

DRAMA AND THEATRE (PRINCIPAL)

Paper 1 World Drama and Theatre

9801/01

May/June 2017

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 the introduction and first two scenes from the opening of *Narrow Road to the Deep North* by Edward Bond (first performed in 1968).

The play is set in seventeenth-century Japan and depicts a feudal society governed by a ruthless despot called Shogo.

Bond draws on the simplicity of oriental dramatic forms to present a play which deals with issues of individual choice and social responsibility.

In this extract we are first introduced to Basho, a priest and poet, modelled on the seventeenth-century Japanese poet, Matsuo Basho, who is famous for having perfected the 'Haiku' form. Basho acts as a narrator at the beginning of the play.

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:

BASHO, old, a priest
Peasants
KIRO, twenty, a priest
A Nun
Soldiers
Prisoners
Guards

Narrow Road to the Deep North

INTRODUCTION

Bare stage.

BASHO *comes on.*

BASHO	My name is Basho. I am, as you know, the great seventeenth-century Japanese poet, who brought the haiku verse form to perfection and gave it greater range and depth.	5
	For example:	
	Silent old pool Frog jumps Kdang!	
	I've just left my home in the village here (<i>points offstage</i>) and I'm going on a journey along the narrow road to the deep north and when I reach there I shall become a hermit and get enlightenment. But just now when I was walking along this river bank I heard crying. There's a little baby lying in some rags on the edge of the river. It's about two years old. Why did its parents do that to it?	10 15
	<i>A PEASANT and his WIFE come in.</i>	
WIFE	I must see it once more. I must kiss it for the last time.	
PEASANT	That won't do any good.	
WIFE	<i>(kneeling by the rags).</i> My baby.	
PEASANT	You'll upset it.	20
WIFE	It's smiling because I'm here. It's been lying there wondering how long it would have to wait.	
BASHO	Why have you left it by the river?	
PEASANT	We're poor and there's no food. We have five other children and if we let this one go perhaps the others will live. Better lose one than all of them. People do it every day. You just leave the little thing here and hope someone with money finds it and looks after it. You'll come across plenty of them along the river.	25
WIFE	<i>(cries).</i> And most of them are dead.	
PEASANT	There you are! I told you not to come back.	30
WIFE	Please take it, sir.	
BASHO	No. I've given it all the food I had. But I'm poor, too. And I'm going away to get enlightenment.	
WIFE	No one will take him. He's too thin and little. They only want the healthy ones, so they can work later on. <i>(Cries.)</i> He'll die, or crawl in the river and drown!	35
PEASANT	<i>(hits her perfunctorily).</i> I told you not to come back! <i>(To BASHO.)</i> She does this every time.	
WIFE	You're right, dear. Leave well alone and hope for the best. <i>(Cries.)</i> Will god forgive me?	40
PEASANT	Back to work.	
	<i>The PEASANT takes her hand and they go out.</i>	

BASHO It's true. They're hungry, and they must feel some relief, because they've got rid of *one* of their problems. She's untidied its clothes. (*He adjusts the rags.*) Ha! He stares at me as if I was a toy. What funny little eyes! (*Turns away.*) It hasn't done anything to *earn* this suffering – it's caused by something greater and more massive: you could call it the irresistible will of heaven. So it must cry to heaven. And I must go to the north.
BASHO *goes out.* 45

SCENE ONE

The same place. KIRO lounges half asleep. After a moment BASHO comes on from the direction he left. He walks older. 50

BASHO Thirty years since I was here! (*Looks round and nods.*) Yes – I remember this spot! Someone left a baby out to die. I spoke to them – I can't remember what we said. When I left there was only a village here. Now there's a great city with ten bridges, and parks, a palace, law courts, and crowds of merchants and beggars and priests and soldiers and children ... The people in the north still live in tribes, but they fed me. I had a bowl, these clothes, a paper raincoat and an umbrella. The climate is inferior. (*Turns to KIRO.*) Why are you lying by the river instead of working? 55

KIRO I'm sad. 60

BASHO Why?

KIRO My parents died when I was a child and —

BASHO Is it a long story?

KIRO No.

BASHO Because I'm tired. I've been travelling. 65

KIRO Please listen. You look intelligent and perhaps you could tell me what to do. My parents died when I was a child. They were peasants. One year the rice just didn't grow and they starved. A priest came to the house. He was begging. The door was open and he looked in and saw me lying with my dead parents. So he took me with him and brought me up. That's what he said anyway, but I don't remember. He told me that when he died I was to find someone who'd got enlightenment and become his disciple. Well, he died last year. But I still haven't been able to find anyone who knows very much. 70

BASHO What did he teach you? 75

KIRO Nothing.

BASHO Nothing?

KIRO He said he'd never learned anything worth passing on. He was a very simple old man.

BASHO You've been fooled. He was obviously just lazy. I can see everything's got worse while I've been away. 80

KIRO Where have you been?

BASHO The deep north. I went there to get enlightenment.

KIRO Did you get it?

BASHO Yes. 85

KIRO Tell me what it is!

BASHO	For twenty-nine and a half years I sat facing a wall and staring into space. Then one morning I suddenly saw what I was looking for – and I got enlightenment.	
KIRO	Yes?	90
BASHO	<i>(smiles)</i> . I saw there was nothing to learn in the deep north – and I'd already known everything before I went there. You get enlightenment where you are.	
KIRO	Let me be your disciple.	
BASHO	I don't need disciples.	95
KIRO	Let me!	
BASHO	<i>(looks closely at KIRO)</i> . How many feet has god?	
KIRO	<i>(hesitates)</i> . Two?	
BASHO	How many hands has god?	
KIRO	<i>(slighter hesitation)</i> . Two.	100
BASHO	How many eyes has god?	
KIRO	Two.	
BASHO	How many ears has god?	
KIRO	Two.	
BASHO	How many lips has god?	105
KIRO	Two.	
BASHO	How many hairs has god?	
KIRO	How many hairs ... ?	
BASHO	<i>(losing patience)</i> . How much patience has god?	
KIRO	I ...	110
BASHO	Kwatz! You don't know anything about god. You've only been looking at men. Your old priest was an ass!	
KIRO	I know, but if I was your disciple —	
BASHO	You're not ready to be a disciple, you don't know the first things! Isn't there a seminary in this city?	115
KIRO	The old priest told me not to go there.	
BASHO	Why not?	
KIRO	I don't know.	
BASHO	Well go there!	
KIRO	But —	120
BASHO	Is his advice better than mine?	
KIRO	No, no —	
BASHO	Had he been to the deep north?	
KIRO	No.	
BASHO	Then go to the seminary —	125
KIRO	But I've always done —	
BASHO	— if they'll take you!	
	<i>Some PRISONERS and GUARDS come on. Each PRISONER holds a sack in front of him and has an iron collar round his neck and each collar is attached by a chain to a pole held by a GUARD. 'Shogo is my friend' is painted on the sacks in red.</i>	130

PRISONERS	(<i>chant</i>). Shogo is head of the city Shogo is protector and friend Shogo is guide and leader Shogo is head of the city (etc.).	135
BASHO	What's this?	
KIRO	They're prisoners, criminals. They bring some here every day and throw them in the river. They put them in the sacks and hold them under with their poles.	
PRISONERS	(<i>chant</i>). Shogo is head of the city Shogo is protector and friend (etc.).	140
BASHO	Who is Shogo?	
KIRO	Shogo's head of the city. He was an outlaw, and two years ago he came here with a little army and killed the old emperor who owned all the south. Then he built this city.	145
GUARD	Let's hear you! Make me happy!	
PRISONERS	(<i>chant</i>). Shogo gives and we take Shogo asks and we answer.	
KIRO	The old priest who looked after me said he was the devil.	
PRISONERS	(<i>chant</i>). Shogo is law and order Shogo is —	150
GUARDS	(<i>shout</i>). Shogo is Shogo is Shogo!	
PRISONERS	(<i>chant</i>). — law and order.	
BASHO	The world's changed in thirty years! I wonder if my house is still there, and my orchard.	155
GUARD	Sing up! You won't get many more chances!	
PRISONERS	(<i>chant</i>). Shogo is head of the city Shogo is the tide on the river.	
GUARDS	(<i>shout</i>). Shogo! Shogo! Shogo! <i>The GUARDS and the PRISONERS go out.</i>	160
BASHO	I'm going to watch. (<i>Afterthought</i> .) Perhaps I can say something that will comfort them. <i>BASHO goes out. KIRO is alone. He looks at the ground. A SOLDIER comes on pulling an OLD MAN with his chain and pole. The OLD MAN is either drunk or ill – he stumbles along clumsily. He tries to chant, but it sounds like drunken muttering.</i>	165
GUARD	Hup! Hup! Hup!	
OLD PRISONER	Shogo is ... guide and friend ... Shogo is guide and ... Shogo ...	
GUARD	You'll be dead before you get there and I'll have to drag your carcass and throw it in the river! Hup! Hup!	170
OLD PRISONER	Shogo ... is ... Shogo ... is ... <i>The OLD PRISONER and the GUARD go out. KIRO is alone again.</i>	
GUARDS	(<i>off</i>). Shogo! <i>Silence.</i>	

SCENE TWO

	BASHO <i>uses a hoe to remove weeds from his garden. A NUN sits upstage with a pen and book.</i>	175
BASHO	I've been back two years. I left my old hut up there in the orchard and moved here farther down the river, away from the city. My old hut was by the place where they throw people in the river. Their friends and relatives used to come and stand quietly on the bank, with Shogo expressions on their faces. But when it was over they ran round looking for somewhere quiet to cry, and they always ended up behind my hut, crying on my vegetables and treading on them. <i>(He bends down to pull out a weed.)</i> I think the head of the city will put me in the sack next. <i>(He straightens.)</i> He knows I've got enlightenment – and he doesn't like people who know something he doesn't. <i>(To the NUN.)</i> Write down this poem. <i>(He hoes while the NUN writes in her book.)</i>	180
	The old horse stops on the bridge The carter unhitches and leads her from the shafts Leg broken Passers-by help to push her in the river Wild struggle but she drowns quickly Floats at rest Head down, mane in eyes. The carter goes off between the shafts	190
	<i>Two SOLDIERS have come on while BASHO dictated the poem. They squat on their haunches.</i>	195
SOLDIER	We'll wait. He's writing.	
BASHO	<i>(hoes while the NUN writes).</i> Another poem. The soldier leant his spear on the wall It fell Clatter They took him in for idleness	200
SOLDIER	That's good. <i>The SOLDIERS grin.</i>	
BASHO	<i>(to the SOLDIERS).</i> Why have two soldiers come to my garden?	205
SOLDIER	We're taking you away.	
BASHO	Where?	
SOLDIER	Shogo.	
BASHO	Let me finish this gardening. <i>(He hoes.)</i> Write this. <i>(He hoes, and the NUN writes.)</i> Two soldiers came The head of the city wants me They waited While I wrote this poem	210
	<i>BASHO has finished his gardening. He gives the hoe to the NUN and goes out with the SOLDIERS.</i>	215

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.

- 1** 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. [10]

AND EITHER

- 2 (a)** The play is set in seventeenth-century Japan. As a designer, explain how you would use **two** of the following design elements to create this setting:
- Set
 - Costume
 - Sound.
- [20]

OR

- 2 (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. [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 'A feature of modern drama is the absence of purely virtuous or purely villainous characters.'

Explain how you would direct specific episodes from **two** plays you have studied, in order to convey the moral ambiguity of **one** of the main characters. [25]

- 4 As a set designer, explain how your designs would meet the scenic demands of **one** key moment from each of the plays you have studied. [25]

- 5 'Issues of identity are central to modern drama.' Choose **two** 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:

- Konstantin (Treplev)
- Hedda
- Joan of Arc
- Jack Worthing.

[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 As a designer, explain how your ideas for staging **two** political plays you have studied would accommodate the shifting locations for the action. You should refer to relevant design elements and discuss your intended effects in specific scenes. [25]

- 7 'To be successful, political drama must entertain its audience as well as instruct it.'

Explain how you would achieve both these aims in your direction of specific sections from **two** political plays that you have studied. [25]

- 8 'All political drama investigates the exercise of power.'

Explain how you would use both vocal and physical skills to realise **one** character from each of the **two** plays you have studied in order to demonstrate their level of power in specific scenes. [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** Discuss how you would direct sections from **two** African plays to highlight 'the power of words' or 'the power of actions' in conveying the message of the plays. [25]
- 10** Choose **one** role from each of the **two** 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. [25]
- 11** As a director **or** performer **or** designer, explain how your contribution to the closing Act, Scene or section(s) of **two** African plays that you have studied would create maximum dramatic effect for your audience. [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** As director or designer, explain how your contribution to the opening scene of **two** plays you have studied would help to create the distinctive style and atmosphere of Jacobean tragedy. [25]

- 13** 'No tongue has force
To alter me from honest.'

Virtuous characters, caught up in a corrupt world, feature in all of these tragedies. Explain how you would perform **one** such character from each of **two** plays you have studied, in order to achieve sympathetic audience responses. [25]

- 14** 'Jacobean tragedies are characterised by grim scenes of death, calculated murders and casual slaughter.'

Explain how you would direct **one** such scene from each of **two** plays you have studied in order to communicate the playwright's intentions. [25]

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cie.org.uk after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.