



DRAMA

0994/12

Paper 1

May/June 2019

2 hours 30 minutes

Additional Materials: Clean copy of pre-release material (0994/12/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 *Hedda Gabler*, by Henrik Ibsen (adapted by Brian Friel), which you have studied.

- 1 GEORGE TESMAN is described as ‘genial, open, very enthusiastic’ in line 87. Identify **one** way that an actor playing the role could show this between line 91 (‘Auntie Juju!’) and lines 102–103 (‘That wasn’t at all necessary.’). Give a reason for your answer. [2]
- 2 Suggest **one** way in which the actor playing JULIANA could emphasise the physicality of the role between line 22 (‘Good for you.’) and lines 40–41 (‘But what am I going to do without *you*?’). Explain why this would be effective. [2]
- 3 Look at lines 493 (‘HEDDA *does not respond.*’) to lines 542–543 (‘Sit down here beside me.’). 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 HEDDA GABLER and GEORGE TESMAN between line 372 (‘What a sophisticated woman that is.’) and line 425 (‘Well, show her in.’). Give a reason in each case. [4]
- 5 You have been cast in the role of THEA. Give **two** ways in which you would convey her personal anxieties between line 634 (‘I used to watch him...’) and line 674 (‘she threatened to shoot him.’). Give a reason why in each case. [4]
- 6 As a director, what aspects of the relationship between JULIANA and GEORGE TESMAN would you seek to bring out between line 156 (‘You are a very special – a most special aunt.’) and line 248 (‘Now when your book comes out, then they’ll sit up.’)? 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 varied tones of voice in your piece? Give examples. [5]
- 8 What work did you do on the pacing of your piece? What difference did it make to the final performance? [5]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *Hedda Gabler*, by Henrik Ibsen (adapted by Brian Friel), which you have studied.

- 9** As an actor, what would your approach be to playing the role of JUDGE BRACK? 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** Your drama teacher has advised you that your piece could be improved, and has offered your group an additional three-week rehearsal period. Which aspects would you work on, and why? [25]
- 13** How effective was the staging of your devised piece, and why? [25]
- 14** Your group has been invited to perform your piece in an arts festival but you have been told to make the piece shorter to fit your time slot. What would you do to ensure that the new version would be even more powerful than before? [25]

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