



DRAMA AND THEATRE (PRINCIPAL)

Paper 1 World Drama and Theatre

9801/01

May/June 2018

3 hours

Additional Materials: Answer Booklet/Paper



READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

Answer **four** questions.

Section A: Unseen (from British Drama since 1956)

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

Section B: Aspects of World Drama and Theatre

Answer **two** questions, each from a different area of world drama and theatre.

For each of your chosen questions you should make reference to the two texts you have studied.

Avoid repetition in your answers to different questions.

You may **not** take set texts into the examination.

Sketches or plan drawings may be used to illustrate your answers where appropriate.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [] at the end of each question or part question.

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

This document consists of **12** printed pages.

Section A: Unseen (from British Drama since 1956)

The following extract comprises a 'Pre-show' and then Scenes 1–4 from *Tristan and Yseult* by Kneehigh Theatre Company (first performed in 2003).

The action of the play is based on an ancient legend that tells of the doomed love between Tristan and Yseult. Kneehigh are primarily theatre practitioners who work in a story-telling theatrical style.

At the beginning of the play, in a Pre-show, we meet a comical Chorus, made up of 'Love Spotters', who mingle with the audience, give out 'Loveheart' sweets and confide that they are the 'Unloved'; the Chorus Leader is Whitehands who interacts with the audience throughout the play.

We then see TRISTAN, 'who lies dying', waiting for his beloved Yseult who has promised to return to him, by sea, in a ship rigged with white sails; Tristan, watching out for Yseult's ship, desperately asks if the sails are 'Noir ou blanc' – black or white.

The scene dissolves into the past and the court of King Mark of Cornwall (Kernow). We see Tristan's arrival in Cornwall and his defeat of King Mark's enemy, Morholt.

The style of the play combines poetry with prose and flits backwards and forwards in time and place. The Chorus and Whitehands address the audience directly, while the key players interact more naturalistically.

Some of the dialogue is not in English, but it is not necessary to understand this as it simply represents the fact that the characters do not understand one another.

Kneehigh are famous for mingling comedy and tragedy, for using props inventively, for using song and physical theatre, lights and music throughout their shows to help them to tell their stories.

Read the extract carefully, then answer the questions which follow it.

Make certain that your answers are entirely relevant to the extract.

Characters in the extract:

THE LOVE SPOTTERS, a Chorus
 WHITEHANDS, their leader
 TRISTAN, a French gentleman
 KING MARK OF CORNWALL
 FROCIN, his loyal servant
 A MURDERER
 MORHOLT, the Irish King

Tristan and Yseult

ACT ONE

Pre-show: LOVE SPOTTERS look for love. They take notes and search with binoculars.

They give out Lovehearts.

As Wagner's Prelude to Tristan und Isolde plays, they each step up onto the stage.

SCENE ONE

LOVE SPOTTERS	We are the unloved. We are the Love Spotters Passion watchers Kiss clockers Love is at arm's length.	5
	<i>WHITEHANDS joins them. She is their leader.</i>	
WHITEHANDS	Welcome to the Club of the Unloved. <i>A dart is fired into her heart.</i> It's no secret that we dream of our membership expiring. But until that time, we stand on the sidelines And tell our love story. One of blood and fire For what is love without these things? So, I welcome you to our story: We're all in it ... all of us.	10 15
	<i>We see TRISTAN, who lies dying.</i>	
	<i>WHITEHANDS is with him, she looks out to sea.</i>	
TRISTAN	Noir ou blanc? Noir ou blanc?	
WHITEHANDS	Do you love me?	
TRISTAN	Noir ou blanc?	20
WHITEHANDS	He need not fear entry to our club, for he has been loved enough to save a thousand loveless souls. But this is the end: and you cannot have an end without a beginning.	

SCENE TWO

	<i>We are taken into the court of KING MARK.</i>	
	<i>FROCIN captures a MURDERER, beats him and ties him to the mast.</i>	25
	<i>KING MARK enters.</i>	
WHITEHANDS	This is the Cornish King, Mark. He imagines his kingdom vast and glorious And in his soul, it is. These days, the only thing he is close to Is his own skin He does not melt easily	30

	He wears his armour hard For kings may not show flesh For fear of wounds ...	35
KING MARK	At birth, I'm told, Fate bestowed me three things: The first being that I was born to be King, The second was a heart that keeps good pace, And the third, the gift of a friendly face.	
	KING MARK <i>takes his sunglasses off and looks at the audience.</i> Two out of three ain't bad. Now picture this country etched on a map. FROCIN <i>produces a map.</i>	40
	Then regard what you see as nothing but crap. Forget what you've been taught or think you know: The centre of everything's here – Kernow. We don't look inland, there's not much point Let Rome rule the Anglos, their foreheads anoint. No, outward lies the way!	45
	Inland there's little to write home about and much less to say. To my left, our sister nation, Brittany A place quite akin to this vicinity. But to my right howls Ireland, hell-bent on war And this is a threat I cannot ignore.	50
	<i>To the MURDERER.</i>	55
	The best kings rule not with their hearts, but their brains – You'll learn this is one of my favourite refrains. <i>Explosion offstage.</i>	
	But right now my heart hammers hard, it rarely takes rest, It is a war drum that thunders deep in my chest. Look at this land that you have attacked, Do you not find the odds are unfairly stacked? So Morholt wants war. I'll not rise to his bait I'm too clever to succumb to fire and hate.	60
	You Irish dogs, you killers, this is your crime If you burn my people you burn what's mine! I'll defend my home with my dying breath I can't do mercy – your punishment's death.	65
	This is a calculated decision One made with thought and kingly precision It's no heart-strong whim or passionate gloat This one's from the head – now slit his throat!	70
	FROCIN <i>gleefully slaughters the MURDERER and hangs him by the feet.</i> In these raging times, fear is the currency War spills like wine and leaders lie – but not me. I may not have a friendly face But I'll not cheat to win the race.	75
	My soul is in the rock, my blood in the rivers This land a gift that the ocean delivers We are fashioned by the wind and the sea I'll not give up its freedom easily.	80
	I bid you welcome to my court and to a war I have not chosen. I love you, King Mark.	

	All your fish, all your tin And all of your clotted cream.	
	I shall have all your wine, all your mead And all your milk of human kindness. I shall use your spires as toothpicks, I shall use your lakes as mouthwash	130
	I shall scorch your moors black, Rape your seas, And I shall pluck the flower of your youth.	135
	Well Mark? Got anything to say to your former people? The King has nothing to say – as usual!	
	Oh and look who we have here, ladies and gentlemen: It's little Frokkin! How are you, you wee bog man?	140
FROCIN	My name's not Frokkin, it's Frocin.	
MORHOLT	And what have we here – a face I have not seen before, a new boy in the court. Shall we have a word with him, ladies and gentlemen? Shall we? Got anything to say, new boy?	
TRISTAN	Je parle seulement avec le Roi.	145
MORHOLT	He's French! If there's anyone I hate more than the Cornish, it's the French. Come along now, Mark, you know the score – lay down your weapons before Uncle Morholt.	
	KING MARK <i>lays down his knife at MORHOLT's feet</i>	150
WHITEHANDS	Morholt takes what he wants Playing with the smaller nations like glass toys: To be broken.	
MORHOLT	Come along, Frokkin. FROCIN <i>lays down his knife at MORHOLT's feet.</i>	155
	Run along, little doggie! Come along, new boy – you've seen what the big boys do. Now it's your turn!	
	TRISTAN <i>goes to lay his knife down beside the others', but instead picks up the two knives and challenges MORHOLT.</i>	160
WHITEHANDS	Was this the moment when it all went wrong, or when it all went right?	
MORHOLT	Now don't be stupid, boy!	
FROCIN	I wouldn't do that if I were you.	
TRISTAN	You're not me. <i>There is a vicious battle.</i>	165
	TRISTAN <i> fights with MORHOLT, drives his knife into MORHOLT's eye and breaks the knife off, leaving the tip of the blade in MORHOLT's eye. MORHOLT is dying.</i>	
	TRISTAN <i>has been stabbed in his side and is seriously wounded.</i> <i>We flash forward in time.</i>	170
TRISTAN	Noir ou blanc?	
WHITEHANDS	Do you love me?	
TRISTAN	Noir ou blanc? <i>Back to the present.</i>	

KING MARK	An eye for an eye! Stripped! Stabbed! Coiled in pain! For every life you stole, every village you burned, every unjust step you took on this soil: I will claim it back! Do you hear me, Morholt?	175
	KING MARK <i>pulls a locket from MORHOLT's neck and opens it.</i>	180
	What's this? A single strand of red-gold hair ... Someone dear to you?	
MORHOLT	Yseult!	
KING MARK	Yseult! – I will have her! I will make her mine! Hell is close, Morholt, when all you can see is blood and darkness. Can you hear me? Can the dead hear? May you hang like a fog, twisting – listening to the sound of Cornwall and Ireland in complete, sweet union. Burn him! And send his ashes home.	185
	KING MARK <i>turns to the injured</i> TRISTAN.	190
	They say blood is thicker than water, Well, mine is as rough as the oceans. I've never steered a safe course And nor have you ...	
	I need you to live. I don't know who you are but I recognise you: When I look at you I see myself.	195
	I need you to be my eyes, my right hand, to be me, my wanderer, my blood. <i>They embrace.</i>	200
WHITEHANDS	Brotherly love is all very well, But too much of it is a ticket to hell. What would be best would be to send Tristan off on a quest. Mark my words, Mark, you know it's true: Send him off to pastures new.	205
KING MARK	Tristan, stand. Bring back my prize. This head of flaming red, darling of the blood-hungry Morholt.	
TRISTAN	Je vais trouver la femme. TRISTAN <i>builds his boat and sails away.</i>	

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

You should refer to specific moments from the text to support your ideas.
Avoid repetition in your answers.

- 1** 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. [10]

AND EITHER

- 2 (a)** 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. [20]

OR

- 2 (b)** 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. [20]

Section B: Aspects of World Drama and Theatre

Answer **two** questions, each from a different area of world drama and theatre.

For each of your chosen questions you should make reference to the two texts you have studied.

Foundations of Modern Drama

Anton Chekhov: *The Seagull*

Henrik Ibsen: *Hedda Gabler*

George Bernard Shaw: *Saint Joan*

Oscar Wilde: *The Importance of Being Earnest*

If you choose to answer from this area of study, answer **one** question.

- 3 As an actor, discuss the effects you would wish to create through your performance of one strong woman from **each** of the two plays you have studied. [25]
- 4 As a designer, explain how your designs for the opening scenes or sections of **each** of your two chosen plays would communicate period, style and atmosphere. Refer to **one or more** aspects of design in your answer. [25]
- 5 Choose **one** key scene or section from **each** of the two plays that you have studied and explain how your direction of **one or more** characters would help the audience to understand one of **each** play's central themes. [25]

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*

If you choose to answer from this area of study, answer **one** question.

- 6 Explain how you would direct specific sections of action from **each** of the two plays you have studied to highlight the struggle of individuals against society's expectations, as presented in each play. [25]
- 7 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 **each** play. [25]
- 8 Explain how your use of vocal and physical skills within your performance of **one** significant character from **each** of the two plays you have studied would reveal their position in the social or political hierarchy. [25]

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*

If you choose to answer from this area of study, answer **one** question.

- 9** From **each** of the two plays you have studied, choose **one** 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. [25]
- 10** Choose **one** character who stands up for their principles, in **each** 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. [25]
- 11** As a designer, explain how your designs for the opening scenes or sections of **each** of your two chosen plays would create a sense of the African setting. Refer to **one or more** aspects of design in your answer. [25]

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*

If you choose to answer from this area of study, answer **one** question.

12 Explain how your set design for **one** scene from **each** of the two plays you have studied would help to create an appropriate location and/or atmosphere for the action of the scene. [25]

13 'Jacobean Tragedies invariably contain at least one character who is both theatrically compelling and morally repellent.'

Discuss how your performance of **one** such character from **each** of the two plays you have studied will achieve this duality of effect for the audience. [25]

14 In Jacobean drama, 'births, marriages and deaths' present theatrical opportunities.

Choose **one** scene from **each** 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'. [25]

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