

DRAMA

0411/11

Paper 1

May/June 2017

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 *Oppenheimer*, by Tom Morton-Smith, that you have studied.

- 1 Suggest a costume for the character of CHARLOTTE SERBER in the opening ‘Fundraiser’ scenes, and give a reason to support your suggestion. [2]
- 2 What advice would you give to the actor playing the role of JOE WEINBERG on how to deliver his lines between line 98 (‘You have such a lovely home’) and lines 106–107 (‘... you’ve yet to embarrass yourself in front of.’)? Why would this advice be appropriate? [2]
- 3 Look at JEAN TATLOCK’s speech from line 66 (‘For too long the White House ...’) to line 76 (‘Thank you’). Suggest **three** ways in which you would add physical emphasis to what is spoken. [3]
- 4 Select **two** moments where the use of props would be particularly effective in the extract, and say why. [4]
- 5 Suggest **two** things that motivate GENERAL LESLIE GROVES between line 644 (‘The eagle on this man’s collar’) and lines 700–701 (‘... what would be our next move?’) Give a reason from the text for each of your suggestions. [4]
- 6 How would you direct Scene 35—MILITARY BASE AT LOS ALAMOS, and what would you want the actor playing PROFESSOR EDWARD TELLER to emphasise? [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 Which role in your devised piece was most effectively portrayed, and how was this achieved? [5]
- 8 Write **one** sentence that sums up the mood of your devised piece. Explain in detail why this sentence is an accurate description. [5]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *Oppenheimer*, by Tom Morton-Smith, that you have studied.

- 9 You are preparing to audition for the role of OPPIE. Which aspects of his character would you seek to bring out in your interpretation? [25]
- 10 Scenes 1, 11, 16, 19 and 33 are labelled as a ‘lecture series’, which serve to convey information to the audience.
As a director, how would you bring out the dramatic potential of any **two** of these lecture scenes? [25]
- 11 What challenges would this extract present to the design team responsible for a production, and what solutions could you offer? [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 effective was the interaction between characters in your devised piece, and why? [25]
- 13 What was your overall intention for your devised piece and to what extent did you achieve it? [25]
- 14 What was your approach to costume design in your devised piece? What changes would you make if you had unlimited costume resources, and why? [25]

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