# THEATRE STUDIES AND DRAMA

Higher 2 (2017)

(Syllabus 9726)

(For school candidates only)

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AIMS

A course in Theatre Studies and Drama will:

- develop candidates’ knowledge and understanding of, and critical thinking about, theatre and drama in a variety of historical and cultural settings;
- stimulate creative exploration of ideas and the expression of these ideas through dramatic forms and theatre conventions;
- foster enjoyment of theatre and drama and so develop the affective, cognitive and aesthetic domains of learning as well as personal and collaborative skills.

ASSESSMENT OBJECTIVES

Through both analytical study of play texts and genres and the practical exploration of theories about drama, candidates will demonstrate the ability to:

(i) understand and analyse play texts in relation to history, culture and theory;
(ii) produce informed and independent opinions and judgements on dramatic texts, styles and genres and their dramatic effectiveness;
(iii) reflect, analyse, evaluate and record in a cogent and organised way the processes and results of theatrical projects undertaken;
(iv) conceptualise and implement theatrical projects, demonstrate practical skills of theatre and evaluate performance conditions.

COURSE DESCRIPTION

Candidates will offer three papers.

Paper 1:
Candidates will answer 3 essay questions, showing knowledge of dramatic texts from around the world, theatre history, traditions and conventions. Candidates will be required to make detailed reference to 3 play texts and respond to an unseen extract.

Paper 2:
Candidates will write a critical and reflective evaluation and analysis of the processes leading up to their presentation of a chosen individual skill, showing research and knowledge of theatre traditions and conventions.

Paper 3:
Candidates will conceptualise and produce an Individual Presentation of a chosen area of theatre and collaborate in the production of a Group Presentation.
CONTENT OF COURSE

The content of the course will be examined in three papers:

<table>
<thead>
<tr>
<th>Paper</th>
<th>Title</th>
<th>Mark Weighting</th>
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<tbody>
<tr>
<td>Paper 1</td>
<td>World Theatre and Drama Marked out of a total of 75 (3 questions of 25 marks each) weighted to 40.</td>
<td>40%</td>
</tr>
<tr>
<td>Paper 2</td>
<td>Critical Commentary Marked out of 30, weighted to 15.</td>
<td>15%</td>
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</table>
| Paper 3 | Practical Assessment:  
– Individual Presentation 15%  
– Group Presentation 20%  
– Individual Contribution to Group Presentation 10% | 45% |

SPECIFICATIONS OF PAPERS

Paper 1  World Theatre and Drama
The paper is divided into 4 sections.

Candidates will answer a total of 3 questions. All questions carry equal marks. Candidates should make use of all 3 texts they have studied.

Section A (Compulsory)
Candidates will answer a compulsory question (10 marks) and one other question (from a choice of two) from this section (15 marks).

Candidates will be asked to study a passage taken from an unseen play text. Candidates will answer questions about the way the extract makes use of dramatic forms and concepts to create setting and atmosphere, to indicate character and themes as well as the use of possible theatrical techniques and the actors’ or director’s viewpoints.

In approaching the passage, candidates are expected to demonstrate understanding of the elements of drama such as Roles, Relationships, Dramatic Tension, Time and place, Focus, Space, Mood, Language, Symbol, Movement and Contrast, Dramatic Conventions.

Sections B, C and D
Sections B, C and D each specify one theatrical tradition or area. Candidates will study a total of 3 texts, in 2 theatrical traditions/areas, and answer 1 question each from the 2 relevant sections in the paper. A detailed knowledge of these 3 scripted or published texts must be shown.
The study of this paper should include a knowledge of:
(i) theatrical traditions and conventions
(ii) the social, cultural and political contexts of plays
(iii) the influence of other dramatists
(iv) directing and production.

ASSESSMENT MODE

The Examinations are open book: candidates will be allowed to bring copies of their set texts into the examination room.

Materials that can be taken into the examination room

Only original texts (original published editions) should be taken into the examination room. Nothing else, including critical works or study notes of any kind, should be taken into the examination room. The use of dictionaries is not permitted.

Underlining and highlighting of texts

Only underlining, highlighting or the use of vertical lines in the margins is permitted. Nothing else should be written in the texts. Separate pieces of paper such as post-its and tape flags are not allowed.

Folding and Flagging of Pages

Any kind of folding or flagging of pages in texts (e.g. use of post-its, tape flags or paper clips) is not permitted.

<table>
<thead>
<tr>
<th>Paper 1: World Theatre and Drama</th>
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<tbody>
<tr>
<td><strong>Section A</strong>&lt;br&gt;(compulsory)</td>
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<tr>
<td><strong>Section B</strong></td>
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<tr>
<td><strong>Section C</strong></td>
</tr>
<tr>
<td><strong>Section D</strong></td>
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</tbody>
</table>
The following is the list of texts for Paper 1 for year of examination 2017. Candidates choose a total of 3 texts from 2 sections.

<table>
<thead>
<tr>
<th>Paper 1</th>
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<tbody>
<tr>
<td><strong>Section B: Jacobean Comedy</strong>&lt;br&gt; <em>Eastward Ho!</em>&lt;br&gt; <em>Volpone</em>&lt;br&gt; <em>The Knight of the Burning Pestle</em>&lt;br&gt; <em>A New Way to Pay Old Debts</em></td>
</tr>
<tr>
<td><strong>Section C: Japanese Noh Theatre</strong>&lt;br&gt; <em>Atsumori</em>&lt;br&gt; <em>Izutsu</em>&lt;br&gt; <em>Dōjōji</em>&lt;br&gt; <em>Yamamba</em></td>
</tr>
</tbody>
</table>


| **Section D: American Drama***<br> *Long Day's Journey into Night*<br> *Fences*<br> *The Odd Couple*<br> *The Little Foxes* | Eugene O’Neill<br> August Wilson<br> Neil Simon<br> Lilian Hellman |

** to be set again in 2018.<br> * to be set again in 2018 and 2019.

**Paper 2 Critical Commentary**

Each candidate will write a Critical Commentary on his or her Individual Skills Presentation. The critical commentary is a critical analysis, evaluation and reflection of the creative process leading to the Individual Skills Presentation. It must be submitted before the presentation.

Refer to the *Handbook for the Conduct of TSD Practical Examinations* issued by Singapore Examinations and Assessment Board (SEAB) for guidelines and regulations on the practical examinations.

**Length:** The critical commentary should be between 2000 and 2500 words and written in formal, continuous prose. Candidates are reminded that quality rather than quantity is important here, and should **be concise** in their written style. The word length does not include support material included in the annexes (described below).

**Content:** The Critical Commentary should include the following sections:

(i) **Directorial Vision/Concept (10 marks)**
- candidates write concisely about the overall vision or concept underpinning their chosen skill or area of study

(ii) **Performance Theory/History of Tradition (10 marks)**
- candidates show historical and contextual knowledge of the tradition of theatre as well as knowledge of performance theory which their work is grounded in or departing from
- detailed evidence should be provided and sources should be cited

(iii) **Evaluation of Creative Process (10 marks)**
- candidates critically assess and evaluate their work
- candidates describe and critically analyse the creative process, drawing attention to significant moments and crucial turning points
- candidates provide a critical justification of their main creative choices.
Relevant support material in the form of photographs, drawings or sketches related to the individual skills are permissible as annexes. It should be noted that the annexes will only be consulted by the examiners when specific reference is made to them in the body of the Critical Commentary. In particular, additional written material included in the annexes will not be considered for the purposes of assessment.

Academic Style: Standard academic conventions should be followed in the construction of the Critical Commentary. Refer to the Guidelines for Assessment booklet for more details.

**Skills and Requirements**

In the Critical Commentary, candidates must:

- present a coherent and carefully considered directorial vision and concept about the individual skill and area of study offered for assessment
- critically analyse their creative decisions in relation to the play text, paying close attention to history, theory and convention
- critically discuss and assess the methods employed or explored throughout the process of realising the Individual Presentation
- explain and justify their creative choices.

**Paper 3 Practical Assessment**

An Individual Skills Presentation and a Group Presentation must be undertaken to integrate theoretical and practical work. Candidates may not perform any of the set texts listed for Paper 1.

**Part 1: Individual Skills Presentation – Externally Assessed by Visiting Examiner**

Each candidate will conceptualise, develop and work on an Individual Presentation showcasing an area of specialisation and related skills in theatre.

Candidates’ choice of an area or skill (e.g. lighting design) for the Individual Presentation must fall within one of the three broad categories below:

(i) Repertoire: acting, stage movement
(ii) Devised drama: dramatic sequence, puppetry, stage movement
(iii) Design: set, make-up and costume, lighting, sound, masks

† For stage movement, candidates may choose to offer a performance based on an existing play text or devise their own short piece of theatre.

The Individual Skills Presentation must not be based on the same material used in the Group Presentation, though candidates may be involved in similar skill areas for both the Group and Individual Presentation. Other skills not listed here may be submitted for consideration on a case-by-case basis.

The marks awarded by the visiting examiner for the Individual Skills Presentation constitute 15% of the total mark for TSD.

Refer to Appendix A for the specific examination criteria of individual skills.

**Interview for the Individual Skills Presentation**

Following each Individual Skills Presentation, there will be an interview with the Examiner. The purpose of this interview is:

- to give candidates an opportunity to clarify aspects of their performance/demonstration
- to allow the Examiner to follow up on ideas raised in the Critical Commentary or during the performance/demonstration.

**Part 2: Group Presentation – Externally Assessed by Visiting Examiner**

**Group Size:** Candidates in groups ranging from 4 to 6 in number will be required to realise or devise one dramatic presentation.

**Awarding of Marks:** All members in the group will be awarded a group mark for their collective work by the visiting examiner. Individually, they will also be assessed by the visiting examiner in terms of their performance in an ensemble. The marks awarded by the visiting examiner for the group presentation constitute 20% of the total mark for TSD.
In addition, teachers will assign individual marks to members of the group according to how well they work as a team and how much they have contributed to the group. These marks will be based on the teachers’ observation and judgement of the candidates over the period of time used for the creative process. The marks awarded by the teachers constitute 10% of the total mark for TSD. The final mark for each candidate in the group may vary.

The presentation should offer each candidate sufficient opportunity to develop and present his or her skills and abilities creatively within the context of the Group Presentation.

Choice of Subject: The subject of the Group Presentation is the responsibility of the candidates and must be approved in advance. A form will be issued for this purpose.

The content of the Group Presentation must be a choice of the following:

- An adaptation and performance of a published play text

OR

- A performance of an original work or theatrical presentation of their own invention.

Skills: Candidates will demonstrate through the process of the Group Presentation:

- an understanding of group dynamics and collaboration
- the ability to work creatively in both initiating ideas and responding to the ideas of others
- the ability to evaluate work in progress
- the ability to make and sustain a contribution to the project
- the ability to recognise the potential of the group and fully explore the shape and the meaning of the chosen dramatic vehicle.

Other Requirements

The Group Presentation should also have a clear objective though the emphasis may naturally change as the work evolves. The Examiner should be informed of the type of audience for which the work is intended.

The time taken for the presentation will vary according to the size of the assessment group. The minimum time for a group of 4 would be 15 minutes with a maximum playing time of 30 minutes for a larger group of 6.

Interview for the Group Presentation

Following each group presentation, there will be an interview with the Examiner. The purpose of this interview is:

- to give the group an opportunity to discuss the conceptualisation, development and execution of the presentation
- to give the group a chance to clarify aspects of their presentation
- to give individual candidates an opportunity to explain their role within and contribution to the group
- to allow the Examiner to follow up on ideas raised by the performance.

Examination Procedure

It is in the best interests of the candidates that the examination not be part of a public performance. For further information on examination procedure for both the individual and group performances, please refer to the Handbook for the Conduct of Theatre Studies and Drama Practical Examinations issued by SEAB.
## APPENDIX A

### EXAMINATION CRITERIA FOR INDIVIDUAL SKILLS

#### PRESENTATION

<table>
<thead>
<tr>
<th>REPERTOIRE: ACTING</th>
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<tbody>
<tr>
<td>Candidates should be able to:</td>
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<tr>
<td>1. perform <strong>two</strong> different set pieces in the form of a monologue* and a duologue</td>
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<tr>
<td>2. demonstrate a variety of acting skills and convey a range of emotional states showing contrasts in mood and style</td>
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<tr>
<td>3. realise and convey character through use of voice, movement, body, space</td>
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<tr>
<td>4. convey character vis-à-vis other characters on stage</td>
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<tr>
<td>5. relate the performance to any suitable theatrical space</td>
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<tr>
<td>6. deliver the character in appropriate stage lighting, costume and simple setting</td>
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<tr>
<td>7. engage the audience’s attention and establish a clear intention and appropriate relationship.</td>
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<td>* Candidates may present monologues addressed to any number of characters (e.g. sleeping partners, imaginary characters)</td>
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<thead>
<tr>
<th>DEIVESD DRAMA: DRAMATIC SEQUENCE</th>
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<tbody>
<tr>
<td>Candidates should be able to:</td>
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<tr>
<td>1. devise and present a short total piece of theatre</td>
</tr>
<tr>
<td>2. combine at least two specific theatrical skills or performing arts skills (e.g. dance and music) into a coherent piece of theatre</td>
</tr>
<tr>
<td>3. relate the performance to any suitable theatrical space</td>
</tr>
<tr>
<td>4. engage and hold the audience’s attention.</td>
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<thead>
<tr>
<th>REPERTOIRE OR DEIVESD DRAMA: STAGE MOVEMENT</th>
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<tbody>
<tr>
<td>Candidates should be able to:</td>
</tr>
<tr>
<td>1. demonstrate <strong>three</strong> sets of stage movement in direct reference to a chosen dramatic text, an identified theatrical event or a theatrical tradition</td>
</tr>
<tr>
<td>2. explain the various movements and identify their means of communication</td>
</tr>
<tr>
<td>3. explain the use of space and physical gesture</td>
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<tr>
<td>4. engage the audience and establish a clear intention and appropriate relationship.</td>
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DESIRED DRAMA: PUPPETRY

Candidates should be able to:

1. create and demonstrate **two** puppets in direct reference to characters in a chosen dramatic text or an identified theatrical event/create a short performance with at least **two** puppets
2. explain the design choices made
3. show knowledge of the various methods of construction
4. display the potential of a puppet in its theatrical presentation e.g. in performance and in theatrical conditions.

DESIGN: SET DESIGN

Candidates should be able to:

1. present a scaled model of the proposed set design
2. consider the set design within a space known to the candidate
3. relate clearly all aspects of set design to the needs of the dramatic text and theatrical performance
4. demonstrate a knowledge of all areas of stage such as exits and entrances, movable scenery and scene changes in relation to performers and audience
5. administer scene changes where necessary during presentation and explain how actual scene changes would be accomplished during the theatrical performance.

DESIGN: MASK DESIGN

Candidates should be able to:

1. present **two** completed masks
2. demonstrate and explain the **two** masks in direct reference to a chosen dramatic text(s) or an identified theatrical event(s) e.g. a pantomime or a carnival
3. demonstrate the use of the **two** masks in performance as part of a piece of drama and in theatrical lighting (masks should not be worn by candidate)
4. relate the mask design to the chosen/intended effects of lighting, costume and the dramatic demands of characterisation.
### DESIGN: LIGHTING DESIGN

Candidates should be able to:

1. create a short theatrical scenario (devised scene) which would enable the lighting designer to offer a full and comprehensive delivery in lighting design
2. present a cue sheet relating to the section of text identified for demonstration
3. present a lighting rig to enable the desired lighting effects to be presented in a theatrical manner
4. demonstrate lighting (on the stage) as a theatrical event using colour filters or relevant special effects
5. operate the lighting board in the examination centre
6. relate the lighting design to the chosen/intended effects of setting, mood, atmosphere, costume, make-up or dramatic demands of characterisation and stage directions.

### DESIGN: SOUND DESIGN

Candidates should be able to:

1. select a suitable scene or create a short theatrical scenario (devised scene) which would enable the sound designer to offer a full and comprehensive delivery in sound design
2. present a cue sheet relating to the section of text identified for demonstration
3. demonstrate sound in a theatrical manner using the sound system in the examination centre
4. demonstrate how to make a sound effect (on the stage) and explain its theatrical effectiveness
5. relate the sound design to the chosen/intended effects of setting, mood, atmosphere or dramatic demands of characterisation and stage directions.

### DESIGN: MAKE-UP AND COSTUME DESIGN

Candidates should be able to:

1. design two costumes for a performer/performers together with make-up for a chosen dramatic text or an identified theatrical event
2. present the make-up for and demonstrate the related costume on a performer on the stage; the other make-up design and costume could be presented in the form of a small-scale model and a detailed sketch with appropriate labelling
3. relate the chosen make-up styles and costumes to the appropriate historical and cultural contexts
4. relate the make-up and costume design to the chosen/intended effects of setting, movement, lighting or dramatic demands of characterisation and stage directions.