

Cambridge IGCSE[™]

| CANDIDATE NAME | | | | | |
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| CENTRE NUMBER | | | CANDIDATE NUMBER | | |

DRAMA 0411/13

Paper 1 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

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 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.

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

Madame Zoyka by Mikhail Bulgakov

This section is worth 30 marks.

Answer **all** questions in this section.

| | ify one character whose costume you could exaggerate for comic effect, and s d do this. | , , |
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| | the passage between line 254 ['Oh, so that's it, is it?'] and line 263 [' Zoya's to go.]']. | ı, my swe |
| | n actor, identify three aspects of AMETISTOV's character that you would emphrming this passage. | nasise wh |
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| | | |
| Read | the passage from line 80 ['The meeting passed a resolution'] to line 129 ['Agi | reed']. |
| | the passage from line 80 ['The meeting passed a resolution'] to line 129 ['Agin actor, how would you play BELTOFF in this passage? | reed']. |
| | | reed']. |

| Vhat contrasts of vassage? | ocal projection could | I the actors playing N | /IANYUSHKA and ZC | YA create in thi [5] |
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| ead the passage | from line 410 ['Good | evening'] to the end | of the extract. | |
| Read the passage | | evening'] to the end | of the extract. | |
| Read the passage | from line 410 ['Good would you bring to life | evening'] to the end ethe comedy of this | of the extract. | [4 |
| Read the passage as a director, how | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [{ |
| lead the passage s a director, how | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [{ |
| Read the passage as a director, how | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [{ |
| Read the passage as a director, how | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [{ |
| Read the passage | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [ŧ |
| ead the passage s a director, how | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [{ |
| Read the passage As a director, how | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [5 |
| Read the passage As a director, how | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [5 |
| Read the passage As a director, how | from line 410 ['Good would you bring to life | evening'] to the end e the comedy of this | of the extract. passage? | [{ |

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| s a director, assage? | now | would | you | airect | tne | actors | ιο | bring | out | tne | cnangir | ıg | dynamics | | [10 |
| accago. | | | | | | | | | | | | | | | [.0 |
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Section B

A Woman in Waiting by Yaël Farber

This section is worth 25 marks.

Answer Question 7 and EITHER Question 8 OR Question 9.

| 7 | As a solo actor, how would you address the challenges of 'enacting a collage of different characteristics in Scene 2 (City of Bees) from the beginning to line 313? | ters' |
|---|---|-------|
| | Make close reference to specific lines from the extract in your answer. | [10] |
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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: | |
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| Make close reference to your final performance to support your answer. | I |
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