

DRAMA**0411/11**

Paper 1

May/June 2019**2 hours 30 minutes**

Additional Materials: Clean 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 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 *The Master Builder*, by Henrik Ibsen (adapted by David Hare) that you have studied.

- 1 MRS SOLNESS is described as ‘elegant’ in line 252. Identify **one** way that an actor playing the role could show this in performance between line 253 (‘Halvard!’) and line 263 (‘... while he was here.’). Give a reason for your answer. [2]
- 2 Suggest **one** way in which the actor playing KNUT BROVIK could emphasise the physicality of the role between line 11 (‘I can’t do this.’) and line 23 (‘I don’t think waiting is going to be an option.’). Explain why this would be effective. [2]
- 3 Look at lines 825 (‘Now HILDE’s *good spirits have returned.*’) to 852 (‘A silence.’). Where in this passage would you change the physical distance between SOLNESS and HILDE? Give **two** reasons why you would do this. [3]
- 4 Give **two** ways you would advise the actors to communicate the power relationship between SOLNESS and KAJA between line 37 (‘What are you writing ...’) and line 48 (‘... they can hear us.’). Give a reason in each case. [4]
- 5 You have been cast in the role of KAJA. Give **two** ways in which you would convey her feelings about her proposed marriage to RAGNAR between line 202 (‘Is there a letter?’) and line 239 (‘That’s what I want most in the world.’). Give a reason why in each case. [4]
- 6 As a director, what aspects of the relationship between BROVIK and SOLNESS would you seek to bring out between line 93 (‘Very well. What bothers me most.’) and line 179 (‘Then so be it.’)? 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 physical posture in your piece? Give examples. [5]
- 8 How did live or recorded sound contribute to the dramatic effectiveness of your piece? What additions or improvements could you make? [5]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *The Master Builder*, by Henrik Ibsen (adapted by David Hare) that you have studied.

- 9** As an actor, what would your approach be to playing the role of DR HERDAL? 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** How would you interpret or adapt the stage directions in this extract to produce a set design for a present-day production? [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 successful were you in creating an effective storyline from your chosen stimulus? [25]
- 13** What were the challenges of rehearsing your piece, and how successful were you in working through them? [25]
- 14** Your Head Teacher has asked you to perform your piece to an audience composed of younger children. What changes would you want to make to the performance of the piece, and why would you need to make them? [25]

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