



**DRAMA**

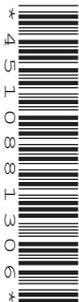
**0411/13**

Paper 1

**May/June 2014**

**2 hours 30 minutes**

Additional Materials: Answer Paper.  
Copy of pre-release material (0411/13/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 *Collaborators*, by John Hodge.**

- 1 Suggest a costume for the actor playing the former aristocrat VASILLY at the start of the extract, and say why you think this would be appropriate. [2]
- 2 Identify **three** appropriate facial expressions and/or physical gestures that VLADIMIR might use between line 724 ('You had a conversation...') and line 752 ('...Think about Yelena'). [3]
- 3 Look at the passage from line 580 ('Next! Sit down. Seventy-five patients to see!') to line 618 ('Good day – Mrs Bulgakov. I am sorry'). How does the role of the DOCTOR contribute to the action in this passage? [4]
- 4 If you were playing the part of YELENA, how would you bring out the physicality of the role from line 315 ('It's been a long day') to line 364 ('...I would be delighted')? [4]
- 5 As an actor, how would you bring out BULGAKOV's character between line 434 ('Stalin's date of birth?') and line 500–1 ('I suggest you get moving')? [5]

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

- 6 How effective was the ending of your piece based on *Difficult choices*? [4]
- 7 What potential was there for the use of props in your piece based on *The bus journey*? [4]
- 8 In your piece based on *A birthday to remember!*, how did you pace the action to make it effective? [4]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract that you have studied from *Collaborators*, by John Hodge.**

- 9 What do you think is the play's central message, and as a director how would you want to communicate it to an audience? [25]
- 10 What aspects of STALIN's character would you most want to show if you were given the role to play, and how would you do it? [25]
- 11 What challenges does the extract present to a set designer, and how would you address them in your own set design? [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 Discuss the use and effectiveness of the dialogue in your piece based on *Difficult choices*. [25]
- 13 What potential is there for costume and make-up design to be used effectively in your piece based on *The bus journey*? [25]
- 14 What was your directorial vision for your piece based on *A birthday to remember!*, and how effective were you in communicating it to your audience? [25]

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Questions 9–11    © John Hodge; *Collaborators*; Faber & Faber Ltd; 2011.

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