



Cambridge IGCSE™

DRAMA

0411/13

Paper 1

May/June 2020

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. Blank pages are indicated.

Section A

Answer **all** questions in this section.

Questions 1–6 are based on the extract from *Charandas Chor*, by Habib Tanvir that you have studied.

- 1 Identify a point in the extract where a sound effect could be used. Say why it would be effective at that point. [2]
- 2 What impression would you want the actor playing CHARANDAS to create between line 23 ('Got you!') and line 58 ('I'll give you a reward.')? Suggest **one** way to do this. [2]
- 3 What atmosphere would you want to create between line 630 ('Esteemed Minister, may God bless you!') and line 666 ('*He leads the MINISTER off. The HAVALDAR follows.*')? Give **two** ways in which you would create this atmosphere. [3]
- 4 Look at the passage between line 477 ('That's a fortune!') and lines 513–514 ('...*jumps over his prostrate body and exits.*'). Identify **two** aspects of the character of CHARANDAS in this passage and explain how you would communicate these to an audience. [4]
- 5 You are playing the part of WOMAN. Identify **two** aspects of the role you would emphasise in the passage between line 137 ('What a load of jewellery!') and line 198 ('You outcast!') and explain how you would do this. [4]
- 6 You are directing the extract between lines 1026–1027 ('My life is empty without you, Charandas!') and line 1090 ('...hung, drawn and quartered!'). What pacing would you suggest? [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 What was the most important message of your devised piece? Explain some of the ways in which you communicated this. [5]
- 8 What use did you make of contrasts in your devised piece? Give examples to support your answer. [5]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *Charandas Chor*, by Habib Tanvir that you have studied.

- 9** You have been given the role of the GURU. Discuss the most significant aspects of his character and how you would bring them out in performance. [25]
- 10** Consider the dramatic function of the songs in the extract and explain how, as a director, you would stage them in a performance. [25]
- 11** Explain your approach to creating visual design for this extract, giving examples as to why it would be appropriate. [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** How did you create a particular mood in your devised piece? Give examples to support your answer. [25]
- 13** If you had the chance to change one aspect of design in your piece, what would it be and why? [25]
- 14** How did movement contribute to the effectiveness of your devised piece? Give examples in support of your answer. [25]

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