



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

DRAMA

Paper 1

0411/12

May/June 2011

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.

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 *Bach at Leipzig* by Itamar Moses that you have studied.

- 1 Identify **two** features of the costumes for the characters in the extract. [2]
- 2 Identify **one** similarity and **one** difference between JOHANN FRIEDRICH FASCH and GEORG LENCK. In each case, say how you would bring this out in performance. [4]
- 3 As a director, suggest **three** things you would want the actor playing the role of JOHANN FRIEDRICH FASCH to bring out in **Scene One**. [3]
- 4 If you were a sound designer, which parts of the extract would offer you the greatest challenge, and how would you approach the task? [4]
- 5 Looking at the dialogue between GEORG LENCK and JOHANN MARTIN STEINDORFF in lines 798 ('Come along, Steindorff.') to 916–7 ('With your wrists shackled together.'), how would you want the actors to bring out the drama of the passage? [5]

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

- 6 Identify **two** dramatic moments in your piece based on *Addicted to exercise* and say why you think they were effective. [4]
- 7 In your piece based on *All for one, one for all*, what was the central issue, and how did you dramatise it? [4]
- 8 What opportunities were there for the use of costume in your piece based on *My lucky break*? [4]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *Bach at Leipzig* by Itamar Moses that you have studied.

- 9 What creative challenges does the setting of the play (in the Thomaskirche) present to a set designer? [25]
- 10 'This is a brainy comedy that doesn't settle for cheap laughs, though it has a lot of them' (Steve Wiecking, *Seattle Weekly*). As a director, highlight the points in the drama where you would try to bring out the comedy of the play. [25]
- 11 Explain how you would bring out the character of GEORG BALTHASAR SCHOTT if you were given the role to play. [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 Discuss the challenges of using **either** props **or** lighting in your piece based on *Addicted to exercise*. [25]
- 13 How successful was the structure that you created for your piece based on *All for one, one for all*, and why? [25]
- 14 How many characters were there in your piece based on *My lucky break*, and how did you create contrast between them? [25]

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Questions 1–5 and 9–11 © Itamar Moses; *Bach at Leipzig*; Faber; 2005.

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