



DRAMA AND THEATRE (PRINCIPAL)

9801/01

Paper 1 World Drama and Theatre

May/June 2018

MARK SCHEME

Maximum Mark: 80

Published

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

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

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

IGCSE™ is a registered trademark.

This syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **28** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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

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

Question	Answer	Marks
1	<p>As an actor playing the part of King Mark, in Scene 2, explain how you would perform specific moments from your monologue (lines 36–82) to establish his comedic, yet bloodthirsty, character for the audience.</p> <p>Examples of areas answers might deal with, in relation to establishing a comedic yet bloodthirsty character for King Mark:</p> <ul style="list-style-type: none"> • Direct address to the audience • Choice of costume • His casual tone • His use of verse/doggerel • His self-confidence/arrogance • His reaction to the sounds of war ‘off-stage’ • His indifference to the slaughter of ‘The Murderer’ • His construct of his character • His interaction with Frocin <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Appearance • Delivery style(s); accent • Movement, gesture, posture, energy • Vocal, facial and physical expression • Delivery of specific lines; interaction, physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • Use of costume 	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>A sophisticated response to the question</p> <p><i>Work at the upper end of this band may show originality and allusiveness, giving economic expression to complex ideas. There is a convincing and sophisticated ‘sense of theatre’, brought to bear economically and productively on the unseen extract.</i></p> <ul style="list-style-type: none"> • Exceptionally insightful work, showing thorough and discriminating knowledge and understanding of the nature and interpretation of drama, and applying this extremely well to a close focus on the unseen extract. Use of dramatic/theatrical vocabulary is assured and entirely appropriate. • Critical evaluation and analysis is consistently thoughtful and sophisticated; excellent, reasoned independent judgements and decision-making; well-informed discussion of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is incisive.
13–16	<p>A very good, focused response to the question</p> <p><i>Work in this band shows a very good and conscientious focus on the unseen extract and the question in hand. The expression of ideas is unfailingly fluent, and there is a very good ‘sense of theatre’ and of theatrical practice.</i></p> <ul style="list-style-type: none"> • Very good, thoughtful work, showing well-informed knowledge and understanding of the nature and interpretation of drama, and applying this very well to a focus on the unseen extract. Use of dramatic/theatrical vocabulary is appropriate. • Critical evaluation and analysis is thoughtful and well-developed; very good, considered judgements and decision-making; informed consideration of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is clear and well-judged.
9–12	<p>A good response to the question</p> <p><i>Work in this band shows a good appreciation of the unseen extract and of the question in hand. The expression of ideas is generally fluent, and there is a good and practical ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Proficient work, showing apt knowledge and understanding of the nature and interpretation of drama, and a capable application of this to the unseen extract. Use of dramatic/theatrical vocabulary is mostly appropriate. • Critical evaluation and analysis is well-developed; good, appropriate judgements and decision-making; some apt consideration of relevant cultural, historical, stylistic and theoretical contexts. Appreciation of the unseen extract is proficient.

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

Question	Answer	Marks
2(a)	<p>As a director outline the effects you would want to create for your audience in Scenes 3 and 4 and explain how you would stage the scenes to achieve your aims.</p> <p>Examples of areas answers might deal with, in relation to achieving preferred effects in Scenes 3 and 4:</p> <ul style="list-style-type: none"> • Effects which might include, for example, excitement, anticipation, intimidation, fear, amusement, shock • The physical appearance of the actors; the idea that Mark and Tristan ‘seem to mirror’ each other • The appearance of Morholt and his henchmen • Morholt’s bombast and egotism • Tristan’s bravery • King Mark’s delight in victory; his revenge on Morholt; his recognition of Tristan as a ‘blood brother’ • The ‘building’ of the boat <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Choice of staging form/ configuration of audience • Scale of performance space • Choice of performance style: reference to story-telling theatre conventions • Creation of the setting, appropriate to the ancient tale • Application of design elements: set, costume, lighting, sound, music • Methods of transition between scenes • Use of space/blocking • Use of props • Creation of rhythm and tempo • Direction of individual sections of text 	20

Question	Answer	Marks
2(b)	<p>As a designer, explain how your ideas for costume and/or set for the 'Pre-show' and Scene 1 would establish an appropriate atmosphere and create an effective start to the play for your audience.</p> <p>Examples of areas answers might deal with, in relation to creating an appropriate atmosphere and effective start through design:</p> <ul style="list-style-type: none"> • Costumes for the Love Spotters to create a sense of ensemble; role as 'love spotters' • Their props • Costume for Whitehands to distinguish her from the ensemble and establish her role as leader • 'Heroic' costume for Tristan • Setting for the opening section to accommodate both the Love Spotters and the dying Tristan • Suggestion of the sea shore <p>Set design:</p> <ul style="list-style-type: none"> • Scale • Composite setting • Use of space and design of levels • Choice and use of materials • Use of colour; choice of palettes • Creation of indoor/outdoor settings • Use of backdrops/cyclorama and/or gauzes; use of projection • Set dressing; furnishings <p>Costume design:</p> <ul style="list-style-type: none"> • Period of costume • Style of costumes; cut and fit • Colour, fabric, ornamentation • Condition • Footwear • Headgear • Personal props 	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>A sophisticated response to the question</p> <p><i>Work in this band may show originality and allusiveness, giving economic expression to complex ideas. There is a convincing and sophisticated ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Exceptionally insightful work, showing thorough and discriminating knowledge and understanding of the nature and interpretation of the drama in question. Use of dramatic/theatrical vocabulary is assured and entirely appropriate. • Complex arguments and ideas that are very well-developed, succinctly organised and fully coherent; eloquent expression; very well supported by detailed, pertinent exemplification and quotation. • Critical evaluation and analysis is consistently thoughtful and sophisticated; excellent, reasoned independent judgements; well-informed discussion of relevant cultural, historical, stylistic and theoretical contexts. Comparisons, where required, are incisive.
16–20	<p>A very good, focused response to the question</p> <p><i>Work in this band shows a very good and conscientious focus on the drama and the question in hand. The expression of ideas is unfailingly fluent, and there is a very good ‘sense of theatre’.</i></p> <ul style="list-style-type: none"> • Very good, thoughtful work, showing well-informed knowledge and understanding of the nature and interpretation of the drama in question. Use of dramatic/theatrical vocabulary is appropriate. • Some complex arguments and ideas that are well-developed, well-organised and coherent; fluent, concise expression; well supported by thoughtful exemplification and quotation. • Critical evaluation and analysis is thoughtful and well-developed; very good, considered judgements; informed consideration of relevant cultural, historical, stylistic and theoretical contexts. Comparisons, where required, are clear and well-judged.

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

1	Some response to the question <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">• Some attempt at a response, but work is seriously uneven or simplistic. Knowledge and understanding of the nature and interpretation of the drama in question is evidently superficial or limited. Use of dramatic/theatrical vocabulary is generally inadequate.• Attempts at argument may be visible, but they are rudimentary and undeveloped with hardly any structure. Supportive exemplification is seriously limited. The response may be incoherent at times.• Critical evaluation and analysis is very limited. Judgements are undeveloped and simplistic, and consideration of relevant cultural, historical, stylistic and theoretical contexts may be very limited. Comparisons, where required, are rudimentary at best.
0	A mark of 0 should be awarded for non-credit-worthy responses.

Question	Answer	Marks
3	<p>As an actor, discuss the effects you would wish to create through your performance of one strong woman from <u>each</u> of the two plays you have studied.</p> <p>Examples of areas answers might deal with, in relation to the effects for the audience created through the presentation of a strong woman on stage:</p> <ul style="list-style-type: none"> • Surprise at the positive power of a strong woman such as St Joan • Shock at the negative energy of a strong woman such as Hedda Gabler or Madame Arkadina • Comic surprise at the strength of Lady Bracknell, Gwendolen and even Cecily • The context of misogyny and/or proto-feminism; the role of women within society • The depiction of matriarchs • Constructs of femininity • Challenges to the stereotyping of women • The presentation of strong women, for example Arkadina, Hedda, Joan and Lady Bracknell (or Gwendolen, or Cecily) <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Physical appearance • Movement, gesture, posture, stance • Vocal, facial and physical expression • Delivery style • Interaction, physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of costume • Use of props <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • Theatrical conventions • The social/cultural and political context of the plays • Language and image • Genre • Performance history of the plays <p>Answers will vary considerably depending upon choice of texts/sections and characters.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	25

Question	Answer	Marks
4	<p>As a designer, explain how your designs for the opening scenes or sections of <u>each</u> of your two chosen plays would communicate period, style and atmosphere. Refer to <u>one or more</u> aspects of design in your answer.</p> <p>Examples of areas answers might deal with, in relation to the communication of period, style and atmosphere through design:</p> <ul style="list-style-type: none"> • Staging semiotics • Design aesthetics • Audience experience • Nineteenth century period • Styles of affluence and privilege (<i>The Seagull</i>, <i>The Importance of being Earnest</i>) as well as bourgeois domesticity (<i>Hedda Gabler</i>) and ecclesiastical austerity (<i>St Joan</i>) • Atmospheres of hope, nostalgia, content, claustrophobia, danger, sexual charge, military manoeuvre, martyrdom, hypocrisy, snobbery; as appropriate to the selected plays <p>Design ideas, related to the communication of period, style and atmosphere, might include suggestions for, for example:</p> <p>Set design:</p> <ul style="list-style-type: none"> • Scale • Use of space and design of levels • Choice and use of materials • Use of colour; choice of palettes • Creation of indoor/outdoor settings • Use of backdrops/cyclorama and/or gauzes; use of projection • Set dressing; period furnishings <p>Lighting and/or Sound design:</p> <ul style="list-style-type: none"> • Suggestion of time of day/year through lighting • Use of gobos to suggest location • Colour/ intensity/positioning/angles • Special effects • Live and/or recorded sound • Music appropriate to time, place and culture • Position and use of speakers; volume/amplification • Naturalistic sound effects; symbolic sound <p>Costume design:</p> <ul style="list-style-type: none"> • Period of costume • Style of costumes; cut and fit • Colour, fabric, ornamentation • Condition • Footwear • Headgear • Personal props 	25

Question	Answer	Marks
4	<p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none">• Research• Theatrical traditions/conventions• The social/cultural and political context of the plays• The use of modern theatre technology• Communication to the audience• Performance history of the plays <p>Answers will vary considerably depending upon choice of design elements, texts and scenes. Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	

Question	Answer	Marks
5	<p>Choose <u>one</u> key scene or section from <u>each</u> of the two plays that you have studied and explain how your direction of <u>one or more</u> characters would help the audience to understand one of <u>each</u> play's central themes.</p> <p>Examples of areas answers might deal with, in relation to the communication of central themes:</p> <ul style="list-style-type: none"> • Central themes in <i>The Seagull</i> and/or <i>Hedda Gabler</i> relating to ambitions, regrets, literary and/or artistic ideals, generational difference, gender inequality, class, sexual freedoms • Central themes in <i>St Joan</i> relating to divine and/or political power, illusions and delusions, identity and paranoia, intellectualism versus barbarism, nationalism, sexism/misogyny • Central themes in <i>The Importance of Being Earnest</i> relating to class, identity, parentage/family, love and money, sexual politics <p>Directorial ideas might include reference to, for example:</p> <ul style="list-style-type: none"> • Casting • Staging ideas for setting and/or costume • Spatial relationships; groupings • Movement, gesture, posture, stance, energy • Vocal, facial and physical expression • Delivery of specific lines • Interaction, physical contact, eye-contact, eye-line • Non-verbal communication • Audience involvement/response • Acting style demanded by the play <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • The social/cultural and political context of the plays • Language and image • Communication to the audience • Genre and style • Performance history of the plays <p>Answers will vary considerably depending upon choice of themes, texts/sections.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	25

Question	Answer	Marks
6	<p>Explain how you would direct specific sections of action from <u>each</u> of the two plays you have studied to highlight the struggle of individuals against society's expectations, as presented in each play.</p> <p>Examples of areas answers might deal with, in relation to highlighting individual's struggles against society's expectations:</p> <ul style="list-style-type: none"> • Individuals such as Ui, Fish, Woman or Roma in <i>The Resistible Rise of Arturo Ui</i> • Individuals such as Edward, Betty, Harry, Ellen in <i>Cloud Nine</i> • Individuals such as Wiran, Yone, in <i>1984</i> • Individuals such as Prior, Harper, Belize, Roy in <i>Angels in America</i> <p>Accept any individual character, struggling within the context of:</p> <ul style="list-style-type: none"> • Democracy • A culture of violence/totalitarianism • Colonialism • Society's cultural attitudes towards gender/sexual equality • Society's attitudes towards gay/transgender politics • Society's attitudes towards race/ethnicity/the marginalised • The politics of opposition and resistance <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Casting • Costume • Use of space and levels; spatial relationships, groupings • Movement, gesture, posture, energy • Vocal, facial and physical expression • Delivery of specific lines • Interaction, physical contact, eye-contact, eye-line • Non-verbal communication • Production style(s) • Epic features; montage, multi-role, spass • Cartoon style; caricature • Placards, multi-media • Freeze-frame • Audience involvement • Didacticism versus dialectical method <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • The social/cultural and political context of the plays • Communication to the audience • Genre and style • Performance history of the plays <p>Answers will vary considerably depending upon choice of texts/sections and strategies.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	25

Question	Answer	Marks
7	<p>Explain how your set and/or technical design ideas, for the two plays you have studied, would help signal the frequent changes in time or place that are a feature of these political plays. You should refer to specific sections of transition within <u>each</u> play.</p> <p>Examples of areas answers might deal with, relating to signalling changes in time and place through design ideas:</p> <ul style="list-style-type: none"> • Staging semiotics • Multiple locations/temporal settings • Time and place used as a feature of distancing/fragmentation in <i>Ui, 1984</i> and <i>Angels in America</i> and as a feature of historicisation and contrast in <i>Cloud Nine</i> • Stagecraft in epic theatre • Post-Brechtian design aesthetics • Audience experience; engagement/detachment <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Selection of staging form; configuration of audience • Style of production; epic, selective realism, non-naturalistic, symbolic, surrealism • Use of scale, space and design of levels • Use of scaffolding; columns; ramps/steps • Bare stage, composite or discrete settings • Emblematic staging elements; chairs, mirrors, frames, doorways • Choice and use of materials • Use of colour • Use of screens/T.V. monitors; live-feed video; multi-media • Use of backdrops/cyclorama and/or gauzes • Use of projection, banners, placards, flags • Provision of/location of entrances/exits • Fluency of transitions; scenic devices – trucks, flying, revolves • Creation of indoor/outdoor settings • Accommodation of action • Set dressing • Use of signifying props <p>Technical design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Lighting/sound design to create location and/or time period • Suggestion of time of day/year through lighting • Use of gobos • Colour/ intensity/positioning/angles • Special effects; hazer, strobe • Live and/or recorded sound • Music appropriate to time, place and culture • Use of song • Position and use of speakers; volume/amplification • Naturalistic sound effects; symbolic sound 	25

Question	Answer	Marks
7	<p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none">• Theatrical traditions/conventions• The social/cultural and political context of the plays• The use of modern theatre technology• Communication to the audience• Performance history of the plays <p>Answers will vary considerably depending upon choice of texts/scenes and selected design elements.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	

Question	Answer	Marks
8	<p>Explain how your use of vocal and physical skills within your performance of <u>one</u> significant character from <u>each</u> of the two plays you have studied would reveal their position in the social or political hierarchy.</p> <p>Examples of areas answers might deal with, relating to revealing a significant character's position with the play's social or political hierarchy:</p> <ul style="list-style-type: none"> • Hierarchical models in both personal and political relationships • Administration of political, economic, cultural and social structures • Creation and maintenance of established hierarchy through discrimination • Hierarchical attitudes of colonialism, misogyny, homophobia, racism • Attitudes of the state towards opposition and resistance to established hierarchical structures • Economic and gender-based hierarchies • Attitudes to monarchy or state figurehead; patriotism, state loyalty • Inclusivity/exclusion, cultural hegemony • Oppression/submission • Democracy/totalitarianism <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Appearance • Presentation of attitudes of status/authority, dependency/defiance • Presentation of archetypes • Use of costume to designate status within the social/political hierarchy • Delivery style; multi-role; role-play; cross-gender/cross-colour casting • Movement, gesture, posture, energy • Vocal, facial and physical expression • Delivery of specific lines; indigenous and hybrid forms of speech • Interaction, physical contact, eye-contact, eye-line • Non-verbal communication • Use of space • Use of props • Interaction with the audience, where appropriate <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • Theatrical conventions; indigenous performance traditions; parody, pastiche • The social/cultural and political context of the plays • Communication to the audience/involvement of the audience • Language and image • Genre • Performance history of the plays <p>Answers will vary considerably depending upon choice of text/sections and characters.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	25

Question	Answer	Marks
9	<p>From <u>each</u> of the two plays you have studied, choose <u>one</u> section where African traditions are explored or questioned. Explain how you would direct the actors in these sections to achieve the effects that you believe that the playwrights intended.</p> <p>Examples of areas answers might deal with, relating to the exploration or questioning of various African traditions:</p> <ul style="list-style-type: none"> • Themes of tradition, progress and modernity in <i>The Dilemma of a Ghost</i> and <i>The Lion and the Jewel</i> • Themes of colonial oppression and repression of African culture/traditions in <i>My Children! My Africa</i> and <i>Woza Albert!</i> • Resistance to traditional/cultural hegemony • Issues of political, familial and moral leadership • Issues of sexuality, fertility and the role of the family • Representations of Matriarchs and Patriarchs – as upholders of tradition <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Casting • Directorial strategies; staging, blocking, direction of cast/text • Use of space and levels; groupings, spatial relationships • Non-verbal communication • Physical acting style/story-telling • Presentation of attitudes; compliance with/defiance of tradition • Presentation of traditional archetypes • Use of costume; possible clash of cultures revealed • Delivery style; multi-role; role-play • Movement, gesture, posture, energy; dance • Vocal, facial and physical expression • Delivery of specific lines; indigenous and metropolitan/hybrid forms • Interaction, physical contact, eye-contact, eye-line • Use of props • Interaction with the audience where appropriate <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • Theatrical conventions; indigenous performance traditions • The social/cultural and political context of the plays • Communication to the audience/involvement of the audience • Language and image • Genre • Performance history of the plays <p>Answers will vary considerably depending upon choice of text/sections and characters.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	25

Question	Answer	Marks
10	<p>Choose <u>one</u> character who stands up for their principles, in <u>each</u> of the two plays you have studied, and explain how you would apply your vocal and physical skills to convey each character's strength of feeling, in specific sections of the text.</p> <p>Examples of areas answers might deal with, relating to conveying strength of feeling through performance skills:</p> <ul style="list-style-type: none"> • The need to stand up for principles to resist and protest against the apartheid regime and its effects – political, economic and social in <i>My Children! My Africa!</i> and <i>Woza Albert!</i> • The need to stand up for principles to resist and protest against the incursion of Western values in <i>The Dilemma of a Ghost</i> and <i>The Lion and the Jewel</i> • The need to stand up for principles in resisting violence/thuggery • The need to stand up for principles of modernity versus (perceived) outmoded tradition • Themes of tradition, progress and modernity • Resistance to cultural hegemony • Issues of political, familial and moral leadership • Matriarchs and Patriarchs, obeyed or opposed <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Appearance • Presentation of strength of character and feelings through vocal, physical and facial expression • Presentation of archetypes • Delivery style; multi-role; role-play • Movement, gesture, posture, energy; dance • Delivery of specific lines; indigenous and metropolitan/hybrid forms • Interaction, physical contact, eye-contact, eye-line • Physical acting style/story-telling • Non-verbal communication • Use of costume to indicate cultural heritage • Use of space • Use of props • Interaction with the audience, if appropriate <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • Theatrical conventions; mixing western forms with indigenous performance traditions • The social/cultural and political context of the plays • Communication to the audience/involvement of the audience • Language and image • Genre • Performance history of the plays <p>Answers will vary considerably depending upon choice of texts/sections and characters.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	25

Question	Answer	Marks
11	<p>As a designer, explain how your designs for the opening scenes or sections of <u>each</u> of your two chosen plays would create a sense of the African setting. Refer to <u>one or more</u> aspects of design in your answer.</p> <p>Examples of areas answers might deal with, relating to creating a sense of the African setting through design:</p> <ul style="list-style-type: none"> • Staging semiotics • Stagecraft in episodic drama • African design aesthetics • Audience experience of Africa <p>Set Design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • The staging form chosen; actor/audience configuration • Style of production • Composite or discrete settings • Scale • Use of levels, ramps, steps • Positioning of entrances/exits • Choice and use of materials and textures; authenticity • Use of gauzes/backdrops/cyclorama • Use of projections • Use of texture and colour to convey African setting <p>Costume Design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Style of costumes; traditional tribal costumes, imported or imitated Western garb • Cut and fit • Costume to distinguish between traditional and progressive characters • Colour, fabric, ornamentation • Condition • Footwear/Headgear • Accessories/jewellery <p>Technical design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Lighting design to create atmosphere; brightness, heat • Suggestion of daylight, lamplight • Colour/ intensity/positioning/angles • Live and/or recorded sound • African instruments; wooden flutes and balafons, box-guitars, sekere • Position and use of speakers; volume/amplification • Naturalistic sound effects; symbolic sound 	25

Question	Answer	Marks
11	<p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none">• Theatrical traditions/conventions• The social/cultural and political context of the plays• Communication to the audience• Language and image• Genre• Performance history of the plays <p>Answers will vary considerably depending upon choice of texts and design elements selected.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	

Question	Answer	Marks
12	<p>Explain how your set design for <u>one</u> scene from <u>each</u> of the two plays you have studied would help to create an appropriate location and/or atmosphere for the action of the scene.</p> <p>Examples of areas answers might deal with, relating to creating an appropriate location and/or atmosphere through set design:</p> <ul style="list-style-type: none"> • The conventions of Jacobean tragedy • The representation of Court life (<i>The Revenger's Tragedy</i> and <i>The Duchess of Malfi</i>) • Scenes of celebration (<i>A Woman Killed with Kindness</i>) and formality (<i>The Duchess of Malfi</i>) • Scenes of madness and cruelty (<i>The Changeling</i>) • Moments of dark comedy • Staging semiotics: memento mori; the skull <p>Set design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • The staging form chosen • Composite or discrete settings • Features of Jacobean staging, for example: stage canopy/heavens, discovery space, upper level, stage trap, gallery • Scale • Use of levels, ramps, steps • Positioning of entrances/exits • Facilitation of asides to the audience through set design • Use of gauzes/backdrops/cyclorama • Use of projections • Use of texture and colour; dark colour palette <p>Costume Design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Style of costumes; cut, fit, condition • Costume to distinguish between court and country locations (<i>The Revenger's Tragedy</i>); madhouse/ madmen (<i>The Changeling</i> and <i>The Duchess of Malfi</i>) • Wedding clothes (<i>A Woman Killed with Kindness</i>) if this scene is selected • Colour, fabric, ornamentation • Footwear/Headgear • Accessories/jewellery 	25

Question	Answer	Marks
12	<p>Lighting and/or Sound design ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Lighting design to create atmosphere • Suggestion of candle light, daylight, torchlight • Use of floor-lights to create shadow; silhouette; transformation with gauzes • Special effects – the meteor ‘blazing star’ (<i>The Revenger’s Tragedy</i>) • Colour/ intensity/positioning/angles • Live and/or recorded sound • Period music; viol, lute, recorder • Celebration music for the wedding in <i>A Woman Killed with Kindness</i> • Position and use of speakers; volume/amplification • Naturalistic sound effects; symbolic sound; thunder <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • Theatrical traditions/conventions • The social/cultural and political context of the plays • Communication to the audience • Language and image • Genre • Performance history of the plays <p>Answers will vary considerably depending upon choice of texts/sections and design elements selected.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	

Question	Answer	Marks
13	<p>‘Jacobean Tragedies invariably contain at least one character who is both theatrically compelling and morally repellent.’</p> <p>Discuss how your performance of <u>one</u> such character from <u>each</u> of the two plays you have studied will achieve this duality of effect for the audience.</p> <p>Examples of areas answers might deal with, relating to performing a character who achieves duality of effect for the audience:</p> <ul style="list-style-type: none"> • Effects resulting from the combination of charm or beauty with a propensity to sin, for example, Wendoll or Anne; Vindice or Gratiana; Bosola or Ferdinand; De Flores or Beatrice in <i>The Changeling</i> • Inverted or perverted values; distorted family relationships; Wendoll or Anne; Lussorioso, The Duchess or Spurio • Disguise and dissembling; transformations: Bosola, Vindice, De Flores, Ferdinand • The cult of the anti-hero • Malcontents and deceivers • Corruption; violence and sexual appetite <p>Performance ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Appearance • Use of costume; application of physical disguise or metaphorical ‘mask’ • Delivery style • Movement, gesture, posture, energy • Vocal, facial and physical expression • Delivery of specific lines; speaking the verse or prose to make meaning for the audience • Interaction, physical contact, eye-contact, eye-line • Non-verbal communication • Interaction with the audience where appropriate; the use of the aside • Use of space • Use of props <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • Theatrical traditions/conventions • The social/cultural and political context of the play • Language and image • Genre • Performance history of the plays <p>Answers will vary considerably depending upon choice of texts/sections and characters.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	25

Question	Answer	Marks
14	<p>In Jacobean drama, ‘births, marriages and deaths’ present theatrical opportunities.</p> <p>Choose <u>one</u> scene from <u>each</u> of the two plays you have studied and discuss how, as a director, you would exploit the opportunities to create specific effects through your staging of any of these ‘rites of passage’.</p> <p>Examples of areas answers might deal with, relating to a director’s theatrical exploitation of birth, marriage or death scenes:</p> <ul style="list-style-type: none"> • Intended effects, for example, the creation of a mood of celebration or despair; happiness, shock, horror, pity, fear or the desire to teach a religious or moral lesson • The conventions of Jacobean tragedy and domestic tragedy • The influence of Seneca • The influence of the Morality play • The influence of Calvinist or other Christian doctrine • The marriage scenes in <i>A Woman Killed with Kindness</i>, <i>The Duchess of Malfi</i> and <i>The Changeling</i> • The imminent birth of the Duchess’ of Malfi’s baby, induced by eating ripe ‘apricocks’ • Anne’s deathbed scene or Charles’ murder of the Falconer and the Huntsman in <i>A Woman Killed with Kindness</i> • The death of the Duke, the murders at the Masque in <i>The Revenger’s Tragedy</i> • The death of the Duchess or of Julia or Bosola in <i>The Duchess of Malfi</i> • The murder of Alonzo or the deaths of Beatrice and De Flores in <i>The Changeling</i> <p>Directorial ideas might include suggestions for, for example:</p> <ul style="list-style-type: none"> • Casting • Costume • Masque and music • Setting; use of space and levels; spatial relationships • Movement, gesture, posture, energy • Vocal, facial and physical expression • Delivery of specific lines; making the verse meaningful for a modern audience • Interaction, physical contact, eye-contact, eye-line • Non-verbal communication <p>Candidates may also make reference to, for example:</p> <ul style="list-style-type: none"> • The social/cultural and political context of the plays • Language and image • Genre and style • Performance history of the plays <p>Answers will vary considerably depending upon choice of texts/sections and characters.</p> <p>Refer to the Band Descriptors and standardisation scripts in arriving at your mark.</p>	25