



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

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DRAMA (US)

0428/11

Paper 1

May/June 2013

2 hours, 30 minutes

Additional Materials: Answer Paper
 Copy of pre-release material (0428/11/T/EX)

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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 points 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 that you have studied, from *A Fine Balance*.

1. Suggest **one** piece of advice you would give to the actor playing the part of MRS. GUPTA in Scene 7. How would your advice help make the performance effective? [2]
2. List **three** props that would be needed for this extract, and say how each one could be used effectively in performance. [3]
3. Look at the end of the extract (line 1143: “Who’s there?” to line 1216: “Over my dead body will I ever give up this flat”) and say how you would want the actors to pace the drama to make it effective. [4]
4. What **four** pieces of advice would you give to the actor playing MONKEYMAN between line 507 (“Come here, Tikka, come here . . .”) and line 525 (“ . . . like your innocent sister’s”) in order to make the most impact on the audience? [4]
5. Write briefly about how you would want the actor playing MANECK to perform the role. [5]

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

6. How successful was the style of dialogue you used in your piece based on *Letter from Abroad*? [4]
7. In your piece based on *Going Green*, how did you use physicality, and how effective was it? [4]
8. How did you use contrasts (such as movement/stillness, sound/silence, light/darkness, etc.) to add interest to your piece based on *Festival Banquet*? [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract that you have studied, from *A Fine Balance*.

9. You have been cast in the role of DINA, but you have had to drop out and the part is going to be played by your understudy. Write detailed notes to help this new actor understand your approach to the role. [25]
10. “*A Fine Balance* shows the effect of big politics on little people.” If you were directing this extract, how would you bring out this view of the play? [25]
11. You have just attended a production meeting for *A Fine Balance*. What were the main design issues identified by **either** the costume designer **or** the lighting designer? [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. What opportunities were there for set design in your piece based on *Letter from Abroad*? [25]
13. How successful were you in creating dramatic tension in your piece based on *Going Green*? [25]
14. Discuss the way in which you made use of the performance space in your piece based on *Festival Banquet*. What, if anything, would you change? [25]

Copyright Acknowledgements:

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