



DRAMA

0411/11

Paper 1

May/June 2015

2 hours 30 minutes

Additional Materials: Answer Paper.
Copy of pre-release material (0411/11/T/EX).



READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
Write your Centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen.
Do not use staples, paper clips, glue or correction fluid.
DO NOT WRITE IN ANY BARCODES.

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 stimuli that you have worked on. A copy of the pre-release material is provided with this Question Paper.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **3** printed pages and **1** blank page.

Section A

Answer **all** questions in this section.

Questions 1–6 are based on the extract from *The Odd Couple*, by Neil Simon, that you have studied.

- 1 Suggest a facial expression for the actor playing the role of FELIX in line 259 ('Oww! ... I hurt my arm!'). Why would your suggestion be appropriate? [2]
- 2 You are coaching the actor playing OSCAR between line 444 ('No, sir. There's no doubt about it') and lines 460–1 ('All right, Felix, what is it?'). Give **one** example of where you would advise the actor to vary his pitch of voice, and give a reason for your choice. [2]
- 3 Look at lines 22 ('Always try to use your coasters, fellows') to 47 ('I'll be right back. ...'). Suggest **three** ways in which the actors seated at the table could use body language to show their reaction to Felix. [3]
- 4 Identify **two** examples of misunderstandings between the characters from line 672 ('Isn't that interesting? ...') to line 696 ('... do you, Gwen?'). For each example suggest how the actors could convey the misunderstanding to the audience. [4]
- 5 You are the director, watching the actors playing OSCAR and FELIX work on lines 189 ('I'm not asking you to do it') to 224 ('I don't believe this whole conversation'). Give **one** piece of advice to each of them, and in each case say why this would help make their delivery effective. [4]
- 6 Explain what you would want to convey to the audience through changes made to furniture and props between Scene 1 and Scene 2. [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 chosen stimulus became most significant in your devised piece, and how well did you bring that aspect out? [5]
- 8 Identify **one** aspect of your devised piece that could be improved, and say why. [5]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *The Odd Couple*, by Neil Simon, that you have studied.

- 9 You have been asked to prepare notes on how to play the roles of CECILY and GWENDOLYN PIGEON. What aspects of the roles do you see as being most important, and how would you emphasise them in performance? [25]
- 10 In a newspaper review, you read that '*The Odd Couple* makes fun of the sort of squabbling and bickering that messes up all human relationships.' As a director, how would you bring this out in your production of the extract? [25]
- 11 You are the costume designer for a performance of this extract. Discuss how your design concept will reflect the mood of the drama, and outline the distinctive aspects of **one** of the costumes. [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 Describe what dramatic devices you used in the opening of your devised piece to draw the audience into the action. How successful were you at doing this? [25]
- 13 As you worked on your devised piece, what were the most significant decisions you made about the use of the performance space? How effective were these decisions? [25]
- 14 What style of dialogue did you create in your devised piece? Discuss how successful you think it was in communicating your intended dramatic message. [25]

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