



# Cambridge IGCSE™

**DRAMA**

**0411/11**

Paper 1

**May/June 2021**

**2 hours 30 minutes**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)  
Copy of pre-release material

## INSTRUCTIONS

- Section A: answer **all** questions.
- Section B: answer **one** question.
- Section C: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- The questions in this paper are based on the play extract and the stimulus that you have worked on. 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 **4** pages. Any blank pages are indicated.



## Section A

Answer **all** questions in this section.

Questions 1–6 are based on the extract from *Nell Gwynn*, by Jessica Swale that you have studied.

- 1 What atmosphere would you want to create at the start of Scene Four? Identify **one** way you could achieve this. [2]
- 2 Give **two** examples of how the Company could use movement in performing the song at the end of Scene One. [2]
- 3 Read the passage from line 503 ('Where have you been? I missed you') to line 524 ('I'll meet you in your chamber'). Suggest **three** ways the actor playing LADY CASTLEMAINE could vary her body language in this passage. [3]
- 4 Read the passage from the start of Scene Two, as far as line 165 ('*She drops out of the act immediately.*'). For **each** of the characters in the passage, give **one** piece of acting advice and say why this advice would be helpful. [4]
- 5 You have been cast in the role of DRYDEN, and are preparing to play the passage between line 668 ('*He holds the scrumpled piece of paper...*') to line 754 ('Boom!'). Identify **two** points where your timing would be important and say why. [4]
- 6 You are directing a rehearsal of Scene Ten. What approach would you take to reveal the developing relationship between NELL and KING CHARLES? [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 Which character in your devised piece was the most dramatically effective, and why? [5]
- 8 Which section of your devised piece do you think had the most effect on your audience, and why do you think this was? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Nell Gwynn*, by Jessica Swale that you have studied.**

- 9** As an actor playing the part of EDWARD KYNASTON, what would be your character's motivation and how would you show this in your portrayal of the role? [25]
- 10** As the director of this extract, how would you approach the staging of the 'play-within-a-play' in Scene 5 **and** Scene 9? [25]
- 11** Explain your approach to creating costume design for this extract, giving examples as to why it would be effective. [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** What approaches to staging were most important in devising your piece, and why? [25]
- 13** Evaluate the strengths and weaknesses of a recent performance of your devised piece. [25]
- 14** Discuss the structure of your devised piece and say how effective it was in communicating the message of the piece. [25]

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