



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

**DRAMA**

**0411/12**

Paper 1

**May/June 2014**

**2 hours 30 minutes**

Additional Materials: Answer Paper.  
Copy of pre-release material (0411/12/T/EX).

**READ THESE INSTRUCTIONS FIRST**

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 text 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 1–5 are based on the extract that you have studied from *The Madness of George III*, by Alan Bennett.**

- 1 Suggest a costume for the actor playing the KING in Scene 1, and say why you think this would be appropriate. [2]
- 2 Identify **three** appropriate facial expressions and/or physical gestures that FITZROY might use from line 229 ('Having risen punctually at six...') to line 253–4 ('... a most cultivated fellow'). [3]
- 3 How does DR WILLIS contribute to the action between line 1475 ('[WILLIS *suddenly takes hold...*'] and line 1542–3 ('... *lined up behind him*')? [4]
- 4 If you were playing the PRINCE OF WALES, how would you bring out the physicality of the role from line 882 ('Your Majesty') to line 964 ('[*The PRINCE and company exit*'])? [4]
- 5 As an actor, how would you communicate PITT's character between line 678 ('PITT *is sitting...*') and line 757 ('Sharp! Sharp! The King! The King!')? [5]

**Questions 6–8 are based on the pieces of drama that you have devised from the stimuli.**

- 6 What elements of dramatic conflict were there in your piece based on *A tempestuous day*, and how effective were they? [4]
- 7 Discuss the potential for the use of props in your piece based on *The value of money*. [4]
- 8 What mood did you try to create in your piece based on *I love my new gadget!* and how successful were you in doing so? [4]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract that you have studied from *The Madness of George III*, by Alan Bennett.**

- 9 If you were given the role of the KING to play, what aspects of his character would you want to bring out, and how would you do it? [25]
- 10 What challenges does the extract present to a set designer, and how would you address them in your own set design? [25]
- 11 'A dramatic picture of authority descending into farce.' As a director, how would you bring out this view of the extract? [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the pieces of drama that you have devised from the stimuli.**

- 12 What was the most significant role in your piece based on *A tempestuous day*, and how successful was that role in performance? [25]
- 13 In your piece based on *The value of money*, what impact did you intend to make on your audience and how successful were you? [25]
- 14 What potential is there for lighting design to be used effectively in your piece based on *I love my new gadget!*? [25]

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Questions 9-11    © Alan Bennett; *The Madness of George III*; Faber & Faber Ltd; 1995.

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