

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
International General Certificate of Secondary Education

**DRAMA**

**0411/01**

Paper 1

May/June 2005

**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.

**Section A**

Answer **all** questions in this section.

**Questions 1–5 are based on the extract from *Close to the Bone* by Ned Manning that you have studied.**

- 1 Suggest an appropriate costume for the character of ROBBIE at his first entrance at line 83/84. Give a reason for your answer taken from the text. [2]
- 2 As an actor, how would you deliver ROBBIE'S speech at lines 491 to 518 ('Now you girls settle down there' ... 'So never, ever lift your hand to a dumb animal')? [4]
- 3 Identify **two** aspects of the personality of THE MISSION MANAGER that an actor could bring out at lines 208 to 274 ('How's me favourite girl' ... 'don't think you're getting away with anything'). Make reference to the text to support your response. [4]
- 4 As a director, write brief notes about how you would want the roles of BETTINA and KARINA to be played in Scene Three. [4]
- 5 Discuss the set and lighting that you think would be most appropriate for Scene Seven. [4]

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

- 6 Describe the plot of your piece of drama based on *My friend*. How did you structure this plot to make it interesting for an audience? [4]
- 7 What moral message was there in your piece based on *Conscience is the loudest voice*? How did you dramatise this message? [4]
- 8 What style of drama did you use in your piece based on *Celebrating the anniversary*? [4]

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**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Close to the Bone* by Ned Manning that you have studied.**

- 9 Explain how you would create an appropriate set for the kitchen in Scene Six. How would your design help the actors playing NAOMI and ENID to make best use of the space? You may use diagrams to support your answer if you wish. [25]
- 10 What impression would you want the audience to gain of NAOMI's character in this extract? As an actor, how would you try to make sure that this impression came across? Make specific references to the extract to support your discussion. [25]
- 11 As a director, explain the similarities **and** differences that you would want to create between the characters of THE MISSION MANAGER **and** HARRY BOULDER. Refer to specific aspects of the extract to support your view of these characters. [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the work on the stimuli that you have produced.**

- 12 How effective was your piece of drama based on *My friend*? Refer to at least **four** specific features of your work to support your answer. [25]
- 13 Discuss your use of pacing and contrast in the piece you devised based on *Conscience is the loudest voice*. [25]
- 14 How did you create an appropriate mood in the piece you devised based on *Celebrating the anniversary*? [25]

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*Copyright Acknowledgements:*

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