



CANDIDATE
NAME

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CENTRE
NUMBER

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CANDIDATE
NUMBER

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0411/13

May/June 2023

2 hours 30 minutes

(or 1 hour 50 minutes for candidates given permission to NOT answer Section C)

You will need: Copy of pre-release material

- Section A: answer **all** questions.
- Section B: answer Question 7 and **one** other question.
- Section C: answer **both** questions.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Write your answer to each question in the space provided.
- Do **not** use an erasable pen or correction fluid.
- Do **not** write on any bar codes.
- The questions in this paper are based on the play extracts from the pre-release material and a devised piece that you have performed. A copy of the pre-release material is provided with this question paper.

- The total mark for this paper is 80.
- The number of marks for each question or part question is shown in brackets [].

This document has **12** pages. Any blank pages are indicated.

Section A: Play extract

Frankenstein by Nick Dear after Mary Shelley

This section is worth 30 marks.
Answer **all** questions in this section.

- 1 Read Scene Twenty-One from line 474 [*'The CREATURE enters ...'*] to lines 486–487 [*'The cottagers burn.'*]. Identify **one** appropriate acting technique and say how you would use it in this scene.

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..... [2]

- 2 Read the passage from line 180 [*'DE LACEY's cottage.'*] to line 214 [*'We've work to do!'*]. Give **one** piece of different performance advice to **each** of the actors playing AGATHA, DE LACEY and FELIX.

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..... [3]

- 3 You have been cast in the role of DE LACEY. How would you play the role in Scene Sixteen [lines 248–312]?

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..... [5]

- 4 Read Scenes Nine **and** Ten from line 125 [*Night. A beggar ...*] to lines 178–179 [*The beggars collect up their belongings and exit hurriedly.*].

How could the actors playing GUSTAV and KLAUS create dramatic impact by varying the pace of their performance in this passage?

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..... [5]

- 5 Write about how you would use design elements to stage Scene Eighteen, line 313 [*Months later.*] to line 346 [*Why are you sad?*].

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..... [5]

- 6 How would you direct the opening of the extract as far as the end of Scene Five to create a sense of horror **and** sympathy in the audience? [10]

[illegible]

Section B: Play extract

Father Returns by Kikuchi Kan

This section is worth 25 marks.
Answer Question 7 and **EITHER** Question 8 **OR** Question 9.

- 7** As an actor, how would you approach playing the role of SŌTARŌ, the Father?

Make close reference to specific lines from the extract in your answer.

[10]

[illegible]

EITHER

- 8** How would you use a range of design elements to make a production of this play appealing to a present-day audience? Give reasons to support your ideas. [15]

OR

- 9** As a director, how would you present the shifting family tensions within the play? [15]

Question number:

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Section C: Devised piece

**If you have been given permission to NOT attempt this section
you should leave these questions blank.**

Your time for the exam will be reduced to 1 hour 50 minutes.

This section is worth 25 marks.
Answer Question 10 **AND** Question 11.

Questions 10 and 11 are based on a devised piece that you have developed and performed.

In the box below **briefly** state the title of your chosen devised piece, the stimulus you used and the part you played.

This information is to help the examiner but is **not** assessed.

TITLE:

STIMULUS:

PART:

- 10** What was the message of your devised piece, and how was this communicated to your audience? Support your answer with examples. [10]

[illegible]

- 11 How did you create dramatic interaction between characters in the performance of your devised piece? [15]

[illegible]

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