



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA

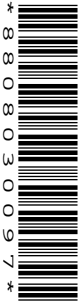
Paper 1

0411/01

May/June 2009

2 hours 30 minutes

Additional Materials: Answer Paper
Copy of pre-release 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.

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 *The Memorandum* by Václav Havel that you have studied.

- 1 Give **one** piece of advice you would offer to the actor playing the non-speaking part of FERDINAND PILLAR. Why would this make the role effective in performance? [2]
- 2 What lighting would you recommend for the opening of the extract? Give **two** reasons for your suggestion. [3]
- 3 Identify **three** ways in which you would bring out the comic effect of LEAR's speech at the opening of Scene 2. [3]
- 4 Suggest appropriate costumes for JOSEF GROSS and for HANA. Give **one** reason for each suggestion. [4]
- 5 What is the significance of JOSEF GROSS's speech at lines 1228–1243 ('I'm the Deputy Director and I insist that you show me some respect ... in order to escape this vicious, vicious circle?')? How would you advise an actor to deliver this speech from Scene 6? [6]

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

- 6 What happened at the climax of your piece based on *The athletics championship*? How effective was this section of the piece when you performed it? [4]
- 7 What was the particular message of your piece based on *Doing our bit to save the planet*? How did you communicate this message in performance? [4]
- 8 What did 'the flag' stand for in your piece based on *We unite under our flag*? [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *The Memorandum* by Václav Havel that you have studied.

- 9** Select **three** points in the extract that illustrate effectively the character of JAN BALLAS, and describe in detail how these would help you play the role. [25]
- 10** 'Havel's play reflects his experience of life under Soviet rule, but its message still applies today'. What is this message, and how would you seek to bring it out if you were to direct a performance? [25]
- 11** How would you use the performance space, props, and action to create comic effects from the many references to food, drink, cigars and cigarettes in this 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 style of dialogue did you create in your piece based on *The athletics championship*, and how effective was it? [25]
- 13** What audience reaction did you hope to produce in your piece based on *Doing our bit to save the planet*? How successful were you in achieving this? [25]
- 14** Which **one** design aspect was most important in the performance of your piece based on *We unite under our flag* (e.g. costume, props, set, lighting, sound)? Why was this? [25]

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