UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA **0411/12**

Paper 1 **May/June 2012**

2 hours 30 minutes

Additional Materials: Answer Paper
Copy of pre-release material (0411/12/T/EX)

4122355262

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.

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Section A

Answer **all** questions in this section.

Questions 1–5 are based on the extract from *The Physicists*, by Friedrich Dürrenmatt, that you have studied.

1 Identify **one** point in the extract where you think a prop could be used effectively, and say why. [2]

2 As an actor playing the role of FRÄULEIN DOKTOR MATHILDE VON ZAHND, how would you deliver the speech between line 315 ('My father, August von Zahnd') and line 322 ('hopelessly romantic philanthropists')? [3]

3 If you were playing the role of JOHANN WILHELM MÖBIUS, at which **two** points in the extract would you want to make the most impact in your performance? Say how you would do this. [4]

4 Read from line 885 ('I woke up again') to lines 919–920 ('*He disappears into Room Number 2*'). Give **two** pieces of advice to **each** of the actors playing MONIKA and EINSTEIN on how to perform this passage. [4]

5 Explain briefly how you could design the performance space to establish the relationship between the physicists' rooms and the area where the action takes place. [5]

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

6 Give examples of how costume could be used in your piece based on *The pen is mightier than the sword*. [4]

7 Identify **two** points in your piece based on *A matter of judgement* where you felt the idea of 'judgement' came across most strongly, and explain why in each case. [4]

8 How did you structure your piece based on *Jump for joy!* to shape the message of the drama? [4]

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Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *The Physicists*, by Friedrich Dürrenmatt, that you have studied.

9 Discuss how the sound design for this extract could contribute to the atmosphere of the performance. [25]

10 'Serious issues hidden beneath a cloak of dark humour and murder.' How would you direct the extract to balance these elements? [25]

11 Discuss the ways in which the role of the INSPECTOR helps to move the drama along in the 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 set design would be best for your piece based on *The pen is mightier than the sword*, and why? [25]

13 In your piece based on *A matter of judgement,* what dramatic skills did you use to create the role you played, and how effective were these in your performance? [25]

14 What was the directorial concept for your piece based on *Jump for joy!*, and how successful were you in communicating that concept to an audience? [25]

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