

Cambridge IGCSE™

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DRAMA

0411/12

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: Play extract

Molière 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 294 [*suddenly falls on her knees ...*] and line 304 [*I won't say a word...*].

As an actor playing MADELEINE, identify **three** approaches you would use in this passage to persuade MOLIÈRE to change his mind. [3]

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- 3 Read the passage from line 10 [*throws off cloak...*] to line 58 [*[shouts.] King!!*].

As an actor, how would you play MOLIÈRE in this passage? [5]

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- 4 Read the passage from line 163 ['Stop!'] to line 176 ['It's monstrous, monstrous...'].

What changes of physical proximity could the actors playing LAGRANGE and ARMANDE use in this passage? [5]

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- 5 Read the passage from line 177 ['Aha!'] to line 218 [*The knock becomes a loud hammering.*].

As a director, how would you bring to life the comedy of this passage? [5]

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- 6** As a director, how would you advise the actor playing LOUIS to show the status of the role throughout Act Two, Scene One? [10]

[illegible]

Section B: Play extract

Like Doves We Rise by Yaël Farber

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

- 7 Read from the opening of the play to line 102 ['Hey! Hey!']. How could the actors use songs, movement and story-telling skills to create an effective opening to the piece? [10]

[illegible]

EITHER

- 8 As an actor, how would you perform the role of BONGI from line 117 ['But that hour would always come...'] to the end of Scene One? Make close reference to specific lines from the extract in your answer. [15]

OR

- 9 Read Scene Two from line 335 [*'A train whistles..'*] to the end. How would you use physicality, sound and ensemble skills to show the horrors of MRS POPO's school? [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 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** Explain how you used the devising process to create moments of dramatic tension in your devised piece. [10]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- 11 How effectively did you bring together the elements of your scenario into a dramatic structure in your devised piece? [15]

[illegible]

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