

ANGLO-CHINESE JUNIOR COLLEGE
JC2 Preliminary Examinations

THEATRE STUDIES AND DRAMA

Higher 2

9726/01

Paper 1 **World Theatre and Drama**

22 August 2017

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, 7 printed pages and 1 blank page.

[Turn over

Section A: Forms and Concepts

The extract below is taken from Act 2, Scene 3 & 4 of *The Music Lessons* (1977) by Wakako Yamauchi.

Set in Imperial Valley, California, the play starts in September 1935, where Chizuko Sakata, a 38-year-old Issei¹ widow farmer, hires Kaoru Kawaguchi, a 33-year-old itinerant² Japanese to live and work on the farm. Life starts to become better, and Kaoru befriends Chizuko's 3 children, Ichiko, her 17-year-old son, Tomu, her 16-year-old son, and Aki, her 15-year-old daughter. Kaoru even teaches Aki how to play the violin.

Centre stage left is the interior of the Sakata kitchen. It is spare, almost stark. There is a table with at least three chairs, some crockery (water pitcher, glasses) on a cupboard. An upstage door leads to the bedrooms. Upstage left is a screen door leading outside.
Stage right is a tool shed. There is a cot, crates and some stools. The interior of the shed is kept dark until it is used.

Scene 3

Time: Winter night – a few months later.

On Rise: in the Sakata kitchen, the lantern is dimly lit. Ichiro sits at the table reading. Tomu has already retired.

Aki practices in Kaoru's shed standing over a music sheet. There is a bottle of wine and a glass on an up-turned crate. Kaoru sits on the cot listening. The music can be heard in the kitchen. Chizuko, in a robe, sweeps the floor. She opens the door to sweep out the dust. The door closes; the music stops. Chizuko grows restless and steps to the window. She returns to the table to work out some figures. The music starts again.

ICHIRO: *(looking at Chizuko)* So long as she keeps playing, eh, Ma?

CHIZUKO: What do you mean?

ICHIRO: Want me to talk to her?

CHIZUKO: About what?

ICHIRO: Okay.

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Ichiro shakes his head and exits through the upstage door. Light fades in the kitchen and turns up in the shed.

Kaoru sits on the cot and watches Aki. It's been a bad day for both of them.

KAORU: *(pointing to the music sheet)* See this symbol? That's a sharp. You know all the f's are sharped. I told you that.

AKI: I know. I forgot.

KAORU: Now. The last three measures again.

AKI: The last three?

KAORU: That's what I said.

AKI: *(muttering and finding her place)* The last three...

10

She starts playing and makes another error. Kaoru jumps to his feet.

¹ A Japanese person who immigrated to the U.S after 1907 and was not eligible until 1952 for citizenship.

² Adj: working in one place for a comparatively short time and then moving on to work in another place, usually as a physical or outdoor labourer; characterised by alternating periods of working and wandering.

KAORU: Those are all eighth notes. One half of a quarter. Quarters go: one, two, three, four. Eights are: one and two and three and four and. (*he taps it out*) We went through this before. (*Aki starts over, making another error.*) Sharp! Sharp! (*he takes the violin from her*) Here! (*Aki starts to cry. Kaoru reconsiders.*) I'm sorry, Aki-chan. I guess I'm tired. Here. Lie down. (*Aki is sullen and hesitant.*) Go on. Lie down. Close your eyes. Now this is how it should sound. 15

He plays the exercise. He stops and taps her knee with the bow. He plays something beautiful, possibly "Two Guitars."

Think of yourself as the violin. Feel the music coming from deep inside. Listen to it. Does it tell you what you want to hear?

AKI: No. 20

KAORU: (*patiently*) You see, Aki-chan, this instrument is not so different from people. The songs that come from us depend on how we are touched. If you want sweet music, you must coax and stroke—coax and stroke.

AKI: I can't do it.

KAORU: Yes, you can. If you hear it... and feel it, then it's only a matter of time. I know you can do it. Tell me why you want to play this, Aki-chan. 25

AKI: (*warming up*) Because... oh, because when I hear your music, I feel another world out there... full of romance and mystery. I feel like I'm missing so much. I want to know what it's like, I want to be a part of it; I want in... but... the door won't open for me. 30

KAORU: It will open. You have to keep at it and keep at it and one day...

AKI: How long will it take?

KAORU: I don't know. That depends on you.

AKI: Five years?

KAORU: More than that. 35

AKI: Ten? Twenty?

KAORU: Maybe. Maybe more. Depends on how hard you want to work.

AKI: I don't want to work twenty years just to be a second-rate fiddler.

KAORU: (*suddenly depressed*) I see.

AKI: It's only for fun anyway, isn't it? 40

KAORU: That's right. Only for fun.

AKI: Then why do we have to be so... serious? Why do we have to be so strict?

KAORU: That's right. Why? Why does it matter?

AKI: I love the book you gave me.

KAORU: (*putting the violin away*) That's good. 45

AKI: (*taking the book from her pocket*) Listen Kaoru-san:
 "The face of all the world is changed, I think
 Since first I heard the footsteps of thy soul
 Move still, oh, still, beside me, as they (stole)..."
 Do you like it? 50

KAORU: We'll practice again next week.

Kaoru does not turn. Aki waits. He does not face her. She finally leaves the shed.

Fade out.

Scene 4

Time: Shortly after.

At rise: Interior of the Sakata kitchen. Chizuko sits at the table deep in thought.

Aki, after waiting in the dark, contemplating what had transpired in the previous scene, finally enters the kitchen. She is careful to close the door quietly. She discovers her mother.

AKI: Oh. You're still up.

CHIZUKO: (*casually*) That was a long lesson.

AKI: (*trying to get away*) Un-hunh.

CHIZUKO: I didn't hear you play much tonight. 55

AKI: We talked. I guess he knows I'll never make a good player so he just talked to me tonight. About music. That's just as important.

CHIZUKO: For playing the violin?

AKI: We do have to talk, you know.

CHIZUKO: About what? 60

AKI: Things.

Aki starts for the bedroom.

CHIZUKO: What kind of things?

AKI: Music, composers, what kind of music they write... why... where they come from. We talk about other things too. Books, writers. He's been to high school, you know. Why do you ask? 65

CHIZUKO: I... I don't like you staying up so late. (*she starts to fold clothes*) You have a hard time in the morning... getting up. You know that.

AKI: Tomorrow's Saturday!

CHIZUKO: Shhh!

AKI: Then why do I have to go to bed so early? 70

CHIZUKO: The boys have to go to bed early because they work on Saturday. It's not fair to them.

AKI: *They* don't care!

CHIZUKO: Kaoru-san works in the morning too.

AKI: I know that. 75

CHIZUKO: Then you shouldn't keep him up so late.

AKI: I'm not keeping him up!

CHIZUKO: Shhh!

AKI: Well, if he wanted me to leave, he'd tell me.

CHIZUKO: He's too polite to tell you. 80

AKI: It's not that late anyway. God, he's a grown man. He can stay up as long as he wants

CHIZUKO: and still work in the morning. That's all you think about: work, work, work!

AKI:

CHIZUKO: (*warning*) Aki...

AKI: Well, it's true. You're always telling me what to do and how to do it. You're always trying to tell everyone what to do around here. 85

CHIZUKO: I'm not trying to tell everyone...

AKI: You're going to drive Kaoru-san away from here—bossing him like you do.

CHIZUKO: Take care how you talk to me.

AKI: Nobody like that. Especially a man like Kaoru-san. 90

CHIZUKO: Enough. I'm not trying to tell everyone what to do.

AKI: Yes, you are! You're trying to control everything. It's a free country. If we want to talk, what's wrong with that?

CHIZUKO: You can talk in the kitchen.

AKI: We *can't* talk in the kitchen. 95

CHIZUKO: (*looking innocent*) Oh? Why?

AKI: Ma, you *know* why. Ichiro and Tomu sitting around all the time and making all those cracks... and you sitting there listening and making those faces... like telling me what I should say and when I should say it—when I should shut up and

CHIZUKO: You don't want me to listen? You saying things you don't want me to hear? 100

AKI: No! But I try to talk about ... about ... *things*, and there's Ichiro and you sitting there. I know you're thinking: "How stupid!" (*she stands up for herself*) Yes! I don't want you to hear what I say!

CHIZUKO: You think you're the only one with feelings? You don't think anyone else has feelings they want to talk about? 105

AKI: Well, let them talk about it then. I don't care. (*she again starts toward the bedroom door*)

CHIZUKO: You don't care!

AKI: No! I don't care who talks to who!

CHIZUKO: That's what I mean. You don't care about anyone but yourself. You don't care *how* anyone else feels. 110

AKI: You mean you? (*she turns back*)

CHIZUKO: I mean other people! How do you think it looks: you all the time in a man's room?

AKI: I don't care how it looks.

CHIZUKO: (*lowering her voice*) I'm not saying you're doing anything thing wrong. I'm saying (that)... 115

AKI: You're saying *you* don't like it. No one else cares. You're saying...

CHIZUKO: Aki-chan. It's not like that. You don't understand. Kaoru-san is a grown man.

AKI: I just told you that.

CHIZUKO: Kaoru-san's twice your age. 120

AKI: He is not!

CHIZUKO: If you want a friend to talk to, find someone your age who can understand you.

AKI: Who? Name me one.

CHIZUKO: There're lots of boys—and girls. Friend doesn't have to be a man. Nakamura-san has two sons. 125

AKI: Hunh!

CHIZUKO: There's Billy.

AKI: He's a baby!

CHIZUKO: He's your age.

AKI: You think he understands me? Ma, you don't even know what I'm talking about, do you? 130

CHIZUKO: Kaoru-san is (old)...

AKI: I don't care!

CHIZUKO: I know you don't care ... right now. I'm just saying you shouldn't let your emotions run away with you. 135

AKI: Emotions? What do you know about emotions?

CHIZUKO: How can you say that?

AKI: I'm not going to live like you. I'm not going to live all tied up in knots like you: afraid of what people say, afraid of spending money, afraid of laughing, afraid (of)... 140

CHIZUKO: Do you understand my problems?

AKI: Afraid you're going to love someone. Afraid you're (going)...

CHIZUKO: I have lots to worry about. I got to see you have enough to eat, give you an education, see you're dressed decent – so people won't say, "Those kids don't have a father." See you're not left with debts, like what happened to me. See you don't make a mess (of)... 145

AKI: I know you work hard. I'm grateful. But I can't ... you can't tell me how to feel, how to live...

CHIZUKO: Aki, I don't want you to get hurt.

AKI: It's *my* life! 150

CHIZUKO: Your life is my life. We're one.
 AKI: No! We're not! We're not the same!
 CHIZUKO: I mean, when you hurt, I hurt.
 AKI: That's not true. I hurt when I see how you live—dead! Nothing to look forward to.
 You think that's good. You want me to live like that. Well, I won't! I want more. 155
 CHIZUKO: You will have more. Things are not the same as they were for me. You are young –
 you have lots to look forward to. I just don't (want) ...
 AKI: God, you never give up.
 CHIZUKO: Someone more your age...
 AKI: (*it dawns on her*) You're jealous! 160
 CHIZUKO: Jealous?
 AKI: Yes, because he...
 CHIZUKO: What are you talking about?
 AKI: Yes, because he pays attention (to me) ...
 CHIZUKO: That's ridiculous! He likes all of us. He told me! 165
 AKI: It's more!
 CHIZUKO: (screaming) No! No more!

Ichiro enters from the bedroom door. Both women stop talking.

ICHIRO: (*commanding*) Go to bed, Aki!

Aki exits through the bedroom door. Ichiro stands looking at Chizuko who avoids his eyes.

We hear Kaoru's violin ("Two Guitars") and we know he also does not sleep.

Fade out.

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 CHIZUKO 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 and performance of conflicting emotions in Noh drama, referring to examples you have studied. [25]

OR

- 3 'The transformation of stage figures, at the heart of much Japanese theatre, may take place onstage....' - Brazell

Consider the methods and effects of transformation in the Noh drama you have studied. [25]

OR

- 4 Discuss **two** performance techniques demanded by major Noh theatre roles (shite or waki) and their effects in performance, referring to the drama you have studied. [25]

Section D: 20th CENTURY AMERICAN DRAMA

Answer **one** question.

- 5 How does American Drama present greed? In answering, you should refer to particular methods and examples from the drama you have studied. [25]

OR

- 6 With close attention to particular scenes or episodes, examine the presentation and significance of parents in the American Drama you have studied. [25]

OR

- 7 How would you perform a leading male character in any **two** brief episodes from an American drama you have studied. For each example, show how the performance could be made most theatrically effective. [25]

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