



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/13**

Paper 1

**May/June 2016**

**2 hours 30 minutes**

Additional Materials: Copy of pre-release material (0411/13/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 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 *American Days*, by Stephen Poliakoff, that you have studied.**

- 1 Look at the start of Scene 2, as far as line 222 ('They're all listened to'), and identify a moment where a prop is mentioned. Give **one** example of how you could make effective use of that prop. [2]
- 2 You are advising the actor playing IAN on how to pace his lines in Scene 2 (between lines 691, 'You can take your time ...' and 719–720, 'You're quite lucky to be here at all'). Give **one** piece of advice, and say why he should follow it. [2]
- 3 Look at lines 72 ('Ian ... Ian') to 100 ('Are you still there?'). Suggest **three** ways in which the actors could show how SHERMAN and IAN relate to each other. [3]
- 4 Look at lines 235–236 ('You seen about Zat's single?') to 267 ('There's no need to be nervous'). Suggest **two** aspects of SHERMAN'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 GARY. How would you control your vocal delivery between lines 461 ('You want to know?') and 480–481 ('... the police are all *really crude* ...')? [4]
- 6 Look at lines 384 ('You've got it upside down.') to 423–424 ('[*Has back to them, with finality*] Right')? As the actor playing LORRAINE, what impression would you want to give to the audience, and how would you do it? [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 Describe the dramatic moment that seemed to make the most impact in your devised piece, and say why you think this was. [5]
- 8 How did you manage scene changes or transitions from one section to another in your devised piece? How effective were these scene changes or transitions? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *American Days*, 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 TALLULAH. How would your performance communicate her character to an audience? [25]
- 11** '*American Days* explores the challenges facing those seeking fame and fortune in the music industry.' As a director, how would you bring this out in a performance of 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 was the original idea behind your devised piece? How successful were you in developing it? [25]
- 13** As you worked on your devised piece, what contrasts did you create? How effective were these contrasts? [25]
- 14** Choose **one** role from your devised piece. Discuss how the personality traits of that character were dramatised. [25]

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