



**Cambridge International Examinations**  
Cambridge Pre-U Certificate

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**DRAMA AND THEATRE**

**9801/01**

Paper 1 World Drama and Theatre

**May/June 2017**

MARK SCHEME

Maximum Mark: 80

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This document consists of **60** printed pages.

**Section A: Unseen (from British Drama since 1956)****QUESTION 1**

- AO1** Communicate knowledge and understanding of the nature and interpretation of drama and theatre using appropriate vocabulary.
- AO3** Analyse and critically evaluate aspects of drama and theatre, making independent decisions and judgements, within appropriate cultural, historical, stylistic and theoretical contexts.

<p><b>9–10</b></p>	<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>
<p><b>7–8</b></p>	<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>
<p><b>5–6</b></p>	<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>

<b>3–4</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>
<b>1–2</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 be insecure or limited. Appreciation of the extract is evident but undeveloped.</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 Question 1 and **EITHER** Question 2(a) **OR** Question 2(b).

Question	Answer	Marks
1	<p><b>As a director, explain the effects you wish to create for your audience in these opening scenes of the play. Briefly outline some of the staging strategies you would employ to achieve your aims.</b></p> <p>Expect a wide range of responses to this question. Credit must be given to all answers that address clearly identified preferred effects for the audience through viable staging strategies.</p> <p>Candidates should identify their intended effects for the audience which might include, for example, some of the following:</p> <ul style="list-style-type: none"> <li>• Engagement of intellectual interest/curiosity</li> <li>• Reflection upon the injustices of society</li> <li>• Rapport with the ‘Narrator’, Basho</li> <li>• Sympathy for the abandoned child and his parents</li> <li>• Horror/disgust at the savagery of the regime of Shogo</li> <li>• Admiration of Basho who continues to compose poetry in the face of arrest</li> <li>• Dark comedy from the words of the poetry</li> <li>• Fear for Basho’s fate as he is led away</li> <li>• Appropriate emotional/intellectual responses to the director’s chosen staging elements which may be designed to ‘engage’ or ‘detach’ the audience</li> </ul> <p>Candidates’ staging strategies might include, for example:</p> <ul style="list-style-type: none"> <li>• Choice of staging form/configuration of audience</li> <li>• Scale of performance space</li> <li>• Choice of performance style: reference to epic theatre conventions; reference to oriental theatre forms</li> <li>• Creation of seventeenth-century Japanese setting</li> <li>• Design elements: set, costume, lighting, sound, music</li> <li>• Methods of transition between scenes</li> <li>• Casting</li> <li>• Actor/audience relationship; especially in re: Basho</li> <li>• Use of space/blocking</li> <li>• Use of props</li> <li>• Creation of rhythm and tempo</li> <li>• Direction of individual sections of text</li> </ul> <p>Candidates are required to support their ideas with reference to specific moments from the text.</p>	10

**QUESTIONS 2(a) and 2(b)**

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

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

17–20	<p><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>
13–16	<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>
9–12	<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>

<p><b>5–8</b></p>	<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>
<p><b>2–4</b></p>	<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>
<p><b>1</b></p>	<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>
<p><b>0</b></p>	<p>A mark of 0 should be awarded for non-credit-worthy responses.</p>

## 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.

Question	Answer	Marks
2(a)	<p><b>The play is set in seventeenth-century Japan.</b> <b>As a designer, explain how you would use two of the following design elements to create this setting:</b></p> <ul style="list-style-type: none"> <li>• <b>Set</b></li> <li>• <b>Costume</b></li> <li>• <b>Sound</b></li> </ul> <p>Candidates are expected to focus on creating the stipulated setting. As this is an unseen text, candidates should not be penalised for not having precise knowledge of, for example, authentic period costumes. Credit all ideas that suggest candidates are attempting to create an oriental setting and distant historical period.</p> <p><b>Set</b></p> <p>Although Bond's text specifies 'Bare stage', 'The same place' and 'Basho uses a hoe to remove weeds from his garden' as locations for the three episodes, candidates are free to invent their own three-dimensional settings and/or to create setting through other means, such as projections. Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Bare stage or composite or discrete settings</li> <li>• Scale</li> <li>• Use of levels, ramps, steps</li> <li>• Positioning of entrances/exits</li> <li>• Facilitation of Basho's interaction with the audience through set design</li> <li>• Use of gauzes/backdrops/cyclorama</li> <li>• Use of projections</li> <li>• Use of texture and colour</li> <li>• Creation/suggestion of the two locations identified in the extract: a river bank and a garden.</li> </ul>	20

Question	Answer	Marks
2(a)	<p><b>Costume</b></p> <p>The extract has numerous characters to costume including:</p> <ul style="list-style-type: none"> <li>• Basho, an old priest</li> <li>• Two peasants – father and mother of the abandoned baby</li> <li>• Kiro – a young peasant</li> <li>• Various Guards and Prisoners</li> <li>• Two Soldiers</li> <li>• A Nun</li> </ul> <p>Do not expect costume ideas for every character.</p> <p>Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• Style of costumes; cut and fit</li> <li>• Colour, fabric</li> <li>• Condition</li> <li>• Footwear</li> <li>• Headgear</li> <li>• Personal props</li> </ul> <p><b>Sound</b></p> <p>There are no specified sound effects in the extract. Sound effects that are capable of conveying the Japanese setting and period are likely to be linked to music. Accept references to ‘westernised’ versions of authentic Japanese instruments.</p> <p>Candidates may refer to some of the following:</p> <ul style="list-style-type: none"> <li>• Use of authentic Japanese music/musical instruments, for example: <ul style="list-style-type: none"> <li>- The shamisen (or lute)</li> <li>- The koto (like a harp)</li> <li>- The shakahachi (flute)</li> <li>- The biwa (lute)</li> <li>- Bells/gongs/clappers/rattles</li> <li>- ‘minyo’ – folk songs</li> </ul> </li> <li>• Position and use of speakers</li> <li>• Creation of naturalistic sounds for outdoor scenes</li> <li>• Amplification and echo</li> <li>• Volume/direction/fading</li> </ul>	



Question	Answer	Marks
2(b)	<p><b>As an actor playing BASHO, explain how you would perform the role in order to establish your character in these early scenes from the play.</b></p> <p>The question demands a performer's perspective. There is an expectation that candidates will focus on establishing Basho's character. Candidates may refer to:</p> <p>The Introduction</p> <ul style="list-style-type: none"> <li>• Basho's role as a narrator figure</li> <li>• His use of direct address to the audience</li> <li>• Interaction with the peasant couple and with the baby</li> <li>• Basho's attitude towards the abandonment of the baby</li> </ul> <p>Scene One</p> <ul style="list-style-type: none"> <li>• Basho's initial address to the audience</li> <li>• His interaction with Kiro</li> <li>• His response to the plight of the prisoners</li> </ul> <p>Scene Two</p> <ul style="list-style-type: none"> <li>• Basho's dispassionate explanation for moving further away from the city, addressed to the audience</li> <li>• His dictation of poetry to the Nun</li> <li>• His exchange with the soldiers</li> </ul> <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Delivery style(s)</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> <li>• Use of costume</li> </ul>	20

**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 required, 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 required, are clear and well-judged.</li> </ul>

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 required, 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 required, 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 required, are evident but undeveloped.</li> </ul>

<b>1</b>	<b>Some response to the question</b>  <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> <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 required, 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*

Question	Answer	Marks
3	<p><b>“A feature of modern drama is the absence of purely virtuous or purely villainous characters.”</b></p> <p><b>Explain how you would direct specific episodes from <u>two</u> plays you have studied, in order to convey the moral ambiguity of <u>one</u> of the main characters.</b></p> <p>The question demands a director’s perspective. There is an expectation that candidates will refer to the initial statement about the absence of ‘purely virtuous or purely villainous’ characters in their chosen texts and that they will take this into account when explaining their directorial strategies. They may refer to:</p> <ul style="list-style-type: none"> <li>• Notions of virtue/villainy</li> <li>• The emergence of the ‘cult of the individual’ in nineteenth century thought</li> </ul> <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Casting</li> <li>• Costume</li> <li>• Use of space and levels; spatial relationships</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> </ul> <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> <li>• Theatrical traditions/conventions</li> <li>• The social/cultural and political context of the plays</li> <li>• Communication to the audience</li> <li>• Genre and style</li> <li>• Performance history of the plays</li> </ul> <p>Answers will vary considerably depending upon choice of texts/episodes and characters, however, expect candidates to refer to some of the following:</p>	25

Selected Play	Morally ambiguous characters, for example:	Potential episodes for conveying 'moral ambiguity'
<i>The Seagull</i>	<p>Trigorin: an initially sympathetic character; a self-deprecating author, who casually seduces, and then abandons, Nina, while continuing his relationship with Arkadina.</p> <p>Madame Arkadina – entirely egotistical yet reveals some maternal feelings towards Konstantin.</p> <p>Nina – apparently innocent young girl who nevertheless offers herself to Trigorin and contributes to Konstantin's suicide.</p> <p>Accept answers that classify Dr Dorn (charming philanderer) or Masha (uses Medvedenko for her own ends but truly loves Konstantin) as 'key' characters</p>	<ul style="list-style-type: none"> <li>• Act Two: his idea for a short story about the idle destruction of a young girl</li> <li>• Act Three: exchanges with Nina and Arkadina; arranging the tryst</li> <li>• Act Four: reveals no recollection of the stuffed seagull or what it symbolises</li> <li>• Act One: the sabotage of Konstantin's play</li> <li>• Act Three: the heated argument with Konstantin; her manipulation of Trigorin to stay with her</li> <li>• Exchanges with Trigorin in Acts One, Two and Three and with Konstantin in Acts One and Two.</li> </ul>
<i>Hedda Gabler</i>	<p>Hedda – lovely/idealistic yet manipulative young bride of Jorgen Tesman who she openly derides. Cruel and jealous of Thea Elvsted; she sends Lovborg to his death for vicarious satisfaction. In turn, Hedda is at the mercy of the machinations of Judge Brack.</p> <p>Judge Brack – apparently upstanding citizen and friend of Jorgen whose visits to the newlyweds are motivated by lust for Hedda and amusement at her situation.</p>	<ul style="list-style-type: none"> <li>• Act One – manipulation of Thea and Jorgen to ensure that Lovborg is invited to the house. Open contempt towards Jorgen</li> <li>• Act Three – persuades Lovborg to take her pistol; the burning of the manuscript</li> <li>• Act Four – chooses suicide over enthrallment to the Judge and motherhood</li> <li>• Act One – he enjoys the discomfort of his friend when he reveals that Lovborg is a rival for the professorship</li> <li>• Act Two – his flirtatious insinuations to Hedda</li> <li>• Act Four – his interrogation of Hedda and dark threats.</li> </ul>

<p><i>Saint Joan</i></p>	<p>Shaw famously said, ‘There are no villains in this piece.’</p> <p>The Earl of Warwick – Joan’s most bitter secular opponent; he believes he is protecting the feudal system by seeking Joan’s death.</p> <p>Cauchon – representing the Church’s opposition to Joan; while apparently anxious to save Joan’s soul from damnation, he pursues her death as a heretic.</p> <p>The Chaplain (de Stogumber) – Joan’s most violently blood-thirsty critic; the sight of Joan’s death causes him to repent his actions and contemplate suicide</p>	<ul style="list-style-type: none"> <li>• Scene Four – he debates with Cauchon about the reasons behind his desire to see Joan burned at the stake; he represents the ‘temporal institutions’ of feudal aristocracy</li> <li>• Scene Six – he urges haste in bringing Joan to ‘justice’ and distances himself from the barbarity of her death by staying away; he is bewildered by the Chaplain’s traumatised reaction to Joan’s death</li> <li>• Scene Six – he recognises irregularities in the way Joan is hurried to her death but chooses not to intervene</li> <li>• Scene Four – he is at his most determined in his argument for killing Joan</li> <li>• Scene Six shows both his urgency to destroy Joan and his repentance having watched her burn.</li> </ul>
<p><i>The Importance of Being Earnest</i></p>	<p>Algernon – has constructed a personal ‘ethical’ system based upon his own gratification and great economy with the truth.</p> <p>Jack – has constructed a fictional alter-ego, whereby he is ‘Ernest in town and Jack in the country’.</p> <p>Lady Bracknell – though an eminent member of the aristocracy, she expresses an entirely mercenary world view.</p>	<ul style="list-style-type: none"> <li>• Act One – he expounds his theory of Bunburying to Jack</li> <li>• Act Two – he puts theory into practice and ‘courts’ Cecily</li> <li>• Act One – he explains his double life to Algernon</li> <li>• Act Two and Three – he is faced with the consequences of his invention at his country retreat</li> <li>• In Act One we see her interrogating Jack and rejecting him as a potential husband for her daughter, based entirely on his family pedigree</li> <li>• In Act Three we see her mercenary motivation in her appraisal of Cecily as a future wife for her nephew</li> </ul> <p>We also hear some of her morally questionable views on society.</p>

Question	Answer	Marks
4	<p><b>As a set designer, explain how your designs would meet the scenic demands of <u>one</u> key moment from each of the plays you have studied.</b></p> <p>The question demands a designer's perspective.</p> <p>There is an expectation that candidates will explain how their designs will meet the demands of a key moment in each play.</p> <p>They may refer to:</p> <ul style="list-style-type: none"> <li>• Staging semiotics</li> <li>• Design aesthetics</li> <li>• Audience experience</li> </ul> <p>Design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Selection of staging form; configuration of audience</li> <li>• Style of production</li> <li>• Scale</li> <li>• Use of space and design of levels</li> <li>• Choice and use of materials</li> <li>• Colour</li> <li>• Use of backdrops/cyclorama and/or gauzes; use of projection</li> <li>• Provision of/location of entrances/exits</li> <li>• Fluency of transitions; scenic devices</li> <li>• Accommodation of action</li> </ul> <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> <li>• The creation of specific moods/atmospheres</li> <li>• The creation of specific locations</li> <li>• The creation of a specific period</li> <li>• The creation of specific times of day/year</li> <li>• Research</li> <li>• Theatrical traditions/conventions</li> <li>• The social/cultural and political context of the plays</li> <li>• The use of modern theatre technology</li> <li>• Communication to the audience</li> <li>• Performance history of the plays</li> </ul> <p>Answers will vary considerably depending upon choice of texts; however, expect candidates to refer to some of the following:</p>	25



Selected Play	Scenic Demands	Potential Key Moments
<i>The Seagull</i>	<p>Four Acts set in different locations; two outdoor settings (by a lake/on a croquet lawn with views of the house and lake) and two indoor settings (indoor scenes have specified, multiple entrances/doors.) 19th Century period furnishings (Russian.)</p> <p>Indication of the passage of time: sun-set on a summer's evening, summer's day, autumn evening – twilight.</p>	<ul style="list-style-type: none"> <li>• The opening Act – the improvised stage and provision for the 'on-stage' audience</li> <li>• End of Act Two where Arkadina calls from the window to Trigorin in the garden below</li> <li>• Trigorin in the dining room in Act Three where entrances and exits (out of different doors) by Nina and Arkadina are crucial</li> <li>• Nina's appearance/departure through the veranda door in Konstantin's modified study in Act Four</li> </ul>
<i>Hedda Gabler</i>	<p>'Tastefully furnished drawing room' with a doorway to an 'inner' room which is visible to the audience. A further glass door through which a veranda (and the outdoors) is visible. Symbolic totems including:</p> <ul style="list-style-type: none"> <li>• A stove</li> <li>• General Gabler's portrait</li> <li>• Hedda's piano</li> </ul> <p>19th Century period furnishings.</p>	<ul style="list-style-type: none"> <li>• Hedda's frustrated pacing of the confines of the room in Act One, before flinging back the curtains and gazing out of her 'prison' through the veranda doors</li> <li>• The opening of Act Two where Hedda threatens to shoot Judge Brack through the window</li> <li>• The end of Act Three, when Hedda burns the manuscript</li> <li>• The end of Act Four, when Hedda seeks sanctuary in the inner room before killing herself.</li> </ul>
<i>Saint Joan</i>	<p>Seven distinct locations, comprising interior and outdoor settings:</p> <ul style="list-style-type: none"> <li>• Castle chamber</li> <li>• Throne room</li> <li>• River bank at evening</li> <li>• A tent in the English camp</li> <li>• Rheims cathedral</li> <li>• Great hall in a castle in Rouen</li> <li>• Bedroom in one of Charles VII's chateaux</li> </ul> <p>15th Century period furnishings; castle setting; stonework; religious artefacts/iconography.</p>	<ul style="list-style-type: none"> <li>• Joan's first appearance in Scene One</li> <li>• The changing of the wind on the river Loire in Scene Three</li> <li>• Joan's inquisition in Scene Six – where she is led to her death</li> <li>• The Epilogue set in Charles' stately bedroom.</li> </ul>

<p><i>The Importance of Being Earnest</i></p>	<p>Three distinct locations, two indoor and one outdoor:</p> <ul style="list-style-type: none"> <li>• Morning room in a 'Bachelor' flat described as 'luxuriously and artistically furnished'</li> <li>• Garden in a manor house with roses</li> <li>• Morning room in the Manor house 19th century period furnishings.</li> </ul>	<ul style="list-style-type: none"> <li>• The arrival of Lady Bracknell and Gwendolen in Act One</li> <li>• The opening of Act Two where Cecily is watering the flowers</li> <li>• The revelation sequence in Act Three.</li> </ul>
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Question	Answer	Marks
5	<p data-bbox="316 248 1007 282"><b>“Issues of identity are central to modern drama.”</b></p> <p data-bbox="316 315 1302 416"><b>Choose <u>two</u> of the characters from the list below and explain how you would perform each role, at specific moments, in order to illustrate issues of identity in their characterisation:</b></p> <ul data-bbox="316 454 663 591" style="list-style-type: none"> <li>• <b>Konstantin (Treplev)</b></li> <li>• <b>Hedda</b></li> <li>• <b>Joan of Arc</b></li> <li>• <b>Jack Worthing.</b></li> </ul> <p data-bbox="316 624 1302 757">The question demands a performer’s perspective. There is an expectation that candidates will discuss the playwrights’ exploration of issues of identity and will demonstrate their understanding of these issues through concrete performance detail. Candidates may refer to:</p> <ul data-bbox="316 792 1254 999" style="list-style-type: none"> <li>• Conflict between the ‘essential self’ and the ‘social self’</li> <li>• Role-play</li> <li>• Contemporary theories of identity; for example: Marx, Freud, Jung, Nietzsche</li> <li>• Female identity</li> <li>• Names and labels</li> </ul> <p data-bbox="316 1034 1134 1068">Performance ideas might include suggestions for, for example:</p> <ul data-bbox="316 1106 1310 1458" style="list-style-type: none"> <li>• Appearance</li> <li>• Use of costume</li> <li>• Delivery style</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> </ul> <p data-bbox="316 1494 1018 1527">Candidates may also make reference to, for example:</p> <ul data-bbox="316 1563 1038 1736" style="list-style-type: none"> <li>• Theatrical traditions/conventions</li> <li>• The social/cultural and political context of the plays</li> <li>• Communication to the audience</li> <li>• Genre</li> <li>• Performance history of the plays</li> </ul> <p data-bbox="316 1771 1265 1872">Answers will vary considerably depending upon choice of texts/moments and characters, however, expect candidates to refer to some of the following:</p>	25

Selected Play	Character and context	Potential moments
<i>The Seagull</i>	<p>Konstantin: searching for identity as both artist and individual.</p> <p>The play explores artistic and personal identity through the actions and reflections of its characters.</p> <p>Konstantin is one of several of the characters that Chekhov presents, revealing that both the younger and older generation reflect on their potential/past achievements and appear to define themselves accordingly.</p>	<p><u>Act One</u> In discussion with Sorin he reveals:</p> <ul style="list-style-type: none"> <li>• his crisis of identity</li> <li>• his painful relationship with his mother</li> <li>• his quest for ‘new forms’, as a writer</li> </ul> <p><u>Act Two</u> In an exchange with Nina, we see:</p> <ul style="list-style-type: none"> <li>• Nina no longer ‘knows’ him</li> <li>• He feels a failure; a ‘nonentity’</li> <li>• He compares himself with Trigorin</li> </ul> <p><u>Act Three</u> In a furious exchange with Arkadina, he shows:</p> <ul style="list-style-type: none"> <li>• Inner crisis; despair</li> <li>• Lack of self-worth</li> </ul> <p><u>Act Four</u> He reveals:</p> <ul style="list-style-type: none"> <li>• Lack of satisfaction as a published author</li> <li>• Futile yearning for Nina</li> <li>• Suicidal impetus fuelled by Nina’s secure sense of purpose.</li> </ul>

<p><i>Hedda Gabler</i></p>	<p>Hedda functions to reveal Ibsen's interest in women trapped in false identities.</p> <p>Having 'settled' for the bourgeois Jorgen Tesman, aristocratic Hedda finds it impossible to resign herself to the smallness of her new role.</p> <p>Under the gaze of a portrait of her father, the imposing General Gabler, Hedda's attempts to construct/maintain her own identity and to exert some influence in the 'world' lead to her suicide.</p>	<p><u>Act One</u></p> <ul style="list-style-type: none"> <li>• Hedda's first appearance and realisation of her diminished horizons</li> <li>• Attitudes towards Miss Tesman, Jorgen and Mrs Elvsted reveal her own sense of self-worth</li> <li>• Her pleasure in the possession of General Gabler's 'pistols', granting her an identity</li> </ul> <p><u>Act Two</u></p> <ul style="list-style-type: none"> <li>• Complicity with Judge Brack in mocking her own husband to establish her superiority</li> <li>• Her repugnance at the thought of fulfilling woman's allotted role of mother</li> <li>• Her exercise of power over Lovborg and quest for vicarious pleasure to feed her ego</li> </ul> <p><u>Act Three</u></p> <ul style="list-style-type: none"> <li>• Hedda's realisation that Brack has power over her, threatening her self-perception</li> <li>• Her jealousy of Thea's comradeship with Lovborg; the vindictive burning of the 'child'/manuscript</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 which destroys her sense of power</li> <li>• Her refusal to conform to expectations (both Tesman's and Brack's)</li> <li>• Her suicide with General Gabler's pistol.</li> </ul>
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<p><i>Saint Joan</i></p>	<p>Joan is ascribed a myriad of different 'identities' throughout the play by the characters that she comes into contact with. She is variously referred to as:</p> <ul style="list-style-type: none"> <li>• Lunatic</li> <li>• Feminist</li> <li>• Heretic</li> <li>• Military genius</li> <li>• An ignorant</li> <li>• A virgin</li> <li>• A protestant</li> <li>• A nationalist</li> <li>• and finally ...a Saint</li> </ul> <p>In the course of the play, Joan's own quest for her true identity sees her develop from a traditional country girl to 'king-maker', military leader and, ultimately to martyr.</p> <p>Shaw's own preface to the play offers a further insight into his perception of Joan's identity.</p>	<p><u>Scene One</u></p> <ul style="list-style-type: none"> <li>• She does not know her own surname or age – she defines herself by her voices and as a messenger of God</li> </ul> <p><u>Scene Two</u></p> <ul style="list-style-type: none"> <li>• She appears, dressed as a soldier, with her hair bobbed</li> <li>• The Archbishop accepts her as God's envoy</li> <li>• Charles gives her the command of the army; she has acquired a new identity and is called 'the Maid'</li> </ul> <p><u>Scene Three</u></p> <ul style="list-style-type: none"> <li>• She asserts herself, not as a daredevil but as 'a servant of God'</li> <li>• She appears to be a miracle worker when the wind changes</li> </ul> <p><u>Scene Five</u></p> <ul style="list-style-type: none"> <li>• Joan rebuts the charge that she may be a witch and asserts she is merely a poor and ignorant girl, guided by her voices</li> </ul> <p><u>Scene Six</u></p> <ul style="list-style-type: none"> <li>• Joan is tried as a heretic and despite her brief recantation, led to the stake to be burnt</li> </ul> <p><u>The Epilogue</u></p> <ul style="list-style-type: none"> <li>• Joan returns as a Saint to find that perceptions of her remain mixed.</li> </ul>
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<p><i>The Importance of Being Earnest</i></p>	<p>In this play, which Wilde himself described as ‘a trivial comedy for serious people’, the playwright parodies issues of identity found in more serious contemporary plays.</p> <p>As a foundling child, Jack is in the position of literally not knowing who he is although he has a clear ‘identity’ as guardian to the grand-daughter of his benefactor – a role that requires a degree of seriousness.</p> <p>Jack has invented an alter-ego for himself in the guise of a very wicked brother, Ernest, whose many ‘scrapes’ give Jack an excuse to get up to London whenever he wishes.</p> <p>The revelation in Act Three that Jack is actually Algernon’s long-lost brother and Lady Bracknell’s nephew, Ernest concludes a play that is founded on comically implausible characterisation and plot-lines.</p>	<p><u>Act One</u></p> <ul style="list-style-type: none"> <li>• Jack reveals his secret alter-ego to Algernon</li> <li>• He reveals his lack of pedigree to Lady Bracknell, who promptly disqualifies him as a potential suitor to her daughter, unless he can ‘acquire some relations’</li> </ul> <p><u>Act Two</u></p> <ul style="list-style-type: none"> <li>• Jack returns to his home in the country and is outraged to find Algernon masquerading as Jack’s ‘very wicked’ brother, Ernest and making overtures to his ward, Cecily</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 is unravelled through the circuitous series of improbable coincidences that Wilde has contrived.</li> </ul>
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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*

Question	Answer	Marks
6	<p><b>As a designer, explain how your ideas for staging <u>two</u> political plays you have studied will accommodate the shifting locations for the action. You should refer to relevant design elements and discuss your intended effects in specific scenes.</b></p> <p>The question demands a designer's perspective.</p> <p>There is an expectation that candidates will explain how their staging ideas will accommodate the ever-changing locations demanded by the selected plays and will reflect upon the potential effects for the audience of the staging decision that they have made in specific scenes.</p> <p>They may refer to:</p> <ul style="list-style-type: none"> <li>• Staging semiotics</li> <li>• Multiple locations as a feature of distancing/fragmentation</li> <li>• Stagecraft in epic theatre</li> <li>• Post-Brechtian design aesthetics</li> <li>• Audience experience; engagement/detachment</li> </ul> <p>Staging ideas might include suggestions for, for example:</p> <p>Setting</p> <ul style="list-style-type: none"> <li>• Selection of staging form; configuration of audience</li> <li>• Style of production; epic, selective realism, non-naturalistic, symbolic, surrealism</li> <li>• Use of scale, space and design of levels</li> <li>• Use of scaffolding; columns; ramps/steps</li> <li>• Bare stage, composite or discrete settings</li> <li>• Emblematic staging elements; chairs, mirrors, frames, doorways</li> <li>• Choice and use of materials</li> <li>• Use of colour</li> <li>• Use of screens/T.V. monitors; live-feed video; multi-media</li> <li>• Use of backdrops/cyclorama and/or gauzes</li> <li>• Use of projection, banners, placards, flags</li> <li>• Provision of/location of entrances/exits</li> <li>• Fluency of transitions; scenic devices – trucks, flying, revolves</li> <li>• Creation of indoor/outdoor settings</li> <li>• Accommodation of action</li> <li>• Set dressing</li> <li>• Use of signifying props</li> </ul>	25



Question	Answer	Marks
6	<p>Lighting and/or Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Lighting/sound design to create location</li> <li>• Suggestion of time of day/year through lighting</li> <li>• Use of gobos</li> <li>• Colour/ intensity/positioning/angles</li> <li>• Special effects; hazer, strobe</li> <li>• Live and/or recorded sound</li> <li>• Music appropriate to time, place and culture</li> <li>• Use of song</li> <li>• Position and use of speakers; volume/amplification</li> <li>• Naturalistic sound effects; symbolic sound</li> </ul> <p>Costume ideas may be suggested as a relevant design element, especially for <i>Cloud Nine</i>: for example:</p> <ul style="list-style-type: none"> <li>• Period of costume</li> <li>• Style of costumes; cut and fit</li> <li>• Colour, fabric</li> <li>• Condition</li> <li>• Footwear</li> <li>• Headgear</li> <li>• Personal props</li> </ul> <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> <li>• Theatrical traditions/conventions</li> <li>• The social/cultural and political context of the plays</li> <li>• The use of modern theatre technology</li> <li>• Communication to the audience</li> <li>• Performance history of the plays</li> </ul> <p>Answers will vary considerably depending upon choice of texts/scenes and effects, however, expect candidates to refer to some of the following:</p>	

Selected Play	Locations	Potential Effects
<i>Arturo Ui</i>	<p>There are fifteen Scenes depicting a variety of locations:</p> <p>Scene 1 and 15 Financial district then outside the Produce Exchange</p> <p>Scene 2 Backroom in Dogsborough's restaurant</p> <p>Scene 3 Bookmaker's office</p> <p>Scene 4 and 9 Dogsborough's country house</p> <p>Scene 5 City Hall</p> <p>Scene 6 and 10 Hotel Mammoth</p> <p>Scene 7 Offices of the Cauliflower Trust</p> <p>Scene 8 Courtroom</p> <p>Scene 9 A street in Cicero</p> <p>Scene 11 Garage</p> <p>Scene 12 Givola's flower shop</p> <p>Scene 13 Funeral Chapel in Cicero</p> <p>Scene 14 Ui's bedroom at Hotel Mammoth</p>	<p>Candidates might select any number of the scenes and suggest staging strategies designed to:</p> <ul style="list-style-type: none"> <li>• Support Brecht's epic style</li> <li>• Suggest the 'omnipresence' of Ui's growing influence</li> <li>• Suggest the 1930's period (swastikas/flags)</li> <li>• Contrast the 'opulence' of Dogsborough's country house with the seediness of the Bookmaker's office</li> <li>• Suggest a society in flux</li> <li>• Create montage</li> <li>• Distance the audience so that they are receptive to learning 'lessons from the past'</li> <li>• Especially interesting scenes to create are Scenes 11, 12, 13 and 14 where the precise location is necessary to a full understanding of the 'action' of the scenes.</li> </ul>
<i>Cloud Nine</i>	<p>There are multiple Scenes depicting a variety of locations:</p> <p>Act One: Veranda with flag-pole An open space Inside the house</p> <p>Act Two: Inside the hut of a one o'clock club Park with bench, swing, pond</p>	<p>Candidates might select any number of the scenes and suggest staging strategies designed to:</p> <ul style="list-style-type: none"> <li>• Contrast the Victorian, Colonial setting with the late 1970's setting</li> <li>• Emphasise the trappings of colonial power in Act One through the suggestions of the African setting – otherness</li> <li>• Wooden or glass veranda; doors</li> <li>• Mosquito nets/camouflage nets; shutters, blinds</li> <li>• Provide settings to echo/facilitate the sexual ambivalences in the play and/or the simmering passions in both time periods</li> <li>• Make links between colonisation and misogyny</li> <li>• Create a cooler more English outdoor setting for the Park</li> <li>• Create the claustrophobia of 'indoors' in each time period compared with the liberating locations of 'out-doors'</li> <li>• Create sense of 'play-time' for children and adults</li> <li>• Enhance the comedy of the play.</li> </ul>

<p>1984 <i>Here &amp; Now</i></p>	<p>There are multiple Scenes depicting a variety of locations and often melting fluidly from one to another;</p> <p>Scene 1 Assembly room dominated by TV Scene 2 Newspaper office Scene 3 The streets Scene 4 and 5 An office Scene 6 and 8 Barouk's office Scene 7 Outside by a news-stand Scene 9 Ministry of Truth and Information Scene 10 and 12 and 15 Wiran's room Scene 11 An auditorium Scene 13 Outside Scene 14 Malaysian puppets 'Wayang-kulit' Scene 16 A cell Scene 17 Interrogation room Scene 18 Room 101 Scene 19 The auditorium</p>	<p>Candidates might select any number of the scenes and suggest staging strategies designed to:</p> <ul style="list-style-type: none"> <li>• Suggest the totalitarian state masquerading as democracy</li> <li>• Utilise the material on the T.V. screen and the picture of Big Brother as permanent features intended to juxtapose/contextualise all of the action</li> <li>• Contrast the life-style of the Proles and Party members to illustrate the divisions within society</li> <li>• Create the impression of a secretive society where Big Brother and his agents are always watching</li> <li>• Suggest the horrors of the interrogation room and room 101, possibly through lighting/sound</li> <li>• Create contrasting environments for indoor and outdoor scenes</li> <li>• Facilitate crowd scenes</li> <li>• Turn the theatre and auditorium into a forum for debate and change.</li> </ul>
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<p><i>Angels in America</i></p>	<p>There are multiple scenes depicting a variety of locations, melting fluidly from one to another or even occurring simultaneously; locations include:</p> <p>Act One  Scene 1 Funeral setting  Scene 2 Roy's office  Scene 3 Joe and Harper's home  Scene 4 Outside the funeral home  Scene 5 Split scene – cemetery/Joe's  Scene 6 In the men's room  Scene 7 Make-up table  Scene 8 Split scene  Scene 9 In the doctor's office</p> <p>Act Two  Scene 1 Prior's bedroom  Scene 3 &amp; 5 Prior's room in the hospital  Scene 4 Split scene – bar/park  Scene 6 Restaurant  Scene 7 Steps outside the Hall of Justice  Scene 8 Joe at a pay-phone  Scene 9 Split scene  Scene 10 In front of Hannah's house</p> <p>Act Three  Scene 2 Split scene – coffee shop/clinic  Scene 3 Harper's Antarctic fantasy  Scene 4 Abandoned lot in the Bronx  Scene 5 Roy's study  Scene 7 Split scene apartment/park</p>	<p>Candidates might select any number of the scenes and suggest staging strategies designed to:</p> <ul style="list-style-type: none"> <li>• Reflect the fragmentation of society</li> <li>• Emphasise the marginalisation of different groups of people</li> <li>• Facilitate the swift development of the narrative</li> <li>• Support the simultaneous events through simultaneous staging strategies</li> <li>• Challenge any notion of theatrical realism</li> <li>• Create an environment that polarises the sick and the well</li> <li>• Comment on different features of ethnicity</li> <li>• Encourage rational thought in an audience whose perspectives are constantly in flux</li> <li>• Exploit the outdoor settings to indicate the changing seasons as time runs out for Prior</li> <li>• Create images of sickness and decay contrasted with the sterility of the hospital</li> <li>• Encode the realities of 1980's Republican politics</li> <li>• Facilitate the phantasmagorical appearance of the Angel at the end of the play.</li> </ul>
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Question	Answer	Marks
7	<p><b>“To be successful, political drama must entertain its audience as well as instruct it.”</b>  <b>Explain how you would achieve both these aims in your direction of specific sections from <u>two</u> political plays that you have studied.</b></p> <p>The question demands a director’s perspective.  There is an expectation that candidates will identify the ‘politics’ of the plays and then explain how they would direct selected sections in order to combine entertainment with instruction.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Gender/sexual politics/gay politics</li> <li>• The politics of race/ethnicity/the marginalised</li> <li>• The politics of opposition and resistance</li> <li>• Oppression/submission</li> <li>• Colonialism</li> <li>• The language of violence</li> <li>• Democracy/totalitarianism</li> </ul> <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Production style(s)</li> <li>• Epic features; montage, multi-role, Spass</li> <li>• Cartoon style; caricature</li> <li>• Casting</li> <li>• Costume</li> <li>• Use of space and levels; spatial relationships</li> <li>• Creation of multiple locations; transitions</li> <li>• Placards, multi-media</li> <li>• Freeze-frame</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; direct address; direction of chorus figures/crowds</li> <li>• Interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Mime, musical interludes; puppetry, mask</li> <li>• Audience involvement</li> <li>• Use of comedy as an anarchic strategy or tool of entertainment</li> <li>• Didacticism versus dialectical method</li> </ul> <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> <li>• The social/cultural and political context of the plays</li> <li>• Language and image</li> <li>• Communication to the audience</li> <li>• Genre and style</li> <li>• Performance history of the plays</li> </ul> <p>Answers will vary considerably depending upon choice of texts/sections and strategies, however, expect candidates to refer to some of the following:</p>	25

Play	Sections with the potential for entertaining as well as instructing, for example:
<i>Arturo Ui</i>	<p>The play satirises the rise of Hitler but it does not have merely historical interest. The title, 'The Resistible Rise of Arturo Ui' – is intended to signal how Hitler could have been stopped but for the complicity of key figures in European society at the time. It warns against future complicity in the creation of a tyrant.</p> <ul style="list-style-type: none"> <li>• The Prologue: <ul style="list-style-type: none"> <li>- The Announcer develops an immediate rapport with the audience through 'chummy' 'direct address' which is in verse form, his tone is inclusive, although the substance of his announcement is chilling</li> <li>- His introduction of the <i>dramatis personae</i> is satirical and their appearances, ludicrous</li> </ul> </li> <li>• Scene 3 – the depiction of Ui/Hitler as a 'two-bit' hoodlum has a bathetic effect</li> <li>• Scene 4 –the caricaturing of Young Dogsborough in this scene is potentially comical</li> <li>• Scene 6 shows Ui developing his persona under the direction of the Actor; although humorous to begin with, the ending of the speech is un-nerving</li> <li>• Scene 8 – the warehouse fire trial is disturbing and amusing by turn; the audience is encouraged to laugh at Fish's visible distress, as well as at Dockdaisy's outrageous testimony</li> <li>• Scene 14 – there is potential for entertainment in this scene where Roma returns to haunt a terrified Ui</li> </ul> <p>A director will have no difficulty in mixing instruction with entertainment; credit the selection of any sections which are both entertaining and politically potent.</p>
<i>Cloud Nine</i>	<p>The whole of Act One has the potential to combine gender politics with 'laugh out loud' comedy derived from the cross-race and cross-gender casting; the appearance of Victoria as a doll and the creation of outrageous stereotyped characters placed within clichéd situations is so entertaining that it is possible that some audience members may miss the serious political points that Churchill is making:</p> <ul style="list-style-type: none"> <li>• She parallels sexual and colonial oppression in a Victorian colonial setting</li> <li>• Through Clive, the traditional colonial patriarch, she satirises his relationships with his perfectly domesticated wife and black servant ('played by a man' and 'played by a white' respectively – as they are each made in his image)</li> <li>• Both Clive and his wife, Betty strive conscientiously to ensure their son Edward (played by a woman) acquires manly attributes and his habit of playing with his sister's dolls is discouraged</li> <li>• The potentially 'normal' happy family is threatened by the arrival of two 'outsiders' with rapacious sexual appetites and no sense of personal loyalty</li> </ul> <p>Act Two is more serious in tone, although the potential for combining instruction with education is still evident in the seismic twentieth century shift in attitude towards sexual identities.</p> <p>Other features include:</p> <ul style="list-style-type: none"> <li>• Songs</li> <li>• Costumes for cross-gender roles</li> <li>• Stereotyping of Clive, Betty and Edward</li> <li>• The scatological language of Vicky in Act Two.</li> </ul>

<p><i>1984 Here and Now</i></p>	<p>This play borrows heavily from Orwell's novel <i>1984</i> and prior knowledge of this seminal text provides a context in which to view the transposition of the Orwellian dystopia to contemporary Malaysia.</p> <p>Kee Thuan Chye retains the concept of Big Brother as well as of 'Room 101'. This is 'politics of the oppressed' which coheres around the Malaysian Authorities' discrimination against non – Malays, represented in this play by a division between 'Party members' and 'Proles'.</p> <p>The role of Winston Smith from '<i>1984</i>' becomes Wiran, a disaffected Party member while his lover, Yone, is a prole. Together they join a resistance movement against Big Brother. The play ends with Wiran turning the theatre into a platform for political change, asking the audience to decide whether to denounce him or conceal him from his persecutors.</p> <p>Potential for combining entertainment with instruction occurs throughout, for example:</p> <ul style="list-style-type: none"> <li>• Scene 1 – the video display</li> <li>• Scene 2 – the performance of the colourful 'tiger' dance</li> <li>• Scene 5 – underscored by music by 'The Police', Wiran is lured into a trap by Yone</li> <li>• Big Brother's announcements, played on screen, punctuate the play</li> <li>• Scene 10 – Yone's role-play, as she demonstrates to Wiran what her family life was like</li> <li>• Scene 14 – the shadow play – 'wayang-kulit' style with Malayan musical instruments</li> <li>• Scene 19 – the final scene as search-lights scan the audience.</li> </ul>
<p><i>Angels in America</i></p>	<p>Kushner's political drama is about gay life and the advent of AIDS in Ronald Reagan's America. The play is subtitled "A Gay Fantasia on National Themes" and blends tragedy with comedy set in a series of shifting scenes and locations.</p> <p>This play is primarily about gay/gender politics, focusing on four very different gay men, but its exploration of racial prejudice is also potent. A further political target in the play is extreme right-wing republicanism and especially in the form embodied by Ronald Reagan.</p> <p>Potential for combining entertainment with instruction occurs throughout:</p> <ul style="list-style-type: none"> <li>• Jewish received wisdom permeating the play</li> <li>• The presentation of the monstrous Roy Cohn, through his use of colourful blasphemies and expletives; his conscience-free, political machinations drive the play</li> <li>• The naturalistic presentation of relationships between Louis and Prior and Joe and Joe and Harper</li> <li>• The effects of multi-roling twenty-plus roles between eight actors</li> <li>• The acerbic wit of Belize</li> <li>• Harper's relationship with 'Mr Lies'</li> <li>• Supernatural visitations by Prior's ancestors.</li> </ul>

Question	Answer	Marks
8	<p><b>“All political drama investigates the exercise of power.”</b>  <b>Explain how you would use both vocal and physical skills to realise <u>one</u> character from each of the <u>two</u> plays you have studied in order to demonstrate their level of power in specific scenes.</b></p> <p>The question demands a performer’s perspective.  There is an expectation that candidates will discuss the relevance of the statement about power to each of their chosen texts and that they will offer concrete performance suggestions calculated to demonstrate each characters’ level of power in specific scenes.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• The exercise of power in personal and political relationships</li> <li>• Administration of political, economic, cultural and social power structures</li> <li>• Operation of power through discrimination</li> <li>• The power of language in elitist societies</li> <li>• Attitudes of colonialism, misogyny, homophobia, racism</li> <li>• Application of ‘government’ through terror and violence</li> <li>• Expansionism; quest for ever wider influence (world domination)</li> <li>• Attitudes of the state towards opposition and resistance</li> <li>• The politics of race/ethnicity/the marginalised</li> <li>• Sexual power/sexual empowerment</li> <li>• Economic power/control</li> <li>• Power struggles in personal relationships; dependency, intimacy, betrayal</li> <li>• Attitudes to monarchy or state figurehead; patriotism, state loyalty</li> <li>• Inclusivity/exclusion, cultural hegemony</li> <li>• Oppression/submission</li> <li>• Democracy/totalitarianism</li> </ul> <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Presentation of attitudes of status/authority, dependency/defiance</li> <li>• Presentation of archetypes</li> <li>• Use of costume to designate status or identify social/political identities</li> <li>• Delivery style; multi-role; role-play; cross-gender/cross-colour casting</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; indigenous and hybrid forms of speech</li> <li>• Interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> <li>• Interaction with the audience</li> </ul>	25



Question	Answer	Marks
8	<p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> <li>• Theatrical conventions; indigenous performance traditions; parody, pastiche</li> <li>• The social/cultural and political context of the plays</li> <li>• Communication to the audience/involvement of the audience</li> <li>• Language and image</li> <li>• Genre</li> <li>• Performance history of the plays</li> </ul> <p>Answers will vary considerably depending upon choice of text/sections and roles, however, expect candidates to refer to some of the following:</p>	

Play	Roles that are appropriate to the question; for example:	Levels of power/appropriate sections
<i>Arturo Ui</i>	<p>Ui</p> <p>Less powerful roles that may be considered include:</p> <ul style="list-style-type: none"> <li>• Old Dogsborough</li> <li>• Mrs Dullfeet</li> <li>• Fish</li> </ul>	<p>Candidates may chart Ui's increase in political power throughout the play as he expands his influence from Chicago to Cicero and beyond. Relevant sections may include, for example:</p> <ul style="list-style-type: none"> <li>• Scene 3, Ui's despondency as he contemplates 'chucking the whole business' at the beginning of the scene transforms to opportunism 'I smell an opening' at the news that Bowl will testify</li> <li>• Scene 4, Ui wields the power of a blackmailer over Dogsborough</li> <li>• Scene 5, supported by his henchmen, Ui defends Dogsborough and has Bowl assassinated</li> <li>• Scene 6, Ui acquires the skills of oratory to assist his rise to power</li> <li>• Scene 10, Ui's complacent authority over his henchman is seen; he expounds his expansionist plans to Roma</li> <li>• Scene 13, in parody of Richard the Third and aspiring, like him, for more power, Ui woos Mrs Dullfeet at the funeral of her husband</li> <li>• Scene 15, Ui accepts 'the protectorate' of Cicero and proclaims his ambition for 'world domination'</li> <li>• Old Dogsborough waning power and authority as shown in Scene 4, 5 and 9</li> <li>• Mrs Dullfeet's defiance reversed in Scenes 10,12 and 13</li> <li>• Fish's 'show' trial in Scene 9 a-g</li> </ul> <p>Accept any character that is considered purposefully in relation to their level of power.</p>

<p><i>Cloud Nine</i></p>	<p>Clive (Act One only) Betty Joshua (Act One only)</p>	<p>Candidates may refer to Caryl Churchill's statement that she was inspired, in her creation of <i>Clive</i>, by Genet's description of the parallel between colonial and sexual oppression which he termed 'the colonial or feminine mentality of interiorised repression'.</p> <ul style="list-style-type: none"> <li>• Clive imposes his ideals on his family and the natives; these ideals relate to: <ul style="list-style-type: none"> <li>- Victorian perceptions of masculine power and masculine heterosexuality</li> <li>- Empire</li> <li>- Duty (to Queen and country)</li> <li>- Patriarchy</li> </ul> </li> <li>• He plays the role of a loving but strict husband/father in his family in Scene One, complacent in his role of superiority</li> <li>• In Scene Two we see him enthralled to the sexual power of Mrs Saunders</li> <li>• In Scene Three he meets the news of Betty's weakness for Harry Bagley with typical misogyny, claiming that 'women are darker and more dangerous than men'</li> <li>• In Scene Four, having assured Harry that their relationship cannot be 'spoiled by the weaker sex', he is shocked to be confronted by Harry's homosexuality which he describes as 'the most revolting perversion'; he effectively forces Bagley to marry the lesbian governess Ellen to 'cure the disease'</li> <li>• Importantly, Clive does not appear in Act Two</li> <li>• Betty represents the Victorian feminine ideal in Act One having ceded all power to her husband. She is mocked by Joshua, (the 'white' black servant), twice in the first Act which reveals just how lowly she is in the hierarchy. In Act Two she leaves Clive (who does not appear) and begins to forge an independent life</li> <li>• Joshua subverts colonial expectations in his attitude towards Betty and Edward, but fulfils them in his complete submission of self to serve Clive, whom he idolises. Like Edward (who is 9) Joshua is a willing, 'inferior' sexual partner to the rapacious Harry Bagley</li> </ul> <p>Accept any character that is considered purposefully in relation to their level of power.</p>
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<p>1984 Here &amp; Now</p>	<p>Wiran, Yone v. Shadrin (for B.B.) Barouk</p>	<p>The whole play is centred on the power and authority of the state, as vested in Big Brother and demonstrated through the words and actions of his Party functionaries, and attempts to resist that power, by members of the Movement for a New Brotherhood, including Wiran, Yone and Jumon. Their party member adversaries are represented most notably by Shadrin.</p> <p>Barouk is another interesting but ambiguous character that candidates might choose to portray. There are many opportunities for choosing characters/sections where levels of power are demonstrated and integral to the power of the scene.</p> <ul style="list-style-type: none"> <li>• Useful sections might include: Barouk’s interview with Wiran (Scenes 4 and 8 and with Jumon (Scene 6) where the power balance is very evidently in Barouk’s favour</li> <li>• Wiran’s misogynistic interrogation of Yone’s sexual history is also a valid scene for investigation of power relations (Scene 12). Here, Wiran is shown not to recognise the parallel between the state’s racial chauvinism and his own attitudes towards women</li> <li>• Candidates who choose to refer to Yone in their answer to this question would also find Scene 12 but also Scene 10 – where she reveals her relationship with her abusive father – significant examples of Yone’s powerlessness; not only in relation to the power of the state but to the patriarchal power represented by her father and lover(s) Like the other ‘Proles’ in the play, her use of language denotes her ‘inferiority’</li> <li>• The unpleasant Shadrin, whose personal powers are boosted by the instruments of torture, would make another excellent choice for this question (Scene 9, 13 and 18)</li> </ul> <p>Accept answers that refer to Big Brother himself, provided that they acknowledge that his performance depends upon vocal and facial delivery only as he appear solely in video format.</p>
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<i>Angels in America</i>	Roy Cohn Prior Joe/Louis/Harper Belize	<p>Roy Cohn is clearly the most powerful individual character in the play in terms of his political influence although the multiple power-shifts within individual personal relationships make it impossible to predict which characters candidates are likely to select.</p> <ul style="list-style-type: none"> <li>• Potentially significant scenes for Roy in Act One include his initial appearance where he is brokering deals like an octopus on the telephone (Scene 2); his threat to wreck his Doctor's practice and career in Scene 9 when his doctor implies that Roy is homosexual</li> <li>• In Act Two, Roy tries to persuade Joe to go to Washington with or without Harper (Scene 4) and he reveals his real motive for wanting Joe in the Justice department in Scene 6</li> <li>• Act Three, Scene Five is a crucially important scene for revealing the 'real' Roy</li> </ul> <p>Prior may be viewed as archetypally powerless as he is dying of Aids and has been abandoned by his lover; but he has inner resources and exerts a hold over Louis; his hallucinations/visions – both of his ancestors and, more spectacularly, his Angel – are highly dramatic expressions of power</p> <p>Accept any answers that explore the power relationships within Joe's triangular relations with Louis and Harper</p> <p>Belize's response to prejudice is dramatic (Act Three, Scene Two); the empowerment of identity and counter identity through 'drag' may be worthy of investigation.</p>
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## African Drama

Ama Ata Aidoo: *The Dilemma of a Ghost*Athol Fugard: *My Children! My Africa!*Percy Mtwa, Mbongeni Ngema and Barney Simon: *Woza Albert!*Wole Soyinka: *The Lion and the Jewel*

Question	Answer	Marks
9	<p><b>Discuss how you would direct sections from <u>two</u> African plays to highlight the ‘power of words’ or the ‘power of actions’ in conveying the message of the plays.</b></p> <p>The question demands a director’s perspective. There is an expectation that candidates will identify their understanding of the message(s) of each play and discuss how they would direct selected sections from each to convey these messages through highlighting the power of words or of actions.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• African oral traditions</li> <li>• Issues of gender and identity and the clash between tradition and progress</li> <li>• Use of comedy as an anarchic strategy</li> <li>• Didacticism versus dialectical method</li> </ul> <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Production style(s)</li> <li>• Casting; multi-role</li> <li>• Costume; traditional versus Westernised</li> <li>• Use of space and levels; spatial relationships</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; use of multi-lingual expression; direction of chorus figures</li> <li>• Interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Mime, pantomime, musical interludes</li> <li>• Audience involvement</li> </ul> <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> <li>• The social/cultural and political context of the plays</li> <li>• Language and image</li> <li>• Communication to the audience</li> <li>• Genre and style</li> <li>• Performance history of the plays</li> </ul> <p>Answers will vary considerably depending upon choice of texts/sections and intentions; however, expect candidates to refer to some of the following:</p>	25

Play	The message(s) of the plays may be interpreted as, for example:	The power of words/the power of actions
<i>The Dilemma of a Ghost</i>	An exploration of: <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>The power of language is very important in this play where the playwright employs a range of linguistic voices:</p> <ul style="list-style-type: none"> <li>• Stylised verse/prose form of the ‘Bird of the Wayside’ in the Prelude</li> <li>• American-English speech of Eulalie</li> <li>• Educated African English of Ato with its slightly condescending tone</li> <li>• The Ghanaian cadences in the voices of the Chorus figures, 1st Woman and 2nd Woman, as well as in the wider Yawson family; here, traditional proverbs, reference to African cosmogony and imagery are incorporated into the speech</li> <li>• There is also the childish banter of the children in Act Three as a prelude to Ato’s relation of his dream</li> </ul> <p>Conversations between Ato and Eulalie are strikingly different in tone and form from those between Ato’s family. Aidoo adopts a convention whereby all of the speakers are intelligible to an English speaking audience but the language spoken by Ato’s family is incomprehensible to Eulalie.</p> <p>There are several passages of monologue, used to powerful effect:</p> <ul style="list-style-type: none"> <li>• The Prelude</li> <li>• Nana’s lament</li> <li>• Eulalie’s inner-voice</li> </ul> <p>Credit answers that also fore-ground action, especially in relation to Eulalie’s inability to play the role ascribed to her by her new family and her exaggerated ‘Westernised’ behaviour in response to indigenous expectations and rituals.</p>

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<p><i>My Children! My Africa!</i></p>	<p>An exploration of:</p> <ul style="list-style-type: none"> <li>• The viciousness of Apartheid</li> <li>• The value of education</li> <li>• The power of language</li> <li>• The supremacy of reason over violence</li> <li>• The possibilities of resolution</li> </ul>	<p>This play is also characterised by the potency of its language.</p> <ul style="list-style-type: none"> <li>• The play begins with a literal debate which mirrors the dialectical format of the play as a whole</li> <li>• The play is composed almost entirely of dialogue and monologue expressing both polemical discussion and personal reflection</li> <li>• Fugard’s contention, voiced eloquently by Mr M., that language is a more potent weapon than violence in the struggle for political reform is strikingly revealed in the moment when Mr M. weighs the dictionary against the rock in Act Two, Scene Three</li> <li>• Another neat theatrical conceit presents Thami and Isabel, in Act One, Scene Five, engaged in a metaphorical war of words as they exchange quotations from Coleridge, Shelley, Southey and Masefield, amongst others, to demonstrate their own mastery of language crystallised, ironically, in the verse and voices of Western civilisation</li> <li>• One of the play’s central tragedies, for Mr M., is watching the boy whom he has empowered through a mastery of language being transformed into thuggery by the ‘language’ of violence</li> <li>• The dramatisation of the killing of Mr M is the most powerful ‘action’ in the play.</li> </ul>
<p><i>Woza Albert!</i></p>	<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 play takes an epic format of 26 connected episodes to envisage the ‘second coming’ of ‘Morena’ (Christ) entirely through action consisting of role-play and multi-role.</p> <ul style="list-style-type: none"> <li>• Two actors impersonate multiple figures of subjugation (Blacks); and figures of authority (Whites), distinguished only by the wearing of a false red nose for the Whites, which has the effect of subverting their authority through laughter</li> <li>• Characterisation is created through the actors’ facial, physical and vocal expression and through the use of limited costume signifiers</li> <li>• Mime skills are paramount as the actors represent themselves, for example, operating a cement mixer, greeting a helicopter, boarding a train, speaking ‘to camera’ and becoming a complete instrumental jazz band</li> <li>• The action consists of role-play at its most extreme, integrated into a powerful melee of high energy mime, dance and music</li> <li>• The power of language is also important in performance, which uses a blend of indigenous languages, urban slang and the contrasting ‘Englishes’ of the Blacks and the Whites</li> </ul> <p>Although the play is divided into Scenes, expect candidate to refer to individual episodes within scenes.</p>

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<p><i>The Lion and the Jewel</i></p>	<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>This play relies on both words and actions for its effect.</p> <ul style="list-style-type: none"> <li>• The battle between Lakunle and Baroka for Sidi's hand in marriage is the main plot of the play and reveals a confrontation between 'modernity and tradition'</li> <li>• Soyinka blends deceptively light-hearted pantomime, music, mime and 'carnival' to interrogate the differences between Yoruban values exemplified in the village Balle, Baroka, and the Westernised values of the mid-twentieth century, represented by the more shallow Lakunle</li> <li>• In each of the three 'Acts' of the play, titled, 'Morning', 'Noon' and 'Night' the actors take part in a series of traditional dances, for example, 'the dance of the lost Traveller' (Morning) is performed in improvisation including the involvement of the named characters, Sidi and Lakunle, in role-play, while in 'Night' there is a performance, as if by 'professional' Mummers, with drummers and musicians</li> <li>• Language is also very important as the central debates conducted between Sidi and Lakunle, Sidi and Baroka and Sidi and Sadiku embody the central tensions of the play expressed in a mixture of the lyrical cadences of Ilujinle (Yoruba) and the 'synthetic' English of Lakunle.</li> </ul>
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Question	Answer	Marks
10	<p><b>Choose <u>one</u> role from each of the <u>two</u> plays you have studied; one role should represent authority or tradition; the other should represent a challenge to it. Explain how you would perform these roles to emphasise the plays' central conflict.</b></p> <p>The question demands a performer's perspective. There is an expectation that candidates will refer to the central conflict in their chosen texts, located around challenge to authority or tradition and that they will offer concrete performance suggestions for the dramatisation of the opposing positions.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• The need to resist and protest against the apartheid regime and its effects – political, economic and social</li> <li>• Themes of tradition, progress and modernity</li> <li>• Resistance to cultural hegemony</li> <li>• Issues of political, familial and moral leadership</li> <li>• Issues of sexuality and the role of the family</li> <li>• Matriarchs and Patriarchs</li> <li>• Physical acting style/story-telling</li> <li>• Artistic dependence upon the actor rather than scenic devices</li> </ul> <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Presentation of attitudes of status/authority, challenge/defiance</li> <li>• Presentation of archetypes</li> <li>• Use of costume; possible clash of cultures revealed</li> <li>• Delivery style; multi-role; role-play</li> <li>• Movement, gesture, posture, energy; dance</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; indigenous and metropolitan/hybrid forms</li> <li>• Interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> <li>• Interaction with the audience</li> </ul> <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> <li>• Theatrical conventions; mixing western forms with indigenous performance traditions</li> <li>• The social/cultural and political context of the plays</li> <li>• Communication to the audience/involvement of the audience</li> <li>• Language and image</li> <li>• Genre</li> <li>• Performance history of the plays</li> </ul> <p>Answers will vary considerably depending upon choice of texts/sections and characters; however, expect candidates to refer to some of the following:</p>	25

Play	Roles that are appropriate to the question; for example:	Potential section for exploration
<i>The Dilemma of a Ghost</i>	<p>Authority/tradition represented by: Esi Kom</p> <p>Equally valid would be: Nana Aunts/Uncles The Chorus</p> <p>Challenge represented by: Eulalie</p>	<ul style="list-style-type: none"> <li>• As matriarch in the family, she represents the traditions of the Fanti tribe; in Act One she reacts in horror at the news that Ato has married the descendant of a slave – a girl with no ‘tribe’</li> <li>• She is affronted by Eulalie’s ingratitude over the snails in Act Three, which shows her disrespect towards her mother-in-law. Esi’s unhappiness leads to an emotional out-pouring on the tribulations of motherhood and ingratitude at the end of the Act, contributing to the play’s central conflict located in the generational rift that Ato’s marriage has uncovered</li> <li>• In the closing moments of Act Five, Esi brings the wisdom of her ancestors to reconcile with her daughter-in-law as she recognises that her mother-less state is to be pitied; she invokes Eulalie’s mother’s ghost to look after her.</li> </ul> <p>Accept other representations of tradition in this play.</p> <ul style="list-style-type: none"> <li>• In addition to her appearance in Act Three, as above, Eulalie challenges Ato’s authority in Act Four through her drinking and refusal to take part in the fertility rite</li> <li>• In Act Five she engages in a drunken argument with her husband and rejects the authority of the ‘people’ whose tribe she has joined. Eulalie’s whole performance can be seen as contributing to the central conflict of the play; so credit all purposeful references to her role</li> </ul> <p>Credit also well-argued suggestions that Ato also challenges tradition in the act of marrying Eulalie; although, his interaction with his family is usually conciliatory.</p>
<i>My Children! My Africa!</i>	<p>Authority/tradition represented by: Mr M.</p> <p>Challenge represented by: Thami</p> <p>Isabel</p>	<ul style="list-style-type: none"> <li>• Mr M. is certainly an authority figure in this play and his performance is central to the debate about methods of resistance to oppression; he stands for the power of words rather than recourse to violence. A wise choice would be Act Two, Scene Three where Thami confronts his teacher over his role as an informer</li> <li>• This scene would be equally useful in discussion of the performance of Thami, in opposition to his teacher’s authority. As would his performance in Act One, Scene Six, where Thami challenges the authority ‘Oom Dawie’ who he condemns for his complicity in disadvantaging black children</li> <li>• In the opening scene, Isabel mounts a challenge to those who would cling on to ‘traditional values and traditional society’ in the face of encroaching modernisation.</li> </ul>

<i>Woza Albert!</i>	Authority/tradition represented by: Multi-role playing	<ul style="list-style-type: none"> <li>The whole play is centred on the premise of authority and challenge or authority and submission so there are multiple opportunities for choosing sections where one or other of the actors is playing a role that is dominant/ aggressive/ authoritative</li> <li>Useful sections might include: Scene One where Percy plays the policeman demanding to see Mbongeni's pass-book, and Scene Eighteen where Percy plays Baas Kom – in each case wearing the signature 'red-nose' of the Whites</li> <li>Challenge to authority is best explored in the final scene which culminates in Morena raising the dead black heroes.</li> </ul>
<i>The Lion and the Jewel</i>	Authority/tradition represented by: Baroka  Challenge represented by: Lakunle	<ul style="list-style-type: none"> <li>In this play, both authority and tradition are vested in Baroka, the Balle of the Yoruban village where the action of the play is set. He represents the traditional Yoruban including worship of African deities and polygamous marriage; he is opposed to the encroachment of civilisation – in the shape of roads and railways – upon his territory. Useful scenes for exemplifying Baroka's contribution to the play's central conflict about tradition and progress include the 'pantomime' in 'Noon', which depicts Baroka bribing the Surveyor from the railway company to abandon work in Ilujinle and Baroka's explanation, to Sidi, in 'Night' about his attitudes towards progress</li> <li>Lakunle is the schoolteacher of the village who deeply admires Western culture and seeks to emulate the mores of the city often to comical effect. His dialogue is peppered with literary and biblical allusions but he does not possess the native eloquence of Baroka; his refusal to pay the traditional bride-price to marry Sidi loses him his jewel. Lakunle's contribution to the play's central conflict can be seen in his initial exchanges with Sidi in 'Morning', in his telling of the tale of Baroka's foiling of the 'Public Works' in 'Noon' and in his uncomprehending reaction to the loss of Sidi in 'Night'.</li> </ul>

Question	Answer	Marks
11	<p><b>As a director <u>or</u> performer <u>or</u> designer, explain how your contribution to the closing Act, Scene or section(s) of <u>two</u> African plays that you have studied would create maximum dramatic effect for your audience.</b></p> <p>The question allows candidates to choose their own perspectives. Accept any interpretation of ‘designer’.</p> <p>There is an expectation that candidates will identify the nature of the theatrical experience that they intend to leave the audience with at the end of the play. Then they will explain how they will achieve this through the application of their skills as a director, performer or designer to specific moments from the closing ‘scenes’ of their chosen plays.</p> <p>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.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• A sense of closure, optimism, resignation or reconciliation at the end of the performance</li> <li>• Celebration of partial success in opposition to apartheid/conflict/suffering/alienation</li> <li>• Lively, uplifting finales to high energy, physical performances (<i>Woza Albert! And The Lion and the Jewel</i>)</li> <li>• Engagement with the heady mix of dance, music, storytelling and mime</li> <li>• Intellectual and emotional response to the incorporation of both indigenous language and street language, drawing on multiple tongues</li> <li>• Enlightenment, in relation to issues of political, familial and moral conflict</li> </ul> <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Casting</li> <li>• Directorial strategies; staging, blocking, direction of cast/text</li> <li>• Use of space and levels; spatial relationships</li> <li>• Movement, gesture, posture, energy</li> <li>• Non-verbal communication</li> </ul> <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Delivery style</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines</li> <li>• Interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space/props</li> </ul>	25

Question	Answer	Marks
11	<p>Set Design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Composite or discrete settings</li> <li>• Scale</li> <li>• Use of levels, ramps, steps</li> <li>• Positioning of entrances/exits</li> <li>• Use of gauzes/backdrops/cyclorama</li> <li>• Use of projections</li> <li>• Use of texture and colour</li> </ul> <p>Costume Design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Style of costumes; cut and fit</li> <li>• Costume to distinguish between traditional and progressive characters</li> <li>• Wedding clothes (Sidi)</li> <li>• Colour, fabric, ornamentation</li> <li>• Condition</li> <li>• Footwear/Headgear</li> <li>• Accessories/jewellery</li> </ul> <p>Lighting and/or Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Lighting design to create atmosphere</li> <li>• Suggestion of daylight, lamplight</li> <li>• Colour/ intensity/positioning/angles</li> <li>• Live and/or recorded sound</li> <li>• African instruments; wooden flutes and balafons, box-guitars, sekere</li> <li>• Position and use of speakers; volume/amplification</li> <li>• Naturalistic sound effects; symbolic sound</li> </ul> <p>Answers will vary considerably depending upon choice of texts/sections and production role selected; however, expect candidates to refer to some of the following:</p>	

Play	Potential section for exploration
<i>The Dilemma of a Ghost</i>	<p>The final Act is relatively brief; it ends on a note of reconciliation and optimism despite the initial argument between Ato and Eulalie; although, for Ato, his dilemma is not resolved and the lights dim on a man who has not been able to choose between the doors that represent tradition and progress. This is a poignant ending for the audience.</p> <ul style="list-style-type: none"> <li>• A director may choose to focus on the heated argument between Ato and Eulalie which ends with him slapping his wife and/or on the excoriation that Esi delivers to her son and/or on the moment of tenderness between the mother-in-law and Eulalie as she is guided into the old house; Ato's inability to decide on which door to take is also a powerful moment</li> <li>• A performer may choose any of the characters in this Act to achieve their preferred audience experience</li> <li>• Key aspects of design in this Act might focus on: <ul style="list-style-type: none"> <li>- the contrast between the westernised costume of Eulalie and the traditional robes of Esi</li> <li>- sound effects, first of bells and later, perhaps, of a Ghanaian nightscapes</li> <li>- lighting states are contrasting at the beginning and end of the Act and the final fade is crucially important in affecting audience experience</li> <li>- the design of the set, with the positioning of the two doors is also important.</li> </ul> </li> </ul>
<i>My Children! My Africa!</i>	<p>The final scene of the play is a monologue by Isabel who is standing on the top of the Wapadsberg Pass. She is saying 'goodbye' to Mr M. Although a brief scene, it is critical in establishing a mood of hope for the future, although, inevitably, that optimism is tinged with sadness.</p> <ul style="list-style-type: none"> <li>• A director must decide how to avoid making this an overly sentimental conclusion to what is a fiercely intellectual dialectical play; stage position and focus are key</li> <li>• A performer of the final speech of the play may acknowledge that Isabel's pledge to Mr M. is both personal and political and reflects the huge impact that her involvement with him and with Thami has had on her; there is a clear message here for the audience to grasp</li> <li>• Design for this scene may focus on setting, lighting, sound and/or costume; it is completely open to interpretation so candidates need to be clear about how they wish to influence the audience experience</li> </ul> <p>Accept answers that include reference to Mr M.'s death at the end of Scene Three or to the exchange between Thami and Isabel in Scene Four.</p>

<p><i>Woza Albert!</i></p>	<p>Scene Twenty-six is the climax of the play; in a parody of the scene of Christ's empty tomb, Morena is discovered sleeping in a graveyard where 'Zuluboy' is now working. At first he does not recognise Morena but when he realises that Morena is here to raise the dead he points out the tombstones of prominent ANC and PAC activists who Morena proceeds to 'raise' calling out the words Woza Albert! Woza Robert! Woza Lillian! etc.</p> <ul style="list-style-type: none"> <li>• A director need to pace this emotionally charged scene to create the effects intended for the audience; the scene is both comic and deeply moving as 'Zuluboy' and Morena sing, dance and spin around the stage, pointing to members of the audience who are imagined to be the dead arising; the mix of English with indigenous language, the song, the dance and messianic spinning can be combined to create an electric atmosphere</li> <li>• An actor choosing either role, here, has an immensely energetic scene to play; the scene is fast paced and there is both song and dance to consider; the climax of raising the dead is emotionally charged</li> <li>• Design elements are usually in 'poor theatre' style, but there is still scope for considering the precise choice of costume here and lighting and music have a place to play in affecting the audience.</li> </ul>
<p><i>The Lion and the Jewel</i></p>	<p>The last part of this play, entitled 'Night', is lengthy, so expect candidates to identify the 'closing section(s)' of the play as the section from Sidi's re-appearance, after her seduction by Baroka, to the end.</p> <ul style="list-style-type: none"> <li>• A director may choose to focus on Lakunle, who has lost his 'jewel' because of his refusal to pay the bride-price; his exchanges with Sidi – at cross purposes – reveal his pomposity as he offers, chivalrously, to marry her, despite her loss of maidenhead. His lack of self-knowledge, even as he admits that it solves the matter of the bride-price, should be amusing for the audience</li> <li>• Alternatively, a director might focus on the conclusion to the traditional love triangle when Sidi humiliates Lakunle by comparing him unfavourably to the man of sixty-two who she describes as the 'panther of the trees' The singing and dancing that conclude the play should be festive and joyous and the use of Yoruban lyrics help to establish the sense of victory for tradition over progress</li> <li>• There is a great deal of scope for a candidate who chooses the actor's perspective; each of the main roles offers opportunity to influence the audience's experience, be it through Sidi's ambivalent feelings of loss and triumph, or Lakunle's lack of comprehension that he should be robbed of his prize at the last. Sidi's cruel taunt to Lakunle, 'Out of my way, book-nourished shrimp' confirms that victory falls to tradition rather than to Lakunle's second-hand acquisition of modern, Westernised ways</li> <li>• The closing section is also full of opportunity for designers, the market clearing must once more be suggested after the scene set in Baroka's bedroom, the Mummies have just left but there may still be music at the beginning which intensifies during Lakunle's monologue</li> <li>• Sidi's bridal costume must be a splendid affair, she is radiant, jewelled and 'lightly clothed'</li> </ul> <p>Accept answer which attempt brief sections from the entirety of 'Night' and credit material that purposefully engages with the concept of audience experience at the end of the play.</p>

## 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*

Question	Answer	Marks
12	<p><b>As director or designer, explain how your contribution to the opening scene of <u>two</u> plays you have studied would help to create the distinctive style and atmosphere of Jacobean tragedy.</b></p> <p>The question allows candidates to choose their own perspective of director or designer.</p> <p>There is an expectation that candidates will identify the stylistic hallmarks of Jacobean Tragedy and that they will explain how they will contribute to the opening scenes of their selected texts in order to create a suitable style/atmosphere.</p> <p>Please notes that different editions of these plays may vary in the division of Scenes and that candidates do not have their texts with them in this examination. Therefore, accept candidates' designation of the 'opening scene' in their answers.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• The conventions of Jacobean tragedy</li> <li>• The representation of Court life (<i>The Revenger's Tragedy</i> and <i>The Duchess of Malfi</i>)</li> <li>• Scenes of celebration (<i>A Woman Killed with Kindness</i>) and formality (<i>The Duchess of Malfi</i>)</li> <li>• Establishment/representation of a patriarchal society (all four plays)</li> <li>• Attitudes to women and to their 'disposal in marriage' (all four plays)</li> <li>• Malcontents/Revenge</li> <li>• Allegorical characterisation</li> <li>• Moments of dark comedy</li> <li>• The language of the plays; imagery and motifs</li> <li>• Staging semiotics: memento mori; the skull</li> </ul> <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Casting</li> <li>• Directorial strategies; staging, blocking, direction of cast/text</li> <li>• Use of space and levels; spatial relationships</li> <li>• Movement, gesture, posture, energy</li> <li>• Non-verbal communication</li> </ul>	25



Question	Answer	Marks
12	<p>Set Design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• The staging form chosen</li> <li>• Composite or discrete settings</li> <li>• Features of Jacobean staging, for example: stage canopy/heavens, discovery space, upper level, stage trap, gallery</li> <li>• Scale</li> <li>• Use of levels, ramps, steps</li> <li>• Positioning of entrances/exits</li> <li>• Facilitation of asides to the audience through set design</li> <li>• Use of gauzes/backdrops/cyclorama</li> <li>• Use of projections</li> <li>• Use of texture and colour</li> </ul> <p>Costume Design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Style of costumes; cut and fit</li> <li>• Costume to denote status and/or distinguish between court and country (<i>The Revenger's Tragedy</i>); madhouse/ madmen(<i>The Changeling</i> and <i>The Duchess of Malfi</i>)</li> <li>• Wedding clothes (<i>A Woman Killed with Kindness</i>)</li> <li>• Colour, fabric, ornamentation</li> <li>• Condition</li> <li>• Footwear/Headgear</li> <li>• Accessories/jewellery</li> </ul> <p>Lighting and/or Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Lighting design to create atmosphere</li> <li>• Suggestion of candle light, daylight, torchlight</li> <li>• Use of floor-lights to create shadow; silhouette; transformation with gauzes</li> <li>• Special effects – the meteor 'blazing star' (<i>The Revenger's Tragedy</i>)</li> <li>• Colour/ intensity/positioning/angles</li> <li>• Live and/or recorded sound</li> <li>• Period music; viol, lute, recorder</li> <li>• Celebration music for the wedding in <i>A Woman Killed with Kindness</i></li> <li>• Position and use of speakers; volume/amplification</li> <li>• Naturalistic sound effects; symbolic sound; thunder</li> </ul> <p>Answers will vary considerably depending upon choice of texts/sections and production elements; however, expect candidates to refer to some of the following:</p>	

Play	Opening Scene
<i>A Woman Killed with Kindness</i>	<ul style="list-style-type: none"> <li>• Set at the wedding celebration of Frankford's and Anne's marriage; festive atmosphere</li> <li>• A busy scene with non-speaking wedding guests as well as the main characters and some lesser characters to direct/accommodate; costume/light</li> <li>• Sir Charles, Sir Francis and Frankford discuss wives and their qualities while Anne stands smiling by oblivious to her objectification.</li> <li>• While Frankford and Anne exeunt to dance, Sir Charles and Sir Francis arrange the wager on their hawks that leads to the ruin of Sir Charles</li> <li>• Wendoll is also present and deserves close attention, especially in his attitude towards Anne.</li> </ul>
<i>The Revenger's Tragedy</i>	<ul style="list-style-type: none"> <li>• The play opens with Vindice describing to the audience (or in soliloquy) the chief members of the corrupt court of the Duke as they pass over the stage in procession; he caresses the skull of his dead love, Gloriana; the setting is open to interpretation; morbid atmosphere</li> <li>• After the splendour of the court procession, Middleton presents Vindice's more modestly costumed family; Hippolito is a courtier but Vindice's mother and sister are Gentlewomen in straitened times</li> <li>• Hippolito and Vindice discuss the corruption of the court and Hippolito hatches his plan to prefer Vindice to Lussorioso's service- he is in need of a 'base-coined pandar'</li> <li>• The scene ends with the news that Antonio's wife had been raped and Vindice breaks the news to his mother that he is going away</li> <li>• His final line is unintentionally ironic as Vindice embarks on a step that will lead to his own transformation and ruin, 'I'll quickly turn into another'.</li> </ul>
<i>The Duchess of Malfi</i>	<ul style="list-style-type: none"> <li>• The scene is set in the Presence Chamber in the Duchess' palace; formal atmosphere</li> <li>• Webster introduces most of the main characters in the play. We meet Delio and Antonio, two worthy courtiers who discuss the corrupt nature of the times</li> <li>• Bosola explains the source of his resentment of the Cardinal and Ferdinand and the theme of these two brother is taken up and expanded upon by Antonio to Delio; he goes on to express his admiration of the Duchess</li> <li>• Ferdinand hires Bosola to spy on the Duchess before he and the Cardinal tell her, in no uncertain terms, that they forbid her to re-marry</li> <li>• In a private scene, the Duchess confesses her love to Antonio and in the presence of Cariola, the Duchess' maid and confidante, she marries Antonio.</li> </ul>

<i>The Changeling</i>	<ul style="list-style-type: none"><li>• The scene is set outdoors, by the temple in the seaport of Alicante; Alsemero was bound for Malta but changes his mind after meeting the beautiful Beatrice; romantic atmosphere</li><li>• As Beatrice and Alsemero meet again their relationship develops quickly as they converse, to the amazement of Jasperino, Alsemero's friend</li><li>• They are interrupted by De Flores who announces the arrival of Beatrice's father, Vermandero; Beatrice explains to Alsemero how she finds De Flores utterly repugnant</li><li>• In an aside, De Flores reveals his lustful feelings for Beatrice</li><li>• Vermandero's news that Beatrice must be a bride in a week's time is bad news both to her and to Alsemero as we have seen their strong mutual attraction develop</li><li>• Alsemero is invited into Vermandero's castle as the son of an old friend; as the party move to exeunt, De Flores retrieves a glove that Beatrice drops and ends the scene in an orgy of pleasure as he caresses the token; dangerous atmosphere.</li></ul>
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Question	Answer	Marks
13	<p data-bbox="316 248 975 282"><b>“No tongue has force to alter me from honest.”</b></p> <p data-bbox="316 315 1278 450"><b>Virtuous characters, caught up in a corrupt world, feature in all of these tragedies. Explain how you would perform <u>one</u> such character from each of <u>two</u> plays you have studied, in order to achieve sympathetic audience responses.</b></p> <p data-bbox="316 483 1289 685">The question demands a performer’s perspective. There is an expectation that candidates will discuss the generic representation of virtue (and possibly, of corruption) in their selected texts and will explore methods of achieving a sympathetic audience response to their chosen character through concrete performance detail. Candidates may refer to:</p> <ul data-bbox="316 719 1145 1003" style="list-style-type: none"> <li>• Notions of virtue and/or ‘honesty’ in ‘a naughty world’</li> <li>• The court and country dichotomy</li> <li>• Foils and counter-foils</li> <li>• Patriarchal power in Jacobean society</li> <li>• The significance of Christian precepts; salvation/damnation</li> <li>• Inverted values; distorted family relationships</li> <li>• Disguise and dissembling; transformations</li> <li>• Corruption; violence and sexual appetite</li> </ul> <p data-bbox="316 1037 1134 1070">Performance ideas might include suggestions for, for example:</p> <ul data-bbox="316 1077 1278 1458" style="list-style-type: none"> <li>• Appearance</li> <li>• Use of costume</li> <li>• Delivery style</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; speaking the verse to make meaning for the audience</li> <li>• Interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> <li>• Use of space</li> <li>• Use of props</li> </ul> <p data-bbox="316 1491 1018 1525">Candidates may also make reference to, for example:</p> <ul data-bbox="316 1532 1038 1742" style="list-style-type: none"> <li>• Theatrical traditions/conventions</li> <li>• The social/cultural and political context of the plays</li> <li>• Communication to the audience</li> <li>• Language and image</li> <li>• Genre</li> <li>• Performance history of the plays</li> </ul> <p data-bbox="316 1776 1310 1839">Answers will vary considerably depending upon choice of texts/sections and characters; however, expect candidates to refer to some of the following:</p>	25

Play	Character	Potential sections for achieving audience sympathy
<i>A Woman Killed with Kindness</i>	Frankford Susan  Accept any answers that cast Anne Frankford in the role of 'virtue' ruined by Wendoll	<ul style="list-style-type: none"> <li>• Scene Eight – where Nick reveals to Frankford the adultery of Anne with Wendoll; the card-games and Frankford's sudden illness</li> <li>• Scene Thirteen – the discovery scene, where Frankford surprises Wendoll and Anne in bed together and fashions his revenge</li> <li>• Scene Nine, where Susan approaches family and friends for help and is refused</li> <li>• Scene Fourteen where Charles, her beloved brother, prepares to prostitute her to his deadly enemy.</li> </ul>
The Revenger's Tragedy	Castiza  Accept any sophisticated answers that suggest (and demonstrate convincingly) that Vindice is a once 'virtuous character', 'in a corrupt world'.  Although both Lord Antonio's wife and Gloriana are emblems of virtue in a corrupt world they do not appear (alive) in this play and therefore cannot be performed. Credit reference to them in the context of the wider play, however.	<ul style="list-style-type: none"> <li>• Act Two, Scene One – where Castiza is tempted by Vindice in the guise of Piato, the pandar; the scene opens with a brief monologue on virtue and fortune. She spurns Lussorioso's offer and gives 'Piato' a box on the ears</li> <li>• Later in the scene she is also harassed by Gratiana whom 'Piato' has quickly persuaded to prostitute her own daughter to the Duke's son. Castiza's virtue holds fast, however, and she accuses her mother of being a 'poisonous woman'</li> <li>• In Act Four, Scene Four, Castiza tests her mother by pretending to assent to Lussorioso's desires; while this makes her a dissembler, like her brother, she believes she is doing it for Gratiana's good, concluding that 'no tongue' would have succeeded in corrupting her.</li> </ul>

<p><i>The Duchess of Malfi</i></p>	<p>The Duchess Antonio</p>	<ul style="list-style-type: none"> <li>• Act One, Scene Two (Scene One in some editions) – where the Duchess is threatened by her brothers</li> <li>• Act Three, Scene Two – where Ferdinand enters his sister’s bedchamber and threatens her, leaving her with a dagger to kill herself with</li> <li>• She later innocently betrays herself to Bosola by confessing that Antonio is her husband</li> <li>• Act Three, Scene Five – where the Duchess and Antonio part; never to be reunited</li> <li>• Act Four – the Duchess’ sufferings up to her death.</li> <li>• After the Duchess’ death in Act Four, audience sympathy transfers to Antonio; principally in Act Five, Scene Three, where the echo warns Antonio not to go to the Cardinal and in the final scene where Bosola mistakenly kills Antonio before being murdered himself</li> </ul>
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<p><i>The Changeling</i></p>	<p><i>Alonzo de Piraquo</i></p> <p><i>Alsemero</i></p> <p><i>Isabella</i></p>	<ul style="list-style-type: none"> <li>• Alonzo only appears (alive) in Act Two, Scene One – where he appears not to notice Beatrice’s change of heart towards him and in the scenes where he puts his trust in De Flores and has a guided tour of the castle that ends with his murder at the end of Act Two/beginning of Act Three. His ghost unsettles De Flores at the wedding of Beatrice to Alsemero. In all appearances, Alonzo is a sympathetic (if somewhat overly trusting) character</li> <li>• While candidates may make a good case for Alsemero being a sympathetic character, (especially in the opening scene of the play) credit answers that also reflect upon his suppressed misogyny in his dealings with Beatrice - whom he insults by subjecting her to his ‘virginity test’</li> </ul> <p>He is undoubtedly presented as being a naïve character in a corrupt world; De Flores and Beatrice cuckold him although he is not pursued for his life</p> <p>His careless attitude towards Diaphanta’s death is not endearing either. His offer to be a true son to Vermandero in Act Five might restore some of his sympathetic qualities</p> <ul style="list-style-type: none"> <li>• Isabella is undoubtedly virtuous and her virtue is threatened by Lollio as well as by Antonio and Franciscus albeit the latter two profess love for her. As she is well able to counter all stratagems against her, she does not quite fit the model suggested in the question but a good case could be made for her sympathetic characterisation in all the scenes that she appears in.</li> </ul>
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Question	Answer	Marks
14	<p><b>“Jacobean Tragedies are characterised by grim scenes of death, calculated murders and casual slaughter”.</b>  <b>Explain how you would direct <u>one</u> such scene from each of <u>two</u> plays you have studied in order to communicate the playwright’s intentions.</b></p> <p>The question demands a director’s perspective. There is an expectation that candidates will identify the playwright’s intentions in presenting their chosen scenes of death/murder/slaughter at specific points in the play and that these intentions will underpin the directorial decisions that they make. They may refer to:</p> <ul style="list-style-type: none"> <li>• The conventions of Jacobean tragedy</li> <li>• The influence of Seneca</li> <li>• The influence of the Morality play</li> <li>• The influence of Calvinist or other Christian doctrine</li> </ul> <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> <li>• Casting</li> <li>• Costume</li> <li>• Use of space and levels; spatial relationships</li> <li>• Movement, gesture, posture, energy</li> <li>• Vocal, facial and physical expression</li> <li>• Delivery of specific lines; making the verse meaningful for a modern audience</li> <li>• Interaction, physical contact, eye-contact, eye-line</li> <li>• Non-verbal communication</li> </ul> <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> <li>• The social/cultural and political context of the plays</li> <li>• Language and image</li> <li>• Communication to the audience</li> <li>• Genre and style</li> <li>• Performance history of the plays</li> </ul> <p>Answers will vary considerably depending upon choice of texts/sections and intentions; however, expect candidates to refer to some of the following:</p>	25



Play	Selected 'death scene'	Playwright's intentions might be interpreted as:
<p><i>A Woman Killed with Kindness</i></p>	<p><u>Act One, Scene Three</u></p> <ul style="list-style-type: none"> <li>• Sir Charles Mountford kills his opponent's Falconer and Huntsman in a fit of rage</li> <li>• He laments the loss of his own immortal soul</li> <li>• He admits that his conscience will torment him forever and submits to his arrest</li> </ul> <p><u>Scene 18</u></p> <ul style="list-style-type: none"> <li>• The scene begins with Sir Francis' commendation of John Frankford for the mildness of the 'revenge' he has exacted upon his wife.</li> <li>• Anne's servants are distressed by her determination to starve herself to death as an act of penitence for her infidelity.</li> <li>• On her death-bed Anne is uplifted by the arrival of her husband and craves his earthly forgiveness in order that she might also be forgiven in the afterlife.</li> <li>• Frankford forgives his wife; 're-marrying' her, with a kiss; thus, she dies with the prospect of salvation.</li> <li>• As Anne lies dying, 'Nick', the servant who revealed her infidelity to Frankford, is given a comic aside to the audience.</li> </ul>	<ul style="list-style-type: none"> <li>• To expose the consequences of momentary loss of control and condemn the deadly sin of 'wrath' or anger</li> <li>• To remind the audience of the prospect of damnation</li> <li>• Heywood shows an innate goodness in Charles' acute awareness of his own guilt and determination to face the temporal consequences of his heinous crime</li> <li>• Heywood wants the audience to reflect upon the concept of revenge as meted out by mortals rather than by God, the final arbiter</li> <li>• Heywood is preparing the audience to forgive Anne by showing the grief of the loyal servants</li> <li>• Heywood is emphasising the significance of forgiveness and redemption; inviting the audience to search their own consciences</li> <li>• Frankford accepts responsibility for Anne's death but is reminded that only through his 'kind' treatment of Anne did she appreciate her sin and seek redemption</li> <li>• Heywood may be suggesting that Nick is some semi-diabolical agent (Old Nick being a colloquialism for the Devil) making his presence at Anne's death-bed quite disturbing.</li> </ul>

<p><i>The Revenger's Tragedy</i></p>	<ul style="list-style-type: none"> <li>• Act Three, Scene Five – where Vindice, assisted by Hippolito, murders the old Duke by poisoning. Vindice has dressed up the skull of Gloriana to resemble a young country woman, fit for the Duke's pleasure whose first kiss begins his agonizing death. Vindice and Hippolito prolong his torture, stamping on him as he writhes in agony, stabbing his tongue and forcing him to watch his own wife prepare to copulate with Spurio. After this they brutally kill him.</li> <li>• Act Five, Scene One – where Vindice and Hippolito murder 'Piato' at Lussorioso's request; the body that they attack is the dead body of Lussorioso's father, the Duke.</li> <li>• Act Five, Scene Three – the final 'bloodbath'. Under the guise of a masque, all the Duke's remaining sons are slaughtered.</li> </ul>	<ul style="list-style-type: none"> <li>• The playwright reveals how depraved Vindice and Hippolito have become; showing how violence begets a thirst for violence and how Vindice's moral compass is no longer true. Although the audience may relish the ingenuity of the murder and feel that a kind of wild justice has been done, they fear for the souls of the brothers, here</li> <li>• This is one more step towards certain damnation for Vindice and Hippolito and intended effects are as above. Tourneur is also drawing attention in a meta-theatrical way to the incidence of disguises in the play</li> <li>• The corpse-strewn stage is a potent image of how violence causes more violence on the Jacobean stage. Vindice's gloating confession to being the witty author of the old Duke's demise brings immediate retribution in the form of a death sentence for both the brothers. Antonio's pragmatic surmise, 'You that would murder him, would murder me!' does not necessarily inspire confidence in the new Duke – no doubt this was the playwright's intention</li> <li>• Finally, Vindice's last speech redeems him slightly in the eyes of the audience as he dies recognising his own folly in admitting to the murder but expresses satisfaction in his mother's restored 'grace' and sister's 'true' chastity.</li> </ul>
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<p><i>The Duchess of Malfi</i></p>	<ul style="list-style-type: none"> <li>• Act Four, Scene Two – where the Duchess is finally murdered. After the ordeal of imprisonment, she longs to die. Ferdinand arranges a dance of madmen to torment her, but she refuses to submit to madness and accepts her death calmly. The Duchess preserves her dignity, 'I am Duchess of Malfi still', commends herself to her brothers and kneels for the strangulation so she may enter heaven with humility.</li> <li>• Cariola's death is offered as a foil to the Duchess'; kicking and screaming she resists the inevitable and offers several reasons why she should not be killed before she is over-powered.</li> <li>• Julia's murder in Act Five is achieved through a poisoned bible that the Cardinal forces her to swear secrecy upon after he has divulged his part in The Duchess's execution.</li> <li>• The play ends in true Jacobean fashion with a stage strewn with corpses</li> </ul>	<ul style="list-style-type: none"> <li>• Webster creates a long dramatic set-piece in this scene, teaching resignation to death. Both Bosola and the Duchess speak of death as the ultimate social leveller and Bosola delivers a homily about what greatness comes to. The Duchess' deeply held Christian faith provides a lesson in death for the audience</li> <li>• It is Bosola's reaction to the death that he has orchestrated that Webster uses to help to 'sanctify' the memory of the Duchess whom he is unable to revive</li> <li>• Webster uses Cariola's death to show the audience the real terror of murder that was absent from the Duchess' apparently calm submission to her persecutors</li> <li>• Julia's death is almost comical by comparison and intended to be appreciated by the audience as an example of ironic ingenuity, on the part of the Cardinal, who uses a bible as a deadly weapon. Julia is murdered having propositioned Bosola, and, despite her kissing of the holy book, is likely to go straight to hell</li> <li>• Webster provides a feast of deaths and murders to end the play as Bosola stabs Antonio, mistaking him for an enemy, and then kills both the Cardinal and Ferdinand, who gives him his own death blow. Webster's intentions are fulfilled by the arrival of Delio who present the Duchess' son as the 'hope' of the future, bearing her qualities, in contrast to the corruption of his uncles – both dead on the stage behind him.</li> </ul>
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<p><i>The Changeling</i></p>	<ul style="list-style-type: none"> <li>• De Flores' murder of Alonzo in Act Three, Scenes One and Two is made to appear effortless by Alonzo's complete trust in him.</li> <li>• Some candidates may choose to discuss the death of Diaphanta; this occurs off-stage in Act Five, Scene One. Credit any reasonable direction of the scene that deals with the fire; it is possible (but not scripted) that De-Flores enters with her charred body at the end of the scene.</li> <li>• In Act Five, Scene Three De Flores wounds both Beatrice and himself in the closet and then, threatened with torture, stabs himself again to finish the job.</li> </ul>	<ul style="list-style-type: none"> <li>• Middleton uses Alonzo's trust and simplicity to augment the horror of this senseless murder. The castle setting, winding passages and the narrow 'descent' that De Flores guides Alonzo down, suggest an entry into hell</li> <li>• The audience are made to consider the symbolism of the diamond ring - Beatrice's gift to Alonzo – and the finger – cut off in death to be returned to her</li> <li>• De Flores has exchanged his mortal soul for sexual gratification and the concrete imagery here helps to convey this to the audience</li> <li>• Middleton shows the wages of sin for Diaphanta and the growing dependency of Beatrice upon De Flores</li> <li>• This deeply dramatic death scene is presented in a quasi-sexual way by Middleton. Alsemero has thrust De Flores into his closet where Beatrice was already imprisoned. The sounds that come from the closet suggest both orgasm and pain. While Beatrice recognises her sin to her father, De Flores glories in his past enjoyment of Beatrice and seems to go to his death willingly knowing that she will join him. Alsemero has already anticipated their copulation in hell to an audience of the damned. And this is the grisly image that Middleton wishes his audience to take away from the play.</li> </ul>
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