

**DRAMA**

**0411/13**

Paper 1

**May/June 2018**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/13/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

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

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

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

## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *Oliver Twist*, which you have studied.**

- 1 Suggest a prop that could be used in Scene 9, and say how it could be used for dramatic effect. [2]
- 2 Identify a sound effect that would be required in the extract, and say how it would enhance the drama at that point in the play. [2]
- 3 Look at MR BUMBLE’s speech from line 147 (‘Oliver, the kind and bless-ed gentlemen ...’) to line 156 (‘MR BUMBLE *is drowned out by* –’). What **three** pieces of advice would you give to the actor on how to deliver the speech effectively? [3]
- 4 Look at Scene 3, line 221 (‘Open the door, will you ...’) to line 273 (‘*Exit* NOAH’) and suggest **two** ways in which the actors could convey a strong sense of emotional energy to the audience. Why would each of these be effective? [4]
- 5 You are coaching the actors in Scene 7. Suggest **two** aspects you wish them to work on, and say how you think this would improve the performance. [4]
- 6 You have been cast in the role of DODGER. How would you vary your performance in delivering the passage from line 347, (‘He hid behind hedges’), to line 389, (‘Now ... off to London!’)? [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 Where in your devised piece did you create a point of emotional intensity for the audience, and how did you achieve this? [5]
- 8 How effectively did you create a satisfying ending for your devised piece? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *Oliver Twist*, which you have studied.**

- 9 The play is intended to be performed by a small company of actors. What dramatic possibilities does this offer the company in their approach? [25]
- 10 Look closely at Scene 5. How would you direct the scene to convey the atmosphere of Fagin’s hideout? [25]
- 11 How could design elements be used to distinguish between different locations in the extract? [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 How did your group work on characterisation, and how successful were you in creating distinct, believable characters? [25]
- 13 What were the most important things you learned about drama as you worked on your devised piece? Illustrate your answer with detailed examples. [25]
- 14 What technical resources were available to you as you worked on your devised piece, and how effectively did you make use of them? [25]

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