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DRAMA

0411/11

Paper 1

May/June 2026

2 hours 30 minutes

You must answer on the question paper.

You will need: Copy of pre-release material

INSTRUCTIONS

- 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. Do **not** use correction fluid or tape.
- 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.

INFORMATION

- 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: Play extract

The Seagull by Anton Chekhov, in a version by Martin Crimp

This section is worth 30 marks.
Answer **all** questions in this section.

- 1 Suggest a costume for the actor playing YAKOV at the opening of the extract.

Why would this costume be appropriate?

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.....

..... [2]

- 2 Read from line 422 ['They've all gone, then.'] to the end of the extract.

Give **three** different pieces of performance advice to the actor playing the role of DORN.

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..... [3]

- 3 Read the passage from line 8 ['And the way you dress'] to line 45 ['Come on – let's go.'].

How would you play the role of MASHA in this passage?

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..... [5]





- 4** Read the passage from line 119 [‘You look amazing.’] to line 172 [‘Why’s that funny?’].

How could the actors playing NINA and KONSTANTIN portray the awkwardness of their relationship?

[5]

- 5** There are no lighting directions in the extract. Select **two** moments and, in each case, explain what lighting you would use to create the mood of that moment.

[5]





- 6** Read the passage from line 200 ['Yakov. Hurry up. The moon.'] to line 334 ['Is someone playing music?'].

How would you direct this passage to emphasise the comic effect of the play-within-a-play? [10]

[illegible]



Section B: Play extract

Animal Farm by George Orwell, adapted for the stage by Ian Wooldridge

This section is worth 25 marks.

Answer Question 7 and **EITHER** Question 8 **OR** Question 9.

- 7 How would you play the role of NAPOLEON to show his increasing power and authority in this extract?

[10]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



EITHER

- 8** You are the costume designer. What practical design solutions would you suggest for this extract?

[15]

OR

- 9 *Animal Farm* has sometimes been described as a 'fairy story'.

As a director, how would you bring out the serious message of the play while keeping the style of a fairy story? [15]

[15]

Question number:

[illegible]



7

[illegible]

Section C: Devised Piece

This section is worth 25 marks.
Answer Question 10 **AND** Question 11.

Questions 10 and 11 are based on a devised piece that you have developed and performed.

In the box below **briefly** state the title of your chosen devised piece, the stimulus you used, and the part you played.

This information is to help the examiner but is **not** assessed.

TITLE:

STIMULUS:

PART:





10 In the process of putting together your devised piece, explain the challenges that you faced in creating contrasts. How did you address these challenges? [10]

[illegible]



- 11** Evaluate how successfully you communicated the main relationships between characters in your devised piece when you performed it. [15]

This image shows a full page of a handwriting practice worksheet. It consists of multiple rows of horizontal dotted lines spaced evenly down the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.



11

[illegible]



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