

Cambridge IGCSE™

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DRAMA

0411/11

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

Adam and Eve 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]

- 2 Read the passage between line 369 ['Shut up, Ponchik, and listen'] and lines 381–382 ['...face a charge of high treason'].

As an actor playing DARAGAN, suggest how you would communicate each of the **three** points he makes to PONCHIK in this speech.

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.....

.....

..... [3]

- 3 Read the passage from line 246 ['[*mysteriously*]: Nice little old men,'] to lines 279–280 ['You have my blessing, Adam and Eve!'].

As an actor, how would you play YEFROSIMOV in this passage?

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..... [5]

- 4** Read the passage from line 443 [‘Hello, Adam!’] to line 497 [‘What?!’].

How could the actors playing TULLER 1 and TULLER 2 create a sense of menace in this passage?

..... [5]

- 5** Read the passage from line 77, [‘MARKIZOV *appears on the window-sill*’] to lines 132–133, [‘You don’t object?’].

As a director, how would you bring to life the comedy of this passage?

[5]

- 6** Read the passage from line 498 [*‘ANYA enters and starts to clear the table’*] to the end of the extract.

As a director, how would you create a sense of climax in this section?

[10]

This image shows a full page of a handwriting practice worksheet. It consists of multiple sets of three horizontal dashed lines, providing a guide for letter height and placement. The lines are evenly spaced across the entire page, leaving ample room for writing practice. There is no text or other markings on the page.

This section is worth 25 marks.
Answer Question 7 and **EITHER** Question 8 **OR** Question 9.

- Make close reference to specific lines from the extract in your answer. [10]

[illegible]

EITHER

- 8 Read the opening of the extract as far as lines 109–110 [*‘...children pick up their bowls and begin to leave’*]. How would you use sound, light and movement for dramatic effect in this passage? [15]

OR

- 9** As an actor, how would you perform the role of ROELF? [15]

Question number:

[illegible]

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 How did you make the character you played in your devised piece dramatically interesting? [10]

[illegible]

- 11 Evaluate how successfully your group used a range of characters to tell the story of your devised piece.

Make close reference to your devised piece to support your answer.

[15]

[illegible]

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