



# Cambridge IGCSE™

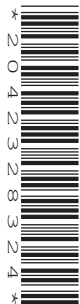
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**DRAMA**

**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.

- 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.]*].

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'].  
As an actor, how would you play BELTOFF in this passage? [5]

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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]

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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 characters’ in Scene 2 (City of Bees) from the beginning to line 313?

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:



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

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