



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA

0411/13

Paper 1

May/June 2012

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 *Absent Friends*, by Alan Ayckbourn, 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 DIANA, how would you deliver the speech between lines 56–57 ('No, there are times when I think that's the principal trouble...') and line 90 ('Excuse me...')? [3]
- 3 If you were playing the role of JOHN, 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 the passage of overlapping dialogue from line 782 ('Hallo. Could you speak up please') to line 841 ('Bye. [*She hangs up*]'), and discuss how this could be played for maximum effectiveness. [4]
- 5 Summarise what you think would be the most important considerations in creating a set design for the extract. [5]

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

- 6 What range of emotions did you try to communicate in your piece based on *The train broke down*, and how did you do this? [4]
- 7 How did you use the ideas of the 'rat' and the 'lion' in your piece entitled *Better a live rat than a dead lion*? How well did these ideas work out in performance? [4]
- 8 How did you structure your piece based on *All-night party!* to shape the message of the drama? [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *Absent Friends*, by Alan Ayckbourn, that you have studied.

- 9 Discuss how the costume designer for this extract could contribute to the realisation of the characters in performance. [25]
- 10 'I once described the play as a comedy of embarrassment – and the best embarrassments can both grow out of and then cause silences' (Sir Alan Ayckbourn). How would you direct the extract to reflect this? [25]
- 11 Discuss the ways in which the role of COLIN helps to move the drama along in the extract. [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 was the directorial concept for your piece based on *The train broke down*, and how successful were you in communicating that concept to an audience? [25]
- 13 What set design would be best for your piece based on *Better a live rat than a dead lion*, and why? [25]
- 14 What dramatic skills did you use to create the role you played in your piece based on *All-night party!*, and how effective were they in performance? [25]

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Questions 1–5 & 9–11 © Alan Ayckbourn; *Three Plays*; Grove Press; 1989.

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