

### **Cambridge International Examinations**

Cambridge Pre-U Certificate

#### DRAMA AND THEATRE (PRINCIPAL)

9801/03/PRE

Paper 3 Devised Drama

May/June 2018

PRE-RELEASE STIMULI

To be given to candidates at any point after the start of the course.

#### **READ THESE INSTRUCTIONS FIRST**

In groups of between three and six candidates, you are required to devise and perform in a piece of drama based on **one** of the eight stimuli provided in this booklet.

Please note the following:

- The minimum number of candidates per group is **three**, the maximum is **six**.
- You may perform in only **one** group piece and this piece should give each member of the group approximately the same amount of exposure (about 5 minutes).
- Your group should take collective responsibility for the directorial concept and the script, as well as the costume and set design.
- Your piece must last no less than 15 minutes and no longer than 30 minutes. If you are in a group of three
  candidates, the piece would normally last for 15 minutes. If your group has six candidates in it, the piece
  may last up to 30 minutes. If your group size is between three and six, adjust the time accordingly.
- If there are fewer than three candidates in your Centre you may include a non-assessed actor for the final performance. However, only those candidates who are being assessed may contribute to the devising/design process. The non-assessed actor must be a student from within your Centre and may **not** be a teacher, or a contact from outside the Centre.
- You will be assessed, by one or two visiting Examiners, in a live performance of your piece. You must
  produce programme notes and submit them to Cambridge two weeks before the day of the visit. The
  notes should outline the content of the piece and how it develops your chosen stimulus. You may also
  include any additional points which you think will assist the Examiner(s) in the understanding of the
  performance.
- The visiting Examiner(s) will award a mark out of 40 divided as follows:

Concept and realisation of the piece 20 marks

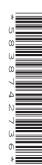
All the members of your group will receive the same mark.

Performing skills 20 marks

Each member of your group will receive an individual mark.

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





### STIMULI - SELECT ONE ONLY

### 1 Pictures

- (a) The Circus by Georges Seurat (1859–1891)
- (b) Woman at Airport

### 2 Events in history

- (a) 11am on 11 November, 1918: the war ends
- (b) The release of Nelson Mandela: 11 February, 1990

### 3 Poems

- (a) He Wishes for the Cloths of Heaven by William Butler Yeats
- **(b)** Where the Scattering Began by Merle Collins

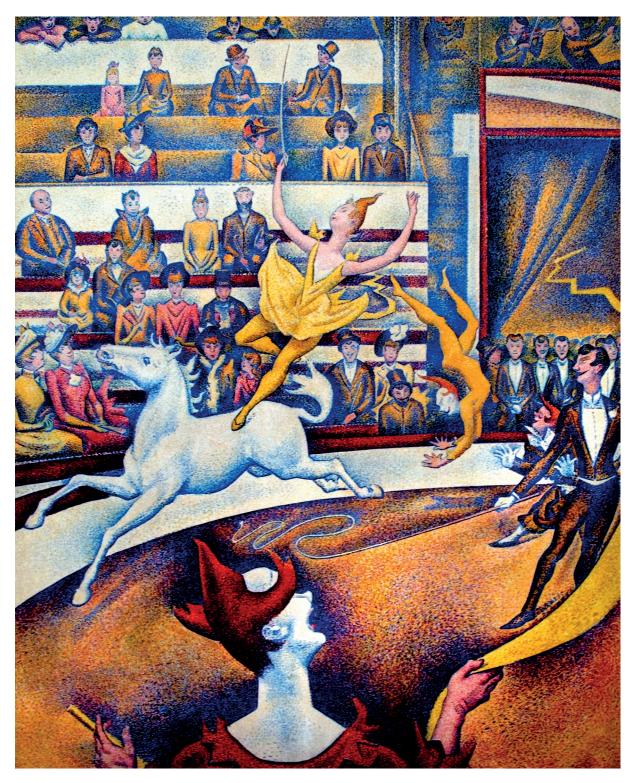
### 4 Performers

- (a) Eartha Kitt (1927–2008)
- **(b)** Marcel Marceau (1923–2007)

# **Appendix**

# Stimulus 1(a)

Georges Seurat The Circus (1859–1891)



# Stimulus 1(b)

# Woman at airport



#### Stimulus 3(a)

He Wishes for the Cloths of Heaven by William Butler Yeats

Had I the heavens' embroidered cloths, Enwrought with golden and silver light, The blue and the dim and the dark cloths Of night and light and the half-light, I would spread the cloths under your feet: But I, being poor, have only my dreams; I have spread my dreams under your feet; Tread softly because you tread on my dreams.

### Stimulus 3(b)

Where the Scattering Began by Merle Collins

Here, on the streets of London where, some say, the scattering began we come to find our faces again We come to measure the rhythm of our paces against the call of the Ghanaian drum that talks against the wail of the mbira from Zimbabwe that yields music to the thumbs We come with faces denying names gone English, Irish, Scottish We come with hands that speak in ways the tongue has forgotten We come with intonations that reshape languages we have been given We come with eyes that tell a story the brain cannot recall We come with the blue of the sea so close that we lift our eyes with yearning to the emptiness of the skies Some of us come with the memory of forest sounds that we have never known We all come speaking so simply of complicated things. Here when we recognize each other on the streets of London hands and eyes and ears begin to shape answers to questions tongue can find no words for asking.

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