



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

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DRAMA (US)

0428/11

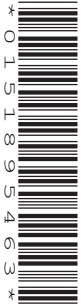
Paper 1

May/June 2012

2 hours, 30 minutes

Additional Materials: Answer Paper

Copy of pre-release material (0428/11/T/EX)



READ THESE INSTRUCTIONS FIRST

Write your Center 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 *Mrs. Bob Cratchit's Wild Christmas Binge*, by Christopher Durang, that you have studied.

1. Identify **one** point in the extract where you think a prop could be used effectively, and say why. [2]
2. As an actor playing the role of GENTLEMAN 1, how would you deliver the speech between line 250 (“Mr. Scrooge, let me explain”) and line 260 (“we retire as millionaires!”)? [3]
3. If you were playing the role of MRS. BOB CRATCHIT, at which **two** points in the extract would you want to make the most impact in your performance? Say how you would do this. [4]
4. Read from line 196 (“Good morning, Mr. Scrooge”) to line 225 (“Now, let me go be abusive to the gentlemen in my office”). Give **two** pieces of advice to **each** of the actors playing EBENEZER SCROOGE and BOB CRATCHIT on how to perform this passage. [4]
5. Explain briefly how you could design or use the performance space to make an imaginative transition from Scene 4 (Scrooge’s house) to Scene 5 (Bob Cratchit’s house). [5]

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

6. Identify **two** points in your piece based on *Made to Measure* where you felt the drama was most effective, and say why in each case. [4]
7. How did you structure your piece based on *As Dead as a Dodo* to shape the message of the drama? [4]
8. Give examples of how costume could be used in your piece based on *Ship Ahoy!* [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *Mrs. Bob Cratchit's Wild Christmas Binge*, by Christopher Durang, that you have studied.

9. Discuss the range of dramatic functions performed by the GHOST within this extract. [25]
10. As a director, how would you make the most of the comic potential of the piece? [25]
11. Discuss how the sound design for this extract could complement the style and atmosphere of the 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. Which acting skills were most important for your role in the piece based on *Made to Measure*, and how effective were they in performance? [25]
13. What was the directorial concept for your piece based on *As Dead as a Dodo*, and how successful were you in communicating that concept to an audience? [25]
14. What set design would be best for your piece based on *Ship Ahoy!* and why? [25]

Copyright Acknowledgments:

Questions 1–5 & 9–11 © Christopher Durang; *Mrs Bob Cratchit's Wild Christmas Binge*; Grove Press; 2002.

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