



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA

0411/12

Paper 1

May/June 2013

2 hours 30 minutes

Additional Materials: Answer Paper
Copy of pre-release material (0411/12/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.
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.

If you have worked on the extract from **NONGOGO** and the stimuli **FAMILY MATTERS, A LONG-DISTANCE CALL, FIRST PRIZE!**, answer the questions on **pages 4 and 5**.

Section A

Answer **all** questions in this section.

Section B

Answer **one** question.

Section C

Answer **one** question.

You are advised to divide your time equally between the three sections.

If you have worked on the extract from **A FINE BALANCE** and the stimuli **LETTER FROM ABROAD, GOING GREEN, FESTIVAL BANQUET**, answer the questions on **pages 6 and 7**.

Section A

Answer **all** questions in this section.

Section B

Answer **one** question.

Section C

Answer **one** question.

You are advised to divide your time equally between the three sections.

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 **6** printed pages and **2** blank pages.



If you have worked on the extract from **NONGOGO** and the stimuli **FAMILY MATTERS, A LONG-DISTANCE CALL, FIRST PRIZE!**, answer the questions on **pages 4 and 5**.

If you have worked on the extract from **A FINE BALANCE** and the stimuli **LETTER FROM ABROAD, GOING GREEN, FESTIVAL BANQUET**, answer the questions on **pages 6 and 7**.

Section A

Answer **all** questions in this section.

Questions 1–5 are based on the extract from ***Nongogo***, by Athol Fugard, that you have studied.

- 1 Suggest **one** piece of advice you would give to the actor playing the part of BLACKIE at the opening of the extract (lines 41–57). How would your advice help to make the performance effective? [2]
- 2 List **three** props that would be needed for this extract, and say how each one could be used effectively in performance. [3]
- 3 Look at the section between line 553 ('Sit down while you're waiting for the coffee') and line 582 ('Maybe it's like that with you') and say how you would want the actors to pace the drama to make it effective. [4]
- 4 What **four** pieces of advice would you give to the actor playing QUEENY between line 751 ('I been getting sick of it lately') and lines 764–5 ('You think I'm mad?') in order to make the most impact on the audience? [4]
- 5 Write briefly about how you would want the actor playing PATRICK to perform the role. [5]

Questions 6–8 are based on the pieces of drama that you have devised from the stimuli ***Family matters*, *A long-distance call*, *First prize!***

- 6 In your piece based on *Family matters*, how did you use physicality, and how effective was it? [4]
- 7 How did you use contrasts (such as movement/stillness, sound/silence, light/darkness etc.) to add interest to your piece based on *A long-distance call*? [4]
- 8 How successful was the style of dialogue you used in your piece based on *First prize!*? [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from ***Nongogo***, by Athol Fugard, that you have studied.

- 9 You have been cast in the role of SAM, but you have had to pull out and the part is going to be played by your understudy. Write detailed notes to help this new actor understand your approach to the role. [25]
- 10 '*Nongogo* mixes elements of hope and hopelessness in its presentation of township life.' How would you direct the extract to show this? [25]
- 11 You have just attended a production meeting for *Nongogo*. What were the main design issues identified by **either** the costume designer **or** the lighting designer? [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 ***Family matters, A long-distance call, First prize!***

- 12 Discuss the way in which you made use of the performance space in your piece based on *Family matters*. What, if anything, would you change? [25]
- 13 What opportunities were there for set design in your piece based on *A long-distance call*? [25]
- 14 How successful were you in creating dramatic tension in your piece based on *First prize!*? [25]

Section A

Answer **all** questions in this section.

Questions 1–5 are based on the extract that you have studied, from ***A Fine Balance***.

- 1 Suggest **one** piece of advice you would give to the actor playing the part of MRS GUPTA in Scene 7. How would your advice help to make the performance effective? [2]
- 2 List **three** props that would be needed for this extract, and say how each one could be used effectively in performance. [3]
- 3 Look at the end of the extract (line 1128: 'Who's there?' to line 1201: 'Over my dead body will I ever give up this flat') and say how you would want the actors to pace the drama to make it effective. [4]
- 4 What **four** pieces of advice would you give to the actor playing MONKEYMAN between line 494 ('Come here, Tikka, come here ...') and line 512 ('... like your innocent sister's') in order to make the most impact on the audience? [4]
- 5 Write briefly about how you would want the actor playing MANECK to perform the role. [5]

Questions 6–8 are based on the pieces of drama that you have devised from the stimuli ***Letter from abroad, Going green, Festival banquet***.

- 6 How successful was the style of dialogue you used in your piece based on *Letter from abroad*? [4]
- 7 In your piece based on *Going green*, how did you use physicality, and how effective was it? [4]
- 8 How did you use contrasts (such as movement/stillness, sound/silence, light/darkness etc.) to add interest to your piece based on *Festival banquet*? [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract that you have studied, from ***A Fine Balance***.

- 9 You have been cast in the role of DINA, but you have had to pull out and the part is going to be played by your understudy. Write detailed notes to help this new actor understand your approach to the role. [25]
- 10 '*A Fine Balance* shows the effect of big politics on little people.' If you were directing this extract, how would you bring out this view of the play? [25]
- 11 You have just attended a production meeting for *A Fine Balance*. What were the main design issues identified by **either** the costume designer **or** the lighting designer? [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 ***Letter from abroad, Going green, Festival banquet***.

- 12 What opportunities were there for set design in your piece based on *Letter from abroad*? [25]
- 13 How successful were you in creating dramatic tension in your piece based on *Going green*? [25]
- 14 Discuss the way in which you made use of the performance space in your piece based on *Festival banquet*. What, if anything, would you change? [25]

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