

CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA

0411/01

Paper 1

May/June 2003

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 your answers on the separate answer paper provided. If you use more than one sheet of paper, fasten the sheets together.

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 number of marks is given in brackets [] at the end of each question or part 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.

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 *Blood Wedding* by Federico Garcia Lorca that you have studied.

- 1 What type of lighting would you suggest for the opening of Act 1, Scene 3? Give a reason for your answer. [2]
- 2 Look at Mother's speech at lines 33 – 38. How would you play this speech? [3]
- 3 Look at Father's speeches in lines 439 (You're a wealthy woman...) to 471 (And she can cut a rope with her teeth.). Suggest **one** similarity **and one** difference in the way an actor should play them. [4]
- 4 As a director, what dramatic points would you want to bring out in the dialogue between Maid and Bride at the end of Act 1, Scene 3? [5]
- 5 What sort of set design would be best to capture the mood of the opening scene? [4]

Questions 6 – 8 are based on the work that you have produced on the stimuli.

- 6 In your devised piece of drama based on *A greener future for our planet?*, identify **three** important dramatic moments. Which skills were necessary to make them effective in performance? [4]
- 7 Explain the end section of the piece you devised from the stimulus *I care nothing for riches* and what effect you wanted it to have on the audience. [4]
- 8 What was the main idea of your piece based on the stimulus *Summer holidays*? Outline **two** ways in which you dramatised this. [4]

Section B

Answer **one** question in this section.

Either

- 9 Discuss how you would interpret Lorca's set directions in Act 1, Scene 2 and Act 1, Scene 3. [25]

Use sketches and diagrams to support your answer and give reasons for your suggestions by making close reference to the text.

or

- 10 Discuss how a director would want to stage Act 1, Scene 2 to portray the relationship between Leonardo and his wife. [25]

Make close reference to the text in support of your response.

or

- 11 What possibilities are there for creating drama in the 'poetic' speeches at lines 194 (Hush, child, hush...) to 272 (Asleep) **and** 364 (His wounded hooves...) to 399 (is weeping now.)? Discuss how a director would want them to be performed. [25]

Section C

Answer **one** question.

Either

- 12 Discuss the effectiveness of the structure of your piece *A greener future for our planet?* [25]

or

- 13 What characters did you create in your drama *I care nothing for riches?* Discuss how you brought these characters to life. [25]

or

- 14 Discuss the ways you used the performance space in your piece based on *Summer holidays*. [25]

