



Cambridge IGCSE™

CANDIDATE
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DRAMA

0411/13

Paper 1

May/June 2023

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: Play extract

Frankenstein by Nick Dear after Mary Shelley

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

1 Read Scene Twenty-One from line 474 [*'The CREATURE enters ...'*] to lines 486–487 [*'The cottagers burn.'*]. Identify **one** appropriate acting technique and say how you would use it in this scene.

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[2]

2 Read the passage from line 180 [*'DE LACEY's cottage.'*] to line 214 [*'We've work to do!'*]. Give **one** piece of different performance advice to **each** of the actors playing AGATHA, DE LACEY and FELIX.

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[3]

3 You have been cast in the role of DE LACEY. How would you play the role in Scene Sixteen [lines 248–312]?

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[5]

4 Read Scenes Nine and Ten from line 125 ['Night. A beggar ...'] to lines 178–179 ['The beggars collect up their belongings and exit hurriedly.'].

How could the actors playing GUSTAV and KLAUS create dramatic impact by varying the pace of their performance in this passage?

[5]

5 Write about how you would use design elements to stage Scene Eighteen, line 313 ['Months later.'] to line 346 ['Why are you sad?'].

[5]

6 How would you direct the opening of the extract as far as the end of Scene Five to create a sense of horror **and** sympathy in the audience? [10]

Section B: Play extract

Father Returns by Kikuchi Kan

This section is worth 25 marks.

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

7 As an actor, how would you approach playing the role of SÔTARÔ, the Father?

Make close reference to specific lines from the extract in your answer.

[10]

EITHER

8 How would you use a range of design elements to make a production of this play appealing to a present-day audience? Give reasons to support your ideas. [15]

OR

9 As a director, how would you present the shifting family tensions within the play? [15]

Question number:

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 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 What was the message of your devised piece, and how was this communicated to your audience? Support your answer with examples. [10]

11 How did you create dramatic interaction between characters in the performance of your devised piece? [15]

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