



**DRAMA**

**0411/13**

Paper 1

**May/June 2015**

**2 hours 30 minutes**

Additional Materials: Answer Paper.  
Copy of pre-release material (0411/13/T/EX).



**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.  
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 stimulus that you have worked on. A copy of the pre-release material 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 1–6 are based on the extract from *The Dinner Party*, by Neil Simon, that you have studied.**

- 1 Suggest a facial expression for the actor playing the role of ALBERT in line 182 ('It's all right. It's a small bow tie injury'). Why would your suggestion be appropriate? [2]
- 2 You are coaching the actor playing YVONNE in lines 677 ('Oh. Hello. I'm Yvonne Fouchet...') to 682 ('Goodbye'). Give **one** simple piece of advice on how the actor might use breath control in delivering this speech, and say why this would be effective. [2]
- 3 Look at the passage from line 487 ('I'm leaving before this turns into farce') to lines 508–509 ('*She puts her shawl and purse on sofa and crosses to serving table*'). Suggest **three** ways in which the actors could vary the physical distance between them to create dramatic impact. [3]
- 4 Identify **two** examples of misunderstandings that emerge between line 337 ('Well, I know you're Albert...') and line 377 ('Ah, right'). For each example suggest how the actors could convey the misunderstanding to the audience. [4]
- 5 You are the director, watching the actors playing CLAUDE and ALBERT rehearsing lines 112 ('Does Paul usually give small parties?') to 153 ('...but not at party things'). Give **one** piece of advice to each of them and in each case say why this would help make their delivery effective. [4]
- 6 The setting of the extract is described as 'a first-rate restaurant in Paris'. Briefly summarise how you would show this through your set design. [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 How did you use your chosen stimulus to create an effective dramatic plot? [5]
- 8 Describe how you used different areas of the performance space in your devised piece. How successful was this? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *The Dinner Party*, by Neil Simon, that you have studied.**

- 9 You have been given the role of GABRIELLE and have been asked to prepare notes on how you will play it. What aspects of the part do you see as being most important, and how would you bring them out? [25]
- 10 ‘A powerful series of one-liners, guaranteed to keep the show moving...’. You are preparing to direct the extract. How would you ensure that these one-liners make maximum impact? [25]
- 11 You are the costume designer for a performance of this extract. Discuss how your design concept will reflect the nature of the drama, and outline the distinctive aspects of the costume for **either** YVONNE **or** GABRIELLE. [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 Discuss the differences between two of the characters in your devised piece. How successful were you in dramatising these differences? [25]
- 13 What possibilities are there for sound **and** lighting design in your devised piece? How might they add to its success? [25]
- 14 What contrasts of pacing did you seek to create in your devised piece? How successful were you in doing so? [25]

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