



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

**DRAMA**

**0411/13**

Paper 1

**May/June 2019**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/13/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

**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 stimulus that you have worked on. A clean copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** Insert.

## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *An Enemy of the People*, by Henrik Ibsen (adapted by Arthur Miller), which you have studied.**

- 1 Identify **one** aspect of the character of MORTEN KIIL that you would emphasise between line 26 ('Is it really true?') and line 41 ('Lucky for the town!'). Give a reason for your answer. [2]
- 2 Suggest **one** way in which the actor playing HOVSTAD could show the physicality of the role between line 217 ('Isn't it time we pumped...') and line 231 ('Good day, Doctor.'). Explain why this would be effective. [2]
- 3 Look at lines 432 ('*starting toward his brother ...*') to 471 ('I have to take a stand on this.'). Where in this passage would you change the physical distance between any **two** of the characters for dramatic effect? Give **two** reasons why you would do this. [3]
- 4 Give **two** ways you would advise the actors to communicate the power relationship between PETRA and HOVSTAD between line 600 ('Hello.')
- and line 657 ('*She goes out.*'). Give a reason in each case. [4]
- 5 You have been cast in the role of ASLAKSEN. Give **two** ways in which you would convey his cautious attitude between line 522 ('Now take it easy, Doctor...') and lines 580–581 ('*He glares at HOVSTAD and goes out.*'). Give a reason why in each case. [4]
- 6 As a director, what aspects of the relationship between DR STOCKMANN and HOVSTAD would you seek to bring out between line 99 ('You got a few minutes?') and line 152 ('Damn it! Come in!')? How would you do this? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 How effectively did you use non-verbal communication in your piece? Give examples. [5]
- 8 What contribution did **either** costume **or** props make to the success of your devised piece? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *An Enemy of the People*, by Henrik Ibsen (adapted by Arthur Miller), which you have studied.**

- 9 As an actor, what would your approach be to playing the role of PETER STOCKMANN? Give practical examples from the extract to support your answer. [25]
- 10 As a director, what main themes would you seek to bring out in your company's performance of the extract, and how would you do this? [25]
- 11 Choose **one** scene from the extract. How would you interpret or adapt the stage directions to produce a set design for a present-day production of this scene? [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12 What were the most important creative decisions you made in interpreting your chosen stimulus, and how successful were they? [25]
- 13 How effective was the structure of your devised piece, and why? [25]
- 14 Your group has been invited to perform your piece in a School performance evening, but you have been told to make it five minutes longer. How would you do this, and improve the piece at the same time? [25]

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