



DRAMA

0411/11

Paper 1

May/June 2018

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 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 Neil Bartlett’s stage adaptation of Charles Dickens’s *A Christmas Carol*, which you have studied.

- 1 Suggest a prop that could be used by **either** of the PORTLY GENTLEMEN in Scene 3, and say how it could be used for dramatic effect. [2]
- 2 Identify **one** point in the extract where stage technology might be used, and say how it could enhance the drama. [2]
- 3 Look at FRED’s speech from line 93 (‘There are many things...’) to line 106–7 (‘and I say, God bless it!’). What **three** pieces of advice would you give to the actor on how to deliver the speech effectively? [3]
- 4 Look at Scene 21 and suggest **two** ways in which the actors could convey a strong sense of emotional energy to the audience. Why would each of these be effective? [4]
- 5 You are coaching the actors in Scene 19 up to line 740 (‘God bless us every one.’). Suggest **two** aspects you wish them to work on, and say how you think this would improve their performance. [4]
- 6 You have been cast in the role of SCROOGE. How would you convey his changing state of mind in Scene 29? [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 did your choice of language reveal the personality of the character you played in your devised piece? [5]
- 8 Describe a significant contrast that you wanted to bring out in your devised piece, and explain how effective you were in achieving this. [5]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *A Christmas Carol*, which you have studied.

- 9** The play is intended to be performed by a small company. As an actor, you have been asked to play the Ghosts of Christmas Past, Present and Future. What approach to acting skills would you take to ensure all three are distinctive? [25]
- 10** As a director, how far would you seek to stage the extract as a comedy, and why? [25]
- 11** As a designer, what methods would you use to distinguish between past, present and future in 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 drama skills were most important in communicating the ideas in your devised piece to the audience? Illustrate your answer with examples. [25]
- 13** Your devised piece has been selected for a competitive student drama festival. What aspects would you want to work on or change, and why? [25]
- 14** How did you plan the use of the available performance space for your devised piece? How effective was the result? [25]

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cie.org.uk after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.