola – employed in the role of the Duchess' 'provisorship of the horse', Bosola is secretly in the pay of Ferdinand and does his bidding, spying on the Duchess</p>	<ul style="list-style-type: none"> <li>• Cariola is a loyal servant to the Duchess who bears witness to the marriage between the Duchess and Antonio and who keeps the secret of their love and growing family</li> <li>• She acts as a confidante to the Duchess and is a lively source of bawdy comedy in Act Three, Scene Two before the ominous arrival of Ferdinand</li> <li>• Her opinion is often sounder than her mistress' and she cautions against the feigned pilgrimage</li> <li>• She comforts the Duchess in prison and is strangled shortly after the Duchess; Cariola desperately tries to escape being killed</li> <li>• She is linked to themes of loyalty and betrayal; secrecy and deceit</li> <li>• Bosola is as disloyal to the Duchess as Cariola is loyal</li> <li>• He is the 'creature' of Ferdinand but appears to be entirely self-serving</li> <li>• His sympathy for the Duchess after she has been strangled (despite his role in her torment) helps to emphasise the cruelty of the brothers</li> <li>• He succeeds in killing the Duchess' vengeful brothers but, in an act of mistaken identity, he kills Antonio</li> <li>• He functions as a malcontent and is linked to themes of deceit, dissembling, disguise</li> </ul>

Play	Servant character(s)	Themes and Issues/ Function
<i>The Changeling</i>	De Flores	<ul style="list-style-type: none"> <li>• The servant of Vermandero, Beatrice's father, De Flores drives the plot</li> <li>• His lust for Beatrice and determination to be of service to her in order to claim her virginity as his reward leads him to murder Alonzo</li> <li>• Having enjoyed Beatrice, his next 'service' - to protect her from suspicion of being unchaste - is to set fire to part of the castle and murder Diaphanta after she has supplied Beatrice's place in the marriage bed</li> <li>• Once the relationship between Beatrice and De Flores is revealed, he murders Beatrice and kills himself</li> <li>• He represents lust but also devotion to Beatrice</li> <li>• He teaches Beatrice her true nature</li> <li>• His outward ugliness mirrors an inner depravity although he is held in high esteem by all and considered 'honest' De Flores</li> </ul>
	Diaphanta	<ul style="list-style-type: none"> <li>• Both he and Beatrice are central to the theme of deceit and false appearance</li> <li>• Diaphanta is also part of the theme of appearance/reality; she sleeps with Alsemero in Beatrice's stead and earns death as her reward rather than her promised thousand ducats</li> </ul>
	Lollo	<ul style="list-style-type: none"> <li>• Loyal to Beatrice, Diaphanta is really little more than a cipher, despite her early flirtatious scene with Jasperino; her 'casual' murder helps to deepen the audience's revulsion for De Flores but binds him closer to Beatrice</li> <li>• Lollo, in the sub-plot, is a pale reflection of De Flores in the main</li> <li>• He lusts after Isabella but she rejects his advances</li> <li>• He adds comic relief in the scenes of witty banter with Isabella but, unlike De Flores, he has not the wit to out-wit his mistress</li> <li>• He is wiser than his master, Alibius, and disloyal to him</li> <li>• He is linked to the theme of deceit/dissembling; the mad and the sane</li> <li>• He commissions the feigning madmen, Antonio and Franciscus to murder one another for the sake of Isabella, in a 'comic' echo of the main plot</li> </ul>

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14 ‘Jacobean Tragedy aims to engage the audience, through exaggerated displays of wickedness, in order to teach them the consequences of sin.’

Discuss how your direction of one such ‘display’ from each of your chosen plays would achieve this aim. [25]

The question demands a director’s perspective.

There is an expectation that candidates will select appropriate ‘displays of wickedness’ and offer direction intended both to engage and to teach the audience. They may refer to:

- The conventions of Jacobean tragedy
- The influence of Seneca
- The influence of the Morality play
- The influence of Calvinist or other Christian doctrine

Directorial ideas might include suggestions for, for example:

- Set-pieces – display of wickedness:
  - acts of adulterous love
  - acts of cruelty
  - torment/torture
  - murder/death
- The physical appearance of the actors
- Movement, gesture, posture, energy
- Vocal, facial and physical expression
- Delivery of specific lines
- Interaction, physical contact, eye-contact, eye-line
- Non-verbal communication
- Use of the stage space and levels; spatial relationships
- Use of props
- Costume

Candidates may also make reference to, for example:

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

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Answers will vary considerably depending upon choice of texts/'displays of wickedness'; however, expect candidates to refer to some of the following:

Play	Possible choice of 'displays of wickedness'	Lesson to be learnt:
<i>A Woman Killed with Kindness</i>	<ul style="list-style-type: none"> <li>• Scene Three, where Sir Charles Mountford kills his opponent's Falconer and Huntsman in a fit of rage</li> <li>• Scene Six, where Wendoll covets his benefactor's wife, Anne, and attempts to seduce her and succeeds</li> <li>• He is fully aware of the implications of this sin for his soul</li> <li>• Scene Eleven, where Anne yields again to Wendoll's lust</li> <li>• Scene Thirteen, where Frankford discovers Wendoll and Anne in bed together and pursues Wendoll with his sword drawn</li> <li>• Scene Fourteen, where Charles' willingness to prostitute his sister to save face is not the act of an honourable man</li> </ul>	<ul style="list-style-type: none"> <li>• The consequences of momentary loss of control may be eternal damnation</li> <li>• Adultery is a sin and will be punished both in life and in the after-life</li> <li>• No longer enchanted with Wendoll, Anne yields out of 'fear' and is conscious of her sin and her fate</li> <li>• Anne's shame on earth will be amplified in death</li> <li>• Charles is not punished for his various acts of 'wickedness' in this life, but, like Anne, he is redeemed through the generosity in spirit of one he has wronged</li> </ul>
<i>The Revenger's Tragedy</i>	<ul style="list-style-type: none"> <li>• Act One, Scene Two where the Duchess attempts to seduce Spurio, her step-son</li> <li>• Act Two, Scene One, where Gratiana tries to cajole Castiza into sleeping with Lussorioso</li> <li>• Act Three, Scene Five – where Vindice poisons the old Duke, as he kisses the skull of Gloriana</li> <li>• Vindice and Hippolito prolong the Duke's suffering by forcing him to watch the Duchess cuckold him with his own son, Spurio</li> <li>• Act Five, Scene Three – the final 'bloodbath'; the Duke's remaining sons are slaughtered and Vindice and Hippolito are arrested</li> </ul>	<ul style="list-style-type: none"> <li>• Spurio recognises – for the audience's benefit, 'one incestuous kiss picks open hell'</li> <li>• Gratiana embodies woman's weakness; Vindice exclaims, 'Were't not for gold and women there would be no damnation'</li> <li>• Vindice and Hippolito have become depraved by indulging their appetite for revenge; though their murders are ingenious they are shown to be damned</li> <li>• Vindice acknowledges his own corruption and embraces death cheered by the knowledge that his mother has repented and his sister remains chaste; violence begets violence and even the seemingly 'good' can be corrupted and damned</li> </ul>

Play	Possible choice of 'displays of wickedness'	Lesson to be learnt:
<i>The Duchess of Malfi</i>	<ul style="list-style-type: none"> <li>In Act Four, Scene One, Ferdinand torments his sister, the Duchess, with a dead man's hand and with waxen images of Antonio and her children as if dead; the intention of this display of wickedness is to induce despair</li> <li>Later in the same scene the Duchess is tormented by Madmen and finally forced to face her executioners, which she does with stoical patience and penitence</li> <li>Cariola is also violently murdered in this scene; while the Duchess' children are strangled</li> </ul>	<ul style="list-style-type: none"> <li>Ferdinand's cruelty causes even the hardened Bosola to pity the Duchess</li> <li>The Duchess' deeply held Christian faith provides a lesson in death for the audience as she dies on her knees</li> <li>The audience are horrified yet certain that the perpetrators of these crimes will be damned</li> </ul>
<i>The Changeling</i>	<ul style="list-style-type: none"> <li>Act Three, Scenes One and Two where De Flores' murders Alonzo and chops off his finger to preserve the diamond ring</li> <li>In Act Five, Scene One, Beatrice and De Flores are complicit in the murder of Diaphanta</li> <li>In Act Five, Scene, De Flores and Beatrice copulate in the closet before De Flores wounds both Beatrice and himself; threatened with torture, he stabs himself</li> </ul>	<ul style="list-style-type: none"> <li>The castle setting, winding passages and the narrow 'descent' that De Flores guides Alonzo down, suggest an entry into hell</li> <li>Middleton shows the wages of sin for Diaphanta who entered into an adulterous union, knowingly</li> <li>Beatrice recognises her sin to her father while De Flores goes to his death willingly, in the expectation of meeting Beatrice there</li> </ul>