

**International General Certificate of Secondary Education  
CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**DRAMA**

**0411/1  
MAY/JUNE SESSION 2002**

**PAPER 1**

2 hours 30 minutes

Additional materials:  
Copy of pre-released material (0411/1/T/EX)  
Answer paper

**TIME** 2 hours 30 minutes

**INSTRUCTIONS TO CANDIDATES**

Write your name, Centre number and candidate number in the spaces provided on the answer paper.  
Write your answers on the separate answer paper provided. If you use more than one sheet of paper, fasten the sheets together.

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.

**Section A** [30 marks]

Answer **all** questions in this section.

**Section B** [25 marks]

Answer **one** question.

**Section C** [25 marks]

Answer **one** question.

**INFORMATION FOR CANDIDATES**

The number of marks is given in brackets [ ] at the end of each question or part question.

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.

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**This question paper consists of 4 printed pages.**



## Section A

Answer **all** questions in this section.

**Questions 1-5 are based on the extract from *No-Good Friday* by Athol Fugard that you have studied.**

- 1 Look at Watson's speech in lines 98-103 (Not sure yet ... That'll have to do). How would you play this speech? [3]
- 2 Look at Tobias's speech in lines 518-536 ('Dear Maxulu ... Tobias Masala'). As a director, what advice would you give to the actor playing Tobias? [3]
- 3 Identify **one** important moment where we see Guy's relationship with Willie. Explain why you believe this is important. [4]
- 4 As a set designer, what sort of mood would you attempt to create for Scene Two and how would you achieve it? [4]
- 5 What lighting would you use for the opening of Scene One and the end of Scene Two? Give **one** reason for each answer. [4]

**Questions 6-8 are based on the work on the stimuli that you have produced.**

- 6 In devising a piece of drama based on *All the world's a stage*, what central issue did you choose to dramatise? Give **three** reasons for this. [4]
- 7 Briefly describe the opening of your piece based on '*The owner of a small factory sacks a worker*'. Why did you choose to begin your piece in this way? [4]
- 8 What dramatic possibilities did you create from the starting point '*Our celebration*'? [4]

**Section B**

Answer **one** question.

**Questions 9-11 are based on the extract from *No-Good Friday* by Athol Fugard that you have studied.**

**Either**

- 9** Choose an appropriate theatrical space for performing this extract.

Using sentences, notes, sketches and diagrams as appropriate, show how the stage designer might create a different set for each of the two scenes.

Give reasons for your solutions by making close reference to the text. [25]

**or**

- 10** Discuss how you would show the character of Willie developing in these two scenes in:

**(a)** his relationship with Rebecca

**(b)** his reaction to the arrival of Tobias

Make close reference to the text in support of your answer. [25]

**or**

- 11** How would you portray the characters of Rebecca, Shark and Father Higgins? Make close reference to the text in support of your answer. [25]

**Section C**

Answer **one** question.

**Questions 12-14 all relate to the stimuli in the pre-released material.**

**Either**

- 12** How did you want your audience to respond to your performance based on *All the world's a stage* and what dramatic techniques did you use to achieve this? [25]

**or**

- 13** Discuss how you dramatised the issues in your piece based on '*The owner of a small factory sacks a worker*'. [25]

**or**

- 14** Discuss the structure of your piece based on '*Our celebration*'. [25]

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*Copyright Acknowledgement:*

Playtext Extract from: *No-Good Friday* © Athol Fugard, 1958. From *The Township Plays*, Scenes 1 & 2 pp 1-26. Oxford University Press, 1993.

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