



CANDIDATE
NAME

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CENTRE
NUMBER

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CANDIDATE
NUMBER

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0411/12

May/June 2024

2 hours 30 minutes

You must answer on the question paper.

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

Sorting Out Rachel by David Williamson

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

- 1** Identify **one** physical action you would use to play BRUCE and say why it would be appropriate.

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..... [2]

- 2** Read the passage from line 108 ['Don't worry'] to the end of Scene One.

As an actor, identify **three** different ways TESS could show her relationship with her father in this passage.

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..... [3]

- 3** Read the passage from line 314 ['Finished your homework, Shell?'] to lines 357–358 ['My teachers all hate me.'].
How would you play the role of RACHEL in this passage?

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..... [5]

- 4 Read the passage from line 198 [*The living, dining area of an affluent suburban home.*] to line 253 [*the mother who didn't give it.*].

How would you direct the actors to show the marital relationship between CRAIG and JULIE in this passage?

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..... [5]

- 5 Read the passage from line 552 [*RACHEL comes into the room.*] to the end of the extract.

How would you use set **and** stage furniture for dramatic tension in this passage?

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..... [5]

- 6** Read the passage from the start of Scene Three as far as line 551 [‘No, don’t. Kids shouldn’t have to be forced to be polite.’]

As a director, how would you use movement **and** space to show the tense relationships among BRUCE, JULIE and CRAIG? [10]

This image shows a full page of a handwriting practice template. It consists of multiple horizontal rows, each defined by two parallel dashed lines. The rows are evenly spaced across the entire page, providing a guide for letter height and placement. There are no margins, text, or other markings present.

Hanjo by Yukio Mishima

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

- 7 How would you direct the extract to show JITSUKO's contrasting attitudes to HANAKO and YOSHIO?

Make close reference to specific lines from the extract in your answer. [10]

This image shows a full page of a handwriting practice worksheet. It consists of multiple sets of three horizontal dashed lines spaced evenly down the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.

EITHER

- 8 As an actor playing JITSUKO, how would you show her power over HANAKO in their relationship?

Make close reference to specific lines from the extract in your answer. [15]

OR

- 9** Suggest a design for the set **and** lighting for the extract which would enhance the atmosphere.

Make close reference to specific lines from the extract in your answer. [15]

Question number:

This image shows a full page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general writing. There are no margins, text, or other markings on the page.

Section C: Devised piece

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** How did you build in physical contrasts during the process of creating your devised piece? Give examples to support your answer. [10]

[illegible]

- 11 Evaluate the effectiveness of design elements (for example sound, light, set, costume) in the performance of your devised piece.

Make close reference to your piece to support your evaluation.

[15]

[illegible]

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