



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**DRAMA**

**0411/11**

Paper 1

**May/June 2010**

**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 *Hobson's Choice* by Harold Brighouse that you have studied.

- 1 What costume would you suggest for DOCTOR MACFARLANE, and why? [2]
- 2 Suggest **three** features of the relationship between MAGGIE and WILLIE that you would wish to bring out in their encounter at the end of Act Three (line 540 'Now you've heard what I've said of you tonight.' to line 582 'Yes, Maggie.'). [3]
- 3 Identify **two** aspects of ALBERT's character that you would want to bring out between line 361 ('Yes, I'm a lawyer.') and line 454 ('Not at all, Mr Hobson. Your word is as good as your bond.'). Make reference to lines from the extract to support each of these points. [4]
- 4 Identify **two** instances in **Act Four** where the characters could make effective use of the different areas of the stage for dramatic effect. [4]
- 5 As a director, how would you present the relationship between VICKEY, MAGGIE and HOBSON from line 912 ('Vickey! My baby!') to line 954 ('Will Mossop hasn't the spirit of a louse and we know it as well as you do.')? [5]

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

- 6 Select **two** points in your piece based on *A wrongful imprisonment* where you feel the drama was particularly effective, and explain why you think this was the case. [4]
- 7 Discuss how you dramatised the relationship between **two** characters in your piece based on *A healthy mind in a healthy body?* [4]
- 8 What performance space did you use for *Dancing in the street*, and how did this influence the way you staged it? [4]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Hobson's Choice* by Harold Brighouse that you have studied.**

- 9 Discuss how you would interpret the stage directions in creating a set design for **Act Three**. [25]
- 10 It has been suggested that '*Hobson's Choice* is a moral tale rather than a human drama.' How could a director bring out the 'human' dimension in performance? [25]
- 11 As an actor, what character traits would you bring out in playing the role of HOBSON? [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 Briefly summarise the plot of your piece based on *A wrongful imprisonment*, and then discuss the ways in which you dramatised it. [25]
- 13 What approach did you take to the staging of your piece based on *A healthy mind in a healthy body?*, and how successful was it? [25]
- 14 To what extent did your performance of *Dancing in the street* create for your audience the atmosphere you intended? [25]

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*Copyright Acknowledgements:*

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Questions 9-11    © Harold Brighouse; *Hobson's Choice*; Oxford University Press; 1992.

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