



CANDIDATE
NAME

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CENTRE
NUMBER

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CANDIDATE
NUMBER

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0411/13

May/June 2022

2 hours 30 minutes

You must answer on the question paper.

(or 1 hour 50 minutes for candidates given permission to NOT answer Section C)

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

Madame Zoyka by Mikhail Bulgakov

This section is worth 30 marks.

Answer **all** questions in this section.

- 1 Identify **one** character whose costume you could exaggerate for comic effect, and say how you would do this. [2]

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- 2 Read the passage between line 254 ['Oh, so that's it, is it?'] and line 263 ['... Zoya, my sweet. *[Starts to go.]*']. [2]

As an actor, identify **three** aspects of AMETISTOV's character that you would emphasise when performing this passage. [3]

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- 3 Read the passage from line 80 ['The meeting passed a resolution ...'] to line 129 ['Agreed']. [5]

As an actor, how would you play BELTOFF in this passage?

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- 4 Read the passage from the opening of the extract as far as line 62 ['You may go, Manyushka'].

What contrasts of vocal projection could the actors playing MANYUSHKA and ZOYA create in this passage? [5]

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- 5 Read the passage from line 410 ['Good evening'] to the end of the extract.

As a director, how would you bring to life the comedy of this passage? [5]

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- 6** Read the passage from line 157, ['Pavel, I've finally got official permission to open the studio.'] to line 234 ['Exit MANYUSHKA'].

As a director, how would you direct the actors to bring out the changing dynamics of this passage? [10]

[illegible]

EITHER

8 As a designer, what practical solutions could you offer in staging the extract? [15]

OR

9 As a director, how would you establish the changing moods of the drama in Scene 1?

You should include:

- use of songs
- use of performance space
- physicality, pacing, projection

[15]

Question number:

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Section C: Devised Piece

If you have been given permission to NOT attempt this section, you should leave these questions blank.

Your time for the exam will be reduced to 1 hour 50 minutes.

This section is worth 25 marks.

Answer Question 10 **AND** Question 11.

Questions 10 and 11 are based on your devised piece.

At the start of your answers to this section, write the title of your devised piece, the stimulus you used, and the part that you played.

TITLE:

STIMULUS:

PART:

10 Explain how you developed the dramatic potential of the stimulus for your devised piece. [10]

[illegible]

11 How successfully did your devised piece build on the dramatic potential of your stimulus?

Make close reference to your final performance to support your answer.

[15]

[illegible]

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