

ANGLO-CHINESE JUNIOR COLLEGE
JC2 Preliminary Examinations

THEATRE STUDIES AND DRAMA

Higher 2

9726/01

Paper 1 **World Theatre and Drama**

30 August 2016

Additional Materials: Answer Paper

3 hours

READ THESE INSTRUCTIONS FIRST

Write your name, index number, form class and subject class on all the work you hand in.

Write in dark blue or black pen on both sides of the paper.

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

Answer **three** questions.

In answering the questions, you should make reference to all 3 texts you have studied.

Section A: Answer Question 1

Sections C and D: Answer **two** questions, **one** from **each** section.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

INFORMATION FOR CANDIDATES

The total number of marks available for this paper is 75. The number of marks available for each question is given in brackets [] at the end of the question.

You are reminded of the need for good English and clear presentation in your answers.

This document consists of **1** cover page, **8** printed pages and **1** blank page.

[Turn over

Section A: Forms and Concepts

The extract below is taken from of Act 1 of Sarah Ruhl's *The Clean House*.

The Clean House is a comic drama that mixes fantasy and reality in its storytelling. Throughout the play, characters address the audience to talk about themselves or imagine situations involving the other characters. The story begins as Lane, a doctor in her early fifties, hires a Brazilian woman named Matilde to be her live-in maid. As Matilde and Lane try to negotiate their working relationship, Matilde dreams of her deceased parents and tries to think of the perfect joke. Soon, Matilde meets Lane's sister, Virginia, a neat-freak who is married but has no children.

In the scene following, Lane and Matilde are still trying to work out their situation, especially since Lane feels uncomfortable having to order Matilde around and Matilde does not seem to be cleaning.

Lane, a doctor, a woman in her early fifties. She wears white.

Matilde, Lane's cleaning lady, a woman in her late twenties. She wears black. She is Brazilian. She has a refined sense of deadpan.

Virginia, Lane's sister, a woman in her late fifties.

SET: *A white living room.*

White couch, white vase, white lamp, white rug.

A balcony.

PLACE: *A metaphysical Connecticut. Or, a house that is not far from the city and not far from the sea.*

5. Lane and Matilde

Lane enters.

Matilde is looking out the window.

LANE: Are you alright?

MATILDE: Yes.

LANE: Would you please clean the bathroom when you get a chance?

MATILDE: Yes.

LANE: Soon?

MATILDE: Yes,

Matilde looks at Lane.

LANE: The house is very dirty.

Matilde is silent.

This is difficult for me. I don't like to order people around. I've never had a live-in maid.

Matilde is silent.

Matilde – what did you do in your country before you came to the United States? 10

MATILDE: I was a student. I studied humour. You know – jokes.

LANE: I'm being serious.

MATILDE: I'm being serious too. My parents were the funniest people in Brazil. And then they died.

LANE: I'm sorry. 15
 That must be very difficult.
 MATILDE: I was the third funniest person in my family. Then my parents died making me
 the first funniest. There was no one left to laugh at my jokes, so I left.
 LANE: That's very interesting. I don't – always – understand the arts. Listen. Matilde. I
 understand that you have a life, an emotional life – and that you are also my
 cleaning lady. If I met you at – say – a party – and you said, I am from a small 20
 village in Brazil, and my parents were comedians, I would say, that's very
 interesting. You sound like a very interesting woman.

But life is about context.

And I have met you in the context of my house, where I have hired you to
 clean. And I don't want an interesting person to clean my house. I just want my 25
 house – cleaned.

Lane is on the verge of tears.

MATILDE: (*with compassion*) Is something wrong?
 LANE: No, it's just that – I don't like giving orders in my own home. It makes me –
 uncomfortable. I want you to do all the things I want you to do without my 30
 having to tell you.
 MATILDE: Do you tell the nurses at the hospital what to do?
 LANE: Yes.
 MATILDE: Then pretend I am your nurse.
 LANE: Okay.
 Nurse – would you polish the silver, please? 35
 MATILDE: A doctor does not say: Nurse – would you polish the silver, please?
 A doctor says: Nurse – polish the silver!
 LANE: You're right. Nurse – polish the silver!
 MATILDE: Yes, Doctor.

*Matilde gets out silver polish and begins polishing.
 Lane watches her for a moment, then exits.*

6. Matilde

Matilde stops cleaning.

MATILDE: This is how I imagine my parents. 40

*Music.
 A dashing couple appears.*

They are dancing.
 They are not the best dancers in the world.
 They laugh until laughing makes them kiss.
 They kiss until kissing makes them laugh.

*They dance.
 They laugh until laughing makes them kiss.
 They kiss until kissing makes them laugh.
 Matilde watches them.
 Matilde longs for them.*

7. Virginia and Matilde

The doorbell rings.

The music stops.

Matilde's parents exit.

They blow kisses to Matilde.

Matilde waves back.

The doorbell rings again.

Matilde answers the door.

Virginia is there.

MATILDE:	Hello.	45
VIRGINIA:	Hello. You are the maid?	
MATILDE:	Yes.	
	You are the sister?	
VIRGINIA:	Yes.	
	How did you know?	50
MATILDE:	I dusted your photograph.	
	My boss said: this is my sister. We don't look alike.	
	I thought: you don't look like my boss. You must be her sister.	
	My name is Matilde. (<i>Brazilian pronunciation of Matilde: Ma-chil-gee</i>)	
VIRGINIA:	I thought your name was Matilde. (<i>American pronunciation of Matilde: Matilda</i>)	55
MATILDE:	Kind of.	
VIRGINIA:	Nice to meet you.	
MATILDE:	Nice to meet you. I don't know your name.	
VIRGINIA:	Oh! My name is Virginia.	
MATILDE:	Like the state?	60
VIRGINIA:	Yes.	
MATILDE:	I've never been to Virginia.	
VIRGINIA:	Maybe I should go.	
MATILDE:	To Virginia?	
VIRGINIA:	No. I mean, am I interrupting you?	65
MATILDE:	No. I was just – cleaning. Your sister is at work.	
VIRGINIA:	She's always at work.	
MATILDE:	Would you like to come in?	
VIRGINIA:	Yes. Actually – I came to see you.	

They enter the living room.

	Lane tells me that you've been feeling a little blue.	70
MATILDE:	Blue?	
VIRGINIA:	Sad.	
MATILDE:	Oh. She told you that?	
VIRGINIA:	Come, sit on the couch with me.	
MATILDE:	Okay.	75

Virginia goes to sit on the couch.

She pats the couch.

Matilde sits down next to her.

VIRGINIA:	Do you miss home?	
MATILDE:	Of course I do. Doesn't everyone?	
VIRGINIA:	Is that why you've been sad?	

MATILDE: No. I don't think so. It's just that – I don't like to clean houses. I think it makes me sad. 80

VIRGINIA: You don't like to clean houses.

MATILDE: No.

VIRGINIA: But that's so simple!

MATILDE: Yes.

VIRGINIA: Why don't you like to clean? 85

MATILDE: I've never liked to clean. When I was a child I thought: if the floor is dirty, look at the ceiling. It is always clean.

VIRGINIA: I like cleaning.

MATILDE: You do? Why?

VIRGINIA: It clears my head. 90

MATILDE: So it is, for you, a religious practice?

VIRGINIA: No. it's just that: cleaning my house – makes me feel clean.

MATILDE: But you don't clean other people's houses. For money.

VIRGINIA: No – I clean my own house.

MATILDE: I think that is different. 95

VIRGINIA: Do you feel sad *while* you are cleaning? Or before? Or after?

MATILDE: I am sad when I think about cleaning. But I try not to think about cleaning while I am cleaning. I try to think of jokes. But sometimes the cleaning makes me mad. And then I'm not in a funny mood. And *that* makes me sad. Would you like a coffee? 100

VIRGINIA: I would *love* some coffee.

Matilde goes to get a cup of coffee from the kitchen.

Virginia takes stock of her sister's dust.

Virginia puts her finger on the tabletops to test the dust.

Then she wipes her dirty finger on her skirt.

Then she tries to clean her skirt but she has nothing to clean it with.

Matilde comes back and gives her the coffee.

VIRGINIA: Thank you.

MATILDE: You're welcome.

Virginia drinks the coffee.

VIRGINIA: This is good coffee.

MATILDE: We make good coffee in Brazil. 105

VIRGINIA: Oh – that's right! You do!

MATILDE: Does that help you to place me in my cultural context?

VIRGINIA: Lane didn't describe you accurately.

How old are you?

MATILDE: Young enough that my skin is still good. 110

Old enough that I'm starting to think: is my skin still good?

Does that answer your question?

VIRGINIA: Yes. You're twenty-seven.

MATILDE: You're good.

VIRGINIA: Thank you. 115

Listen. Matilde. (*American pronunciation*)

MATILDE: Matilde. (*Brazilian pronunciation*)

VIRGINIA: Yes.

I have a proposition for you.

MATILDE: A proposition? 120

VIRGINIA: A deal.
I like to clean. You do not like to clean. Why don't I clean for you?

MATILDE: You're joking.

VIRGINIA: No.

MATILDE: I don't get it. What do you want from me? 125

VIRGINIA: Nothing.

MATILDE: Then – why?

VIRGINIA: I have my house cleaned by approximately 3:12 every afternoon. I have folded the corner of every sheet. The house is quiet. The gold draperies are singing a little lullaby to the ottoman. The silverware is gently sleeping in its box. I tuck in the forks, the spoons, the knives. I do not have children. 130

MATILDE: I'm sorry.

VIRGINIA: (*with increasing velocity*) Don't be sorry. My husband is barren. Is that the right word for a man? I never thought that the world was quite good enough for children anyway. I didn't trust myself to cope with how sick and ugly the world is and how beautiful children are, and the idea of watching them grow into the dirt and mess of the world – someone might kidnap them or rape them or otherwise trample on their innocence, leaving them in the middle of the road, naked, in some perverse sexual position, to die, while strangers rode past on bicycles and tried not to look. I've thought about doing some volunteer work, but I don't know who to volunteer for. 135 140

A pause. She looks at Matilde.

Since I was twenty-two, my life has gone downhill, and not only have I not done what I wanted to do, but I have lost the qualities and temperament that would help me reverse the downward spiral – and now I am a completely different person.

I don't know why I am telling you all of this, Mathalina.

Matilde thinks about correcting Virginia. She doesn't.

MATILDE: Go on. 145

VIRGINIA: I used to study Greek literature. One summer my husband and I went to Europe. It was supposed to be relaxing. But I have trouble relaxing on vacations. We were going to see ruins and I was going to write about ruins but I found that I had nothing to say about them. I thought: why doesn't someone just sweep them up! Get a very large broom!

I'm sorry. I was trying to say.... 150

MATILDE: You were telling me how your life has gone downhill since you were twenty-two.

VIRGINIA: Yes. The point is: every day my house is cleaned by three o'clock. I have a lot of – time.
I'd be very happy to come here and clean Lane's house before Lane gets home from work. That is what I'm telling you. Only don't tell her. She won't like it. 155

MATILDE: I will let you clean the house if it will make you feel better.

VIRGINIA: Let's start in the bathroom. I love cleaning the toilet. It's so dirty, and then it's so clean!

8. Lane and Matilde

Matilde is reading the funny papers.

Lane enters.

LANE: It's so clean!

MATILDE: Yes.

LANE: The medication is helping?

MATILDE: I'm feeling much better.

LANE: Well – that's terrific.

Lane exits.

Matilde takes out her medication.

She undoes the bottle,

takes one pill out,

looks at it,

and throws it in the garbage can.

SECTION A: UNSEEN PASSAGE

Answer Question 1 (a) and **either** (b) **or** (c)

- 1** **(a)** As a director, write brief performance notes for the actor playing the role of MATILDE in this extract. [10]

And Either

- (b)** As a designer, set out your ideas for an effective staging of this extract. Make particular reference to stage-space, set and lighting. [15]

Or

- (c)** Identify **two** significant dramatic moments from the extract. How do you think these moments should be performed to make an impact on the audience? [15]

SECTIONS C and D

Answer from **both** sections.

Section C: JAPANESE NOH THEATRE

Answer **one** question.

- 2 Discuss the presentation of memories and the past in Noh drama, referring to examples you have studied. [25]

OR

- 3 'The acting stresses style and form rather than having a realistic basis.'

From the drama you have studied, how far would you agree with these comments on Noh acting. Refer closely to examples of performance in your answer. [25]

OR

- 4 Discuss the performance function and structural function of the 'Kyogen Interlude' in the Noh drama you have studied. [25]

Section D: 20th CENTURY AMERICAN DRAMA

Answer **one** question.

- 5 'Success is somebody else's failure.' Discuss how this is true in the American Drama you have studied. [25]

OR

- 6 'It's like I'm all tight inside – sometimes I feel like I'm stifling...' (Machinal). Discuss the performance and presentation of entrapment in the American Drama you have studied. [25]

OR

- 7 From the American drama you have studied, give specific examples of how the tragic intensity of loss and despair is created and how it is communicated by the actors. [25]

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