



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

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DRAMA

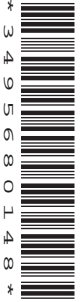
0411/13

Paper 1

May/June 2011

2 hours 30 minutes

Additional Materials: Answer Paper
Copy of pre-release material (0411/13/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 *Amadeus* by Peter Shaffer that you have studied.

- 1 What costume would you consider most appropriate for the character of EMPEROR JOSEPH, and why? [2]
- 2 Identify **two** dramatic functions of the VENTICELLI, and say how you would bring out each of these in performance. [4]
- 3 As a director, suggest **three** pieces of advice you would give to the actor playing the role of CONSTANZE in her encounter with SALIERI in his salon (lines 965 'Next afternoon I waited in a fever!' to 1098 'Good afternoon.'). [3]
- 4 'A play where the music inspires the sound design.' If you were creating the sound design for a production of this extract, what considerations would be most important to you and why? [4]
- 5 How should the actors playing MOZART and CONSTANZE bring out the physicality of their encounter in lines 389 ('Squeak! Squeak! Squeak!') to 462 ('Oh, by all means – Herr Trazom!')? [5]

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

- 6 Reflecting on the performance of your piece based on *Drunk on power*, select **two** points where you feel the drama worked really well, and explain why. [4]
- 7 In your piece based on *Computer problems*, what were the 'problems', and how did you dramatise them? [4]
- 8 Select **one** character from your piece based on *It was all so unexpected*, 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 *Amadeus* by Peter Shaffer that you have studied.

- 9 What challenges do the many changes of location within the extract present to a set designer, and what solutions would you suggest? [25]
- 10 '*Amadeus* contains many elements of vulgar comedy, which in the hands of an amateur director could descend into farce.' How would you direct the extract to make the best of these comic elements? [25]
- 11 What do you think are the most important character traits of ANTONIO SALIERI, and how should these be brought 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 To what extent did you create dramatic contrast through your lighting design in your piece based on *Drunk on power*? [25]
- 13 List the characters in your piece based on *Computer problems*, and then discuss how you differentiated between them in performance. [25]
- 14 How did the structure of your piece based on *It was all so unexpected* capture the element of surprise? [25]

Copyright Acknowledgements:

Questions 1–5 and 9–11 © Peter Shaffer; *Amadeus*; Penguin Modern Classics; 1980.

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