



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA

0411/13

Paper 1

May/June 2013

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 *Changi*, by Robert Yeo, that you have studied.

- 1 Suggest **one** piece of advice you would give to the actor playing the part of RICHARD LIM in Scene 8. 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 In the opening interrogation in Scene 1, how would you 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 REGINALD FERNANDEZ between line 734 ('Madam, ladies and gentlemen') and lines 775–6 ('... legitimate political dissidence') in order to make the most impact on the audience? [4]
- 5 Write briefly about how you would want the actor playing ANG SIEW HUA to perform the role. [5]

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

- 6 How did you use contrasts (such as movement/stillness, sound/silence, light/darkness etc.) to add interest to your piece based on *The shape of things to come*? [4]
- 7 How successful was the style of dialogue you used in your piece based on *Social networks*? [4]
- 8 In your piece based on *A wonderful surprise*, how did you use physicality, and how effective was it? [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *Changi*, by Robert Yeo, that you have studied.

- 9 You have been cast in the role of ANG SIEW CHYE, 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 '*Changi* presents a conflict between the rights of the individual and the stability of the state.' How would you direct the extract to show this? [25]
- 11 You have just attended a production meeting for *Changi*. 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.

- 12 How successful were you in creating dramatic tension in your piece based on *The shape of things to come*? [25]
- 13 Discuss the way in which you made use of the performance space in your piece based on *Social networks*. What, if anything, would you change about the way you used it? [25]
- 14 What opportunities were there for set design in your piece based on *A wonderful surprise*? [25]

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