



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/11**

Paper 1

**May/June 2014**

**2 hours 30 minutes**

Additional Materials:      Answer Paper.  
   Copy of pre-release material (0411/11/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, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

**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 that you have studied from *The Naked King*, by Yevgheny Shvarts.**

- 1 Suggest a costume for the actor playing the PRIME MINISTER in Scene 1, and say why you think this would be appropriate. [2]
- 2 Identify **three** appropriate facial expressions and/or physical gestures that the KING-FATHER might use from line 1432 ('A king can't be an idiot ...') to line 1452–3 ('Isn't he a funny sight?'). [3]
- 3 How does the SAVANT contribute to the action between line 424 ('Your Majesty! With the assistance of ...') and line 503–4 ('... on her mother's side. Yes, she has.')}? [4]
- 4 If you were playing CHRISTIAN, how would you bring out the physicality of the role from line 1082 ('Come in!') to line 1204 ('...– it's water, your Excellency')? [4]
- 5 As an actor, how would you bring out the PRINCESS's character between line 957 ('*A corridor in the palace ...*') and line 1012 ('Get lost')? [5]

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

- 6 What atmosphere did you seek to create in your piece based on *A death-defying ride*, and how successful were you in doing so? [4]
- 7 Discuss the potential for the use of props in your piece based on *Women and children first!* [4]
- 8 How effective was your piece based on *Top of the league* in making an impact on your audience? [4]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract that you have studied from *The Naked King*, by Yevgheny Shvarts.**

- 9** What challenges does the extract present to a set designer, and how would you address them in your own set design? [25]
- 10** ‘A political satire, told through fairy tales.’ As a director, how would you bring out this view of the extract? [25]
- 11** You have been chosen to play the role of the KING. How would you bring out aspects of the KING’s character to show your understanding of the role? [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 potential is there for costume and make-up design to be used effectively in your piece based on *A death-defying ride*? [25]
- 13** What were the key relationships in your piece based on *Women and children first!* and how did you dramatise them effectively? [25]
- 14** Discuss the pacing of your piece based on *Top of the league*. How effective did this prove to be in performance? [25]

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*Copyright Acknowledgements:*

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Questions 9-11    © Yevgheny Shvarts; *The Naked King*; Marion Boyars; 1976.

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