



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**DRAMA**

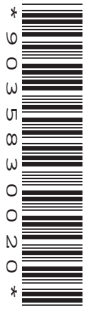
**0411/12**

Paper 1

**May/June 2010**

**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 *The Winslow Boy* by Terence Rattigan that you have studied.

- 1 Describe the costume you would suggest for the character of DICKIE, and give a reason for your suggestion. [2]
- 2 Identify **three** things that you would want to establish about the relationship between ARTHUR WINSLOW and DICKIE in their first encounter (line 86 'I'm on Mother's side.' to line 178 'The Victoria and Albert Museum.'). [3]
- 3 Suggest **two** aspects of the character of VIOLET that you would want to bring out between the opening of the extract and line 55 ('Well, well – I must be getting on –'). Give a reason for each aspect, quoting specific lines from the extract. [4]
- 4 Give **two** examples from the extract of how characters might make use of the furniture and/or props in the drawing-room for dramatic effect. [4]
- 5 As an actor, discuss how you would portray ARTHUR WINSLOW's support for RONNIE in the closing dialogue of this extract (line 836 'Come in.' to lines 883–884 'Replace receiver? Certainly.'). [5]

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

- 6 Identify **two** important dramatic moments in your piece based on *All the world's a stage I'm going through*. What made them effective? [4]
- 7 Discuss how you dramatised the relationship between **two** characters in your piece based on *The hit man*. [4]
- 8 What set did you choose for *A night on the mountain*, and how did you stage the piece? [4]

3

**Section B**Answer **one** question in this section.

Questions 9–11 are based on the extract from *The Winslow Boy* by Terence Rattigan that you have studied.

- 9 In designing a set for the extract, how would you use the performance space for maximum effect? [25]
- 10 'I believe the best plays are about people, and not about things' (Terence Rattigan). How would you seek to make the most of the human dimension of the drama if you were directing a performance of the extract? [25]
- 11 As an actor, what character traits would you bring out in playing the role of CATHERINE WINSLOW? [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 Briefly summarise your piece based on *All the world's a stage I'm going through*, and discuss how you dramatised it. [25]
- 13 What performance space did you use for your piece based on *The hit man*, and how successful was it? [25]
- 14 What atmosphere did you set out to create in your piece based on *A night on the mountain*, and what did you want the audience to experience? How successful were you in achieving your aims? [25]

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*Copyright Acknowledgements:*

Questions 1-5      © Terence Rattigan; *The Winslow Boy*; Nick Hern Books; 1994.

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