



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/13**

Paper 1

**May/June 2017**

**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 *Little Eagles*, by Rona Munro, that you have studied.**

- 1 Suggest a costume for the character of KHRUSHCHEV, and give a reason to support your suggestion. [2]
- 2 What advice would you give to the actor playing the role of XENIA on how to deliver her lines between line 328 ('Of course I did') and line 332 ('Comrade Glushko.'). Why would this advice be appropriate? [2]
- 3 Look at the section from line 1090 ('Go on, Yuri') to line 1125 ('Can't get past you, can we, Titov?'). Give **three** ways in which you would give physical emphasis to what is spoken. [3]
- 4 Select **two** moments where the use of a prop would be particularly effective, and say why. [4]
- 5 Suggest **two** things that motivate STALIN between line 3 ('Comrades') and line 31 ('... as all their actions demonstrate.'). Give a reason from the text for each of your suggestions. [4]
- 6 How would you direct the ending of Act One, Scene Two from line 934 ('Come on! Come on!')? What would you want the actor playing the DOCTOR to bring out? [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 stage space for the performance of your devised piece? [5]
- 8 What were the most significant dramatic techniques you used in your devised piece, and why? [5]

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**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Little Eagles*, by Rona Munro, that you have studied.**

- 9** You are preparing to audition for the role of KOROLYOV. Which aspects of his character would you seek to bring out in your interpretation? [25]
- 10** What are the main difficulties you would anticipate in directing the extract, and how might you address them? [25]
- 11** What challenges would this extract present to the design team responsible for a production, and what solutions could you offer? [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 might your devised piece be improved if you had greater resources to develop your set design? [25]
- 13** What approach did you take to rehearsing your devised piece, and how effective was this approach? [25]
- 14** Select any **two** roles from your devised piece. Which acting skills were most important for the effective performance of each role? [25]

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