



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**DRAMA**

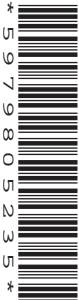
**0411/13**

Paper 1

**May/June 2010**

**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 *Strife* by John Galsworthy that you have studied.**

- 1 Describe a suitable costume for FROST, and say why you would choose it. [2]
- 2 List **one** characteristic for **each** of the group of directors – WILDER, WANKLIN and SCANTLEBURY – that you would wish to establish from the opening of Act One, as far as line 171 ('The only comfort is, the men'll be in a worse!'). [3]
- 3 Suggest **two** aspects of the personality of HARNESS that an actor playing the role should bring out between line 305 ('I'm quite frank with you.') and line 315 ('... and eight-course dinners.'). Make reference to lines from the extract to support each of these aspects. [4]
- 4 Identify **two** props used in **Act Three**, and suggest how you would use each of them for dramatic effect. [4]
- 5 As a director, how would you present the relationship between EDGAR and ANTHONY towards the end of the extract, from line 1063 ('Have you heard this, sir? Mrs. Roberts is dead!') to line 1168 ('I withdraw nothing.')? [5]

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

- 6 Select **two** moments in your piece based on *A victory celebration* where you feel the drama captured the sense of celebration, and explain why you think this was the case. [4]
- 7 How did you use the performance space for your piece based on *More sinned against than sinning*? [4]
- 8 Discuss how you dramatised the relationship between **two** characters in your piece based on *Picked for the team*. [4]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Strife* by John Galsworthy that you have studied.**

- 9 What set design would you suggest to achieve a balance between the household setting and the business that takes place there? [25]
- 10 It has been suggested that 'the message of the play is that compromise is inevitable, no matter how powerful the argument'. As a director, how could you bring out this message in your interpretation of the play? [25]
- 11 As an actor, what character traits would you bring out in playing the role of DAVID ROBERTS? [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 your piece based on *A victory celebration*, and discuss the ways in which you dramatised it. [25]
- 13 To what extent did you want the audience to have sympathy for any of the characters in *More sinned against than sinning*? How successful were you in achieving your aim? [25]
- 14 In *Picked for the team*, how did you use the performance space in your presentation of the team? How successful was this? [25]

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