

**DRAMA****0411/12**

Paper 1

**May/June 2017****2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/12/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 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 *Pressure*, by David Haig, that you have studied.

- 1 Suggest a costume for the character of KAY SUMMERSBY, and give a reason to support your suggestion. [2]
- 2 What advice would you give to the actor playing the role of DR JAMES STAGG on how to deliver his lines between line 167 ('I thought your voice was familiar') and line 169 ('... more hair than you actually have.')? Why would this advice be appropriate? [2]
- 3 Look at COLONEL IRVING P. KRICK's speech from line 500 ('*He taps the Azores*') to line 513 ('Normandy landings'). Suggest **three** ways in which you would give physical emphasis to what is spoken. [3]
- 4 Select **two** moments where the use of a prop would be particularly effective, and say why. [4]
- 5 Suggest **two** ways in which the ELECTRICIAN should act his lines between line 695 ('I said yeah if you want') and line 718 ('There you are, mate, all done.'). Give a reason from the text for each of your suggestions. [4]
- 6 How would you direct the passage between line 1307 ('STAGG *gestures to KAY*') and line 1371 ('KAY *has to answer it.*')? What would you want the actors playing KAY and STAGG to bring out? [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 Which aspect of the stimulus offered the most dramatic potential for your devised piece, and how did you develop it? [5]
- 8 Choose **two** characters from your devised piece and explain how they interacted on stage. [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Pressure*, by David Haig, that you have studied.**

- 9** You are preparing to audition for the role of IKE. Which aspects of his character would you seek to bring out in your interpretation? [25]
- 10** ‘Unpredictable weather, unpredictable human relationships ...’. As a director, how would you bring out tensions in the relationships between leading characters? [25]
- 11** What challenges would this extract present to the design team responsible for a production, and what solutions could you offer? [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** How well did the structure of your devised piece help to communicate your intended message? [25]
- 13** What was your approach to **either** lighting design **or** sound design in your devised piece? What changes would you make if you had unlimited technical resources, and why? [25]
- 14** In what ways did you seek to engage your audience through your devised piece, and how successful were you? [25]

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