



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA

0411/11

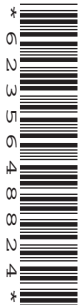
Paper 1

May/June 2011

2 hours 30 minutes

Additional Materials: Answer Paper

Copy of pre-release material (0411/11/T/EX)



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, highlighters, glue or correction fluid.

Section A

Answer **all** questions in this section.

Section B

Answer **one** question.

Section C

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimuli that you have worked on. A copy of the text is provided with this Question Paper.

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.

This document consists of **3** printed pages and **1** blank page.



Section A

Answer **all** questions in this section.

Questions 1–5 are based on the extract from *The Visit* by Friedrich Dürrenmatt that you have studied.

- 1 What costume would you consider most appropriate for the character of ALFRED ILL, and why? [2]
- 2 Identify **one** similarity and **one** difference between the pair ROBY and TOBY and the pair KOBY and LOBY. In each case, say how you would bring this out in performance. [4]
- 3 As an actor in the role of the MAYOR, how would you play the speech starting at line 666 ('My dear lady') and finishing at line 701-2 ('Hip, Hip, Hip, Hurrah!')? [3]
- 4 Say briefly which aspects of the drama would offer you the best opportunities if you were the sound designer for a production of this extract, and why. [4]
- 5 In the passage from line 486 ('We are trees, we're pine and spruce') to line 596 ('She's unkillable, she's unkillable.') how would you direct the drama to emphasise its physicality? [5]

Questions 6–8 are based on the pieces of drama that you have devised from the stimuli.

- 6 In your piece based on *She was obsessed with the gadget*, what were the **two** most effective dramatic moments, and why? [4]
- 7 In your piece based on *United we stand, divided we laugh*, what was the cause of the laughter, and how did you dramatise this? [4]
- 8 Select **one** character from your piece based on *He won a million*, and explain your choice of an appropriate costume design. [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *The Visit* by Friedrich Dürrenmatt that you have studied.

- 9 Consider the characters of MAN ONE, MAN TWO, MAN THREE and MAN FOUR and discuss in detail the range of dramatic functions they fulfil. [25]
- 10 *The Visit* has been described as a 'cautionary tale'. What do you think it cautions against and, as a director, how would you bring this out in a production of the extract? [25]
- 11 What is the central motivation of the character CLAIRE ZACHANASSIAN, and how should an actor bring this out in performance? [25]

Section C

Answer **one** question in this section.

Questions 12–14 are based on the pieces of drama that you have devised from the stimuli.

- 12 Discuss the different ways in which you used **either** props **or** lighting in your piece based on *She was obsessed with the gadget*. [25]
- 13 How successful was the structure of your piece based on *United we stand, divided we laugh*, and why? [25]
- 14 Discuss the creation of contrasting characters in your piece based on *He won a million*, and say how you made these effective in performance. [25]

Copyright Acknowledgements:

Questions 1–5 and 9–11 © Friedrich Dürrenmatt; *The Visit*; Jonathan Cape; 1962.

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