

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA

0411/01

Paper 1

May/June 2006

2 hours 30 minutes

Additional Materials: Answer Paper
Copy of pre-released material (0411/01/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.

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

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 *A Raisin in the Sun* by Lorraine Hansberry that you have studied.

- 1 Based on the information you have been given, suggest an appropriate costume for WALTER LEE at the start of the extract. [2]
- 2 Throughout the play there is often a sense of weariness about the Youngers' home. Suggest **four** ways in which you would show this in your set design for the opening of Act Three. [4]
- 3 As an actor, suggest **two** major aspects of MAMA's character that you would seek to bring out in her first extended speech at lines 54 to 71 ('Listen to me, now. ... like you supposed to be.') Make reference to the text to support your response. [4]
- 4 Consider the first appearance of MR LINDNER of the Clybourne Park Improvement Association between lines 227 and 379. As a director, write brief notes for an actor about how you would want this role to be played. [4]
- 5 What kind of lighting do you think would be most appropriate to accompany the final part of Act Two after the arrival of BOBO? [4]

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

- 6 What cultural aspects did you deal with in your piece based on *My Culture – what does it matter to you?* [4]
- 7 What message did you try to convey to the audience in your piece based on '*Sorry*' *seems to be the hardest word*? How did the ending of the piece reinforce this message? [4]
- 8 Discuss the characters you created in your piece based on *Rejoice and sing!* [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract that you have studied from *A Raisin in the Sun* by Lorraine Hansberry.

- 9 What type of performance space would you choose to stage this extract? How would you use set and lighting in this space to communicate the play's themes to an audience? [25]
- 10 BENEATHA says to WALTER LEE 'I look at you and I see the final triumph of stupidity in the world' (line 835). As an actor, how would you convey Walter Lee's personality to the audience? Make specific references to the extract to support your discussion. [25]
- 11 This extract demonstrates shifting emotions and loyalties between characters. As a director, select **three** significant moments in the extract that demonstrate these changes and discuss how you would want the actors to show them. [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 technical aspects (e.g. costume, lighting, make-up, set) did you use to create an appropriate atmosphere in your piece based on *My Culture – what does it matter to you?* Which aspects do you think worked best, and why? [25]
- 13 Discuss the structure of your piece based on '*Sorry*' seems to be the hardest word. Where were the dramatic highs and lows in the piece and did they work as you intended? [25]
- 14 How did you create contrast, pacing and tension in your piece based on *Rejoice and Sing?* [25]

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