



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

**DRAMA AND THEATRE (PRINCIPAL)**

**9801/01**

Paper 1 World Drama and Theatre

**May/June 2016**

**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 Prologue and first Scene from *Enron* by Lucy Prebble (first performed in 2009).

The action of the play is based on the true story of the collapse of 'Enron', the giant American energy corporation that went bankrupt in 2001 with billion-dollar debts and twenty thousand job losses. Three of its chief executives were put on trial, and two, Jeffrey Skilling and Andy Fastow, were imprisoned for fraudulent accounting – the other, Ken Lay, died before being sentenced.

In the play, Lucy Prebble focuses on the rise and fall of Jeffrey Skilling, presented as a ruthless individual, whose towering greed and monumental pride in his own abilities turn him into a modern-day flawed, yet tragic, 'hero'. The real Jeffrey Skilling is still serving his twenty-four-year prison sentence for fraud.

The style of the play combines realism with direct address and ensemble physical theatre sequences; it uses multi-media, masks and puppets, songs and dance routines to help to tell the story of Enron's meteoric rise on the American stock market and its sudden plummet into bankruptcy.

The Prologue begins with a 'voice-over' taken directly from one of Enron's television commercials prior to its collapse. The word 'Why?' is repeatedly used by the Enron Corporation in its adverts.

Scene One is set in an office party that is celebrating the firm's adoption of a new accounting strategy called 'Mark-to-market', which offers huge financial advantages for the corporation.

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:

Jeffrey Skilling – in Scene One, he is an executive at Enron; he rises to be President of Enron

Lawyer – a 'Chorus' figure

Ken Lay – Enron Chief Executive Officer (CEO)

Claudia Roe – Enron executive

Andy Fastow – in Scene One, he is an accountant at Enron; he rises to be Enron Chief Financial Officer

Employees – part of the Chorus/ensemble, who also play the 'three blind mice' in the opening sequence

## ENRON

## Prologue

*The eerie, mechanical sound of singing. It is the word 'WHY' from Enron commercials.*

*Three suited individuals enter, finding their way with white sticks. They have the heads of mice. Over which, the commercial's voice of:*

JEFFREY SKILLING	<i>(voice-over)</i> Enron Online will change the market. It is creating an open, transparent marketplace that replaces the dark, blind system that existed. It is real simple. If you want to do business, you push the button. We're trying to change the world.	5
	<i>The three mice-men have wandered across the stage, feeling their way with the sticks. Perhaps one turns and seems to stare at us.</i>	10
LAWYER	<i>A single bright light sharply illuminates the LAWYER.</i> <i>(to us)</i> I'm a lawyer and I'm one of the few who makes money when times are hard. When businesses fail, when unemployment rises, marriages break down and men jump to their deaths. Somebody. Divides up. The money. At times like this we are exposed to how the world really works. (I could explain to you how it works but I don't have the time and you don't have the money.) Every so often, someone comes along and tries to change that world. Can one man do that? We look at some and pray to God it isn't so. Then when things get desperate we find ourselves a great man, look up to him and demand he change things. Hypocrites. Within every great man there's a buried risk. The guy I know tried to change the world was the man behind the corporate crime that defined the end of the twentieth century and cast a shadow over this one. Now as a lawyer I choose my words carefully. So when we tell you his story, you should know it could never be <i>exactly</i> what happened. But we're going to put it together and sell it to you as the truth. And when you look at what happened here, and everything that came afterward, that seems about right. Here, in the beating heart of the economic world: America. In the heart of America, Texas. And in the heart of Texas, Houston. There was a company.	15 20 25 30

## ACT ONE

## SCENE ONE

MARK-TO-MARKET PARTY, 1992

*A party in a small office at Enron. Present are: EMPLOYEES drinking champagne; CLAUDIA ROE, a very attractive blonde woman of forty in a short skirt. She sticks close to the most powerful man in the room – KEN LAY, an easy, convivial man in his sixties, greeting and acknowledging every employee with practised southern hospitality; ANDY FASTOW, a nervy, wolf-like guy in his thirties, is circling with an unsettling grin.*

*FASTOW is on the outskirts of the group of EMPLOYEES, trying to ingratiate himself.*

EMPLOYEE	<i>(to ROE)</i> I loved your speech, by the way.	40
EMPLOYEE 2	Really great speech.	
ROE	Oh, thank you so much.	

FASTOW	Quite a party.	
EMPLOYEE	I beg your pardon?	45
LAY	How you doing. Good to see you.	
	<i>LAY and ROE glide by this group, despite FASTOW's outstretched hand.</i>	
FASTOW	<i>(one eye on LAY)</i> Just. It's great news. About mark-to-market.	
EMPLOYEE 2	Oh, the accounting system.	50
EMPLOYEE	We just came down for the champagne.	
EMPLOYEE 2	Tastes kind of sweet.	
ROE	Should we expect a speech from you, sir?	
LAY	No, Claudia, I don't think we need ourselves another speech right now. Informality. Colleagues enjoying themselves.	55
FASTOW	Look, even Ken Lay's here.	
EMPLOYEE	Yeah.	
FASTOW	You think he plays golf?	
EMPLOYEE	I don't know!	
	<i>LAY magnanimously greets another couple of starstruck employees. He's like an avuncular politician.</i>	60
FASTOW	Where's the guy who put this thing together?	
EMPLOYEE 2	What do you mean?	
FASTOW	Jeff Skilling.	
EMPLOYEE	No idea.	65
FASTOW	The mark-to-market guy.	
EMPLOYEE 2	Never heard of him.	
FASTOW	Maybe he's not a big party guy.	
EMPLOYEE	Maybe you'd get on (!)	
FASTOW	Actually I always thought we would.	70
LAY	Have I met the mark-to-market guy?	
ROE	Jeff Skilling. I don't know where he is.	
LAY	I've only got a half-hour here. Make sure I shake his hand.	
	<i>Outside the party, SKILLING straightens his suit, his hair. He looks like a bespectacled, overweight, balding accountant. He takes a deep breath.</i>	75
	<i>He enters the party and finds himself a drink for confidence.</i>	
FASTOW	You can't get Lay away from Claws there. It's like she's his carer.	
EMPLOYEE	You should go talk to him!	
FASTOW	Yeah. You think I should?	80
EMPLOYEE	I think you should.	
FASTOW	He's just a guy, I'm a guy.	
EMPLOYEE	Yeah. This is how things happen! You go, girl (!)	
ROE	<i>(noticing SKILLING)</i> There he is.	
	<i>ROE goes over to collect SKILLING.</i>	85
EMPLOYEE	<i>(Who is that guy?!)</i>	
	<i>FASTOW strides over to introduce himself to LAY.</i>	

ROE	Jeff, come over – Ken Lay.	
SKILLING	‘Hi, how are you.’	
ROE	( <i>sarcastic</i> ) ‘Hi, how are you.’ Ken Lay.	90
FASTOW	Hi there, Mr Lay.	
LAY	Hi there, you’re not Jeff Skilling, / by any chance –	
FASTOW	No sir, I wish I was, I’m Andy –	
LAY	Andy, Andy Fastow.	
FASTOW	Yes sir!	95
LAY	I make a point of knowing people, son.	
	ROE <i>drags</i> SKILLING <i>over to</i> LAY.	
ROE	Ken –	
	LAY <i>slaps</i> SKILLING <i>on the back</i> .	
LAY	Here’s the guy! Jeffrey ‘mark-to-market’ Skilling. You know Claudia. Our star abroad.	100
SKILLING	I believe I may have seen her in <i>Vogue</i> .	
ROE	That was cropped from a profile in <i>Forbes</i> .	
SKILLING	I’m surprised you find the time.	
ROE	I’m surprised you read <i>Vogue</i> .	105
LAY	One of the fifty most powerful women, wasn’t it?	
ROE	I don’t recall.	
SKILLING	Most powerful <i>women</i> ?	
ROE	Number fourteen.	
LAY	That’s the party I’d like to be at (!)	110
SKILLING	I remember. There was a great bit on <i>Oprah</i> and her dogs.	
ROE	We were talking mark-to-market.	
SKILLING	I think one of her dogs was at number twelve.	
FASTOW	I just wanted to say congratulations – mark-to-market, much more appropriate, much more transparent. Exactly the right thing.	115
SKILLING	Thanks. Are you –	
FASTOW	Sorry. Andy, Andy Fastow, you hired me –	
ROE	This new accounting system, Jeff, you think it’s worth celebrating?	
SKILLING	You’re not familiar with mark-to-market?	
ROE	I’m not an accountant.	120
LAY	You settled for fourteenth most powerful woman in the world.	
FASTOW	Mark-to-market’s the accounting system for all the big investment banks / on Wall Street.	
ROE	Yes. But <i>we</i> are a gas and oil company.	
FASTOW	No, no, you see –	125
SKILLING	We’re an <i>energy</i> company. When you say ‘gas and oil’ people think ... trapped wind.	
LAY	( <i>gesturing to staff</i> ) I’ve been explaining mark-to-market but people get all tied up in knots.	
SKILLING	Seriously?	130
LAY	In what sense?	

SKILLING	There are people at this party who don't understand the <i>idea</i> ?	
FASTOW	Mark-to-market lets us show the future / profits. / Hugely liberating –	
LAY	/ We know.	
SKILLING	/ I know. A group of people have worked their butts off to get the authorities to understand and approve this –	135
ROE	And it's very much appreciated.	
SKILLING	Everyone gets mark-to-market here, right?	
FASTOW	<i>FASTOW exhales and glances at the group of employees who had teased him.</i>	140
FASTOW	I've talked to some people, I don't know ...	
SKILLING	I've got slides I can bring down.	
ROE	No.	
SKILLING	It doesn't kill you? Everyone standing around celebrating their ignorance –	145
ROE	It's not a celebration of ignorance, Jeff, it's a party.	
SKILLING	These people are getting <i>paid</i> . <i>He takes it upon himself to clink his glass to get everyone's attention. It's a surprise. Any speech would be deemed to be LAY's job.</i>	
SKILLING	Hi. Hi. Everybody. For those who don't know, I'm the reason you're here. I said I would only join this company if we started to use mark-to-market. What does that mean? Anybody? Well, it's a way for us to realise the profits we're <i>gonna</i> make <i>now</i> . If you have an idea, if you sign a deal, say that we're gonna provide someone with a supply of champagne for the next few years at a set price, every month whatever – Then that definite future income can be valued, at market prices today, and written down as earnings the moment the deal is signed. We don't have to wait for the grapes to be grown and squashed and ... however the hell you make champagne. The market will recognise your idea and your profit in that moment. And the company will pay you for it. If you come up with something brilliant – you know, life is so short. If you have a moment of genius, that will be rewarded now. No one should be able to kick back in your job years from now and take all the credit for the idea you had.	150
FASTOW	They'll have to have their own ideas.	155
SKILLING	Right. This guy gets it. Any questions? Anyone not understand? OK, well. Have a party. SKILLING <i>turns and walks back to LAY, ROE and FASTOW.</i>	165
ROE	Nicely done.	
SKILLING	SKILLING <i>downs his drink.</i>	170
SKILLING	I should have brought the freakin' slides. <i>We see projections of the joys and stability of the 1990s. Bill Clinton, the break-up of the Soviet Union, Microsoft, the Internet and the rise of the home computer and Intel, Friends, Nelson Mandela's election, images of Arnie in Terminator 2.</i>	175
EMPLOYEE 2	<i>An EMPLOYEE comes forward to speak to us. (to us) The nineties. It's a time of little conflict internationally, the fastest growing economy there has ever been. And the fashions are pretty good too. There's a new administration; a president who plays the saxophone. He's a Democrat, but he understands the South.</i>	180

It feels – genuinely – like the most exciting time to be doing business in the history of the world. There’s a feeling that the people who are gonna change things aren’t in parliaments or palaces, but in corporate boardrooms all over the United States of America.

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

**AND EITHER**

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

**OR**

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



**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, explain how you would perform **one** character at specific moments from **each** of the plays you have studied in order to communicate the dramatist's interest in the themes of ambition and/or regret. [25]
- 4 How might a present-day theatre company stage revivals or reinterpretations of the **two** plays that you have studied to demonstrate the timelessness of the issues they raise? [25]
- 5 Discuss how you would direct the closing scenes or sections of the **two** plays you have studied in order to achieve your intended effects for an audience. [25]

**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 your direction of specific sections of action requiring **either** multi-role **or** ensemble playing would increase your audience's understanding of central issues in each of your chosen plays. [25]
- 7** Explain how your design ideas for **two** of the plays you have studied would help an audience to appreciate the playwright's message. You should refer to specific sections of each play. [25]
- 8** Explain how far your performance of **two** of the characters listed below would challenge the notion that characters in political theatre are merely one-dimensional:
- Arturo Ui
  - Harry Bagley
  - Yone
  - Harper.
- [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 your chosen plays select **one** section where a relationship between **two** characters is explored. Explain how you would direct the actors to reveal the nature of their relationship and its significance to each play's central concerns. [25]
- 10** 'African drama often depicts individuals facing personal, cultural or political dilemmas.'
- Explain how you would perform **one** such character in specific sections from each of your chosen plays in order to demonstrate the difficulty of the choices they face. [25]
- 11** Compare the presentations of masculinity in **two** African plays you have studied and explain how these might be communicated to the audience in performance. [25]

**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 costume designs for **one** scene in **each** of your chosen plays would enhance the effectiveness of the performance. [25]
- 13** Contrast the dramatic functions of **one** servant (or 'hired') character from **each** of your chosen plays. Explain how you would perform the roles in order to highlight the plays' themes and issues. [25]
- 14** 'Jacobean Tragedy aims to engage the audience, through exaggerated displays of wickedness, in order to teach them the consequences of sin.'

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

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