

DRAMA**0411/11**

Paper 1

May/June 2016**2 hours 30 minutes**

Additional Materials: Copy of pre-release material (0411/11/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 AAnswer **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 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 *Talk of the City*, by Stephen Poliakoff, that you have studied.

- 1 Identify a moment where a prop is mentioned in Scene 2. Give **one** example of how you could make effective use of that prop. [2]
- 2 You are advising the actor playing MILLY DEWS on how to pace her lines in Scene 1 (between lines 98, 'Hello, hello, everyone' and 104–5, '...for those at home to enjoy'). Give **one** piece of advice, and say why she should follow it. [2]
- 3 Look at lines 589 ('At the start of any enterprise, between two comparative...') to 633 ('The form was good'). Suggest **three** ways in which the actors could show how CLIVE and ROBBIE relate to each other. [3]
- 4 You are performing ARNOS's speech from line 711 ('Splendid') to line 727 ('It's American of course, the tune –'). Suggest **two** aspects of his character that you would want to bring out and, for each aspect, say how you would do it. [4]
- 5 You have been given the role of HONKER. How would you control your vocal delivery between line 299 ('There you are! Hello, I'm Harry Wallace') and line 346 ('You'll get the knack! Ready?')? [4]
- 6 Look at lines 805 ('So you're a peasant really?') to lines 853–54 ('That must be a little difficult for you'). As the actor playing ISABEL, what impression would you want to give to the audience, and how would you do it? [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 Choose **one** of the characters in your devised piece and say how that role helped to move the action along. [5]
- 8 How effective was the use of gesture in your devised piece? Give examples to support your answer. [5]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *Talk of the City*, by Stephen Poliakoff, that you have studied.

- 9** You have been asked to design the sound for a performance of this extract. Discuss how your design ideas will enhance the drama. [25]
- 10** You have been cast in the role of BERNARD. How would your performance communicate his character to an audience? [25]
- 11** '*Talk of the City* explores the tension between the glamorous world of entertainment and the more serious issues of the time.' As a director, how would you bring out this tension in a performance of the extract? [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 challenges did your devised piece present in terms of vocal projection and articulation? How effectively did you deal with these challenges? [25]
- 13** You have been invited to perform your devised piece at a local theatre and have the opportunity to design a set. Discuss the details of your set design and how it would enhance the drama. [25]
- 14** What message did you wish to communicate in your devised piece? How successful were you in achieving this? [25]

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