



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

DRAMA

0411/12

Paper 1

May/June 2016

2 hours 30 minutes

Additional Materials: 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 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 *City Sugar*, by Stephen Poliakoff, that you have studied.

- 1 Identify a moment where a prop is mentioned in Scene 3. Give **one** example of how you could make effective use of that prop. [2]
- 2 You are advising the actor playing NICOLA on how to pace her lines in Scene 1 (between lines 226, 'A little louder ...' and 245, 'Oh good – thank you'). Give **one** piece of advice, and say why she should follow it. [2]
- 3 Look at lines 81 ('Why do you keep on doing this?') to 99 ('You're not, yet'). Suggest **three** ways in which the actors could show how LEONARD and REX relate to each other. [3]
- 4 Look at lines 546 ('You must be enjoying all this anyway ...') to 585 ('Always trying to put them off ...'). Suggest **two** aspects of JOHN's 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 JIM. How would you control your vocal delivery between line 846 ('I mean, don't you agree ...') and line 879 ('WHAT would I do with a –')? [4]
- 6 How would you advise the actor playing LEONARD to deliver the speech between line 1114 ('No need to fear, Nicola is here') and line 1144 ('... SHOUT IT 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 What aspect of your devised piece did you most want the audience to remember, and what did you do to achieve this? [5]
- 8 In what ways did you vary the physical distance between performers in your devised piece, and why? [5]

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Section BAnswer **one** question in this section.

Questions 9–11 are based on the extract from *City Sugar*, 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 SUSAN. How would your performance communicate her character to an audience? [25]
- 11** '*City Sugar* explores the theme of the frustrated ambitions of its characters.' As a director, how would you bring this out in a performance of the extract? [25]

Section CAnswer **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** Discuss the costume design for your devised piece. How would your costumes enhance the drama? [25]
- 13** What character relationships did you intend to create in your devised piece? How successful were you in doing so? [25]
- 14** What were the most important aspects of physicality in your devised piece? How effective were they? [25]

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