

Cambridge IGCSE™

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DRAMA

0411/11

Paper 1

October/November 2022

2 hours 30 minutes

(or 1 hour 50 minutes for candidates given permission to NOT answer Section C)

You must answer on the question paper.

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

The Mahabharata by Jean-Claude Carrière and Peter Brook

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

- 1 Suggest **two** features of the costume you would wear to play GANESHA.

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.....

..... [2]

- 2 Read the passage between lines 167–8 [*the KING OF THE FISHERMEN appears ...*] and line 204 [*He said that?*].
As an actor, identify **three** different physical actions the KING OF THE FISHERMEN could use to emphasise his power and authority.

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..... [3]

- 3 Read the passage from line 235 [*Listen to me, Bhishma...*] to lines 278–279 [*Never forget me, Bhishma. I am your death...*].
What advice would you give to the actor playing AMBA in this passage?

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..... [5]

- 4 Read lines 306–308 [‘Vyasa, you are forgetting someone who can make the princesses fertile.’] to line 363 [‘We skip twenty years.’].

How would you direct the actors to make this passage dramatically effective?

[5]

- 5** Read from line 445 [‘Don’t hesitate. Say your mantra.’] to line 461 [‘*A last flame burns.*’]. How would you use lighting and sound for dramatic effect in this passage?

..... [5]

- 6** Read from line 526 [‘When Gandhari was pregnant, she bore her fruit...’] to the end of the extract. How would you direct this passage to achieve the greatest impact?

[10]

EITHER

- 8 Read from line 146 [‘*smiling gently*: I was meeting...’] to lines 240–241 [‘without a murmur, my lords?’].
As an actor, what techniques would you use to play JOAN in this passage to highlight its dramatic impact?
Make close reference to specific lines from the passage in your answer.

OR

- 9 Read from line 289 [‘Where had we got to?’] to line 393 [‘*He strides off.*’]. How would you direct this passage to show the rising tension between the characters? Make close reference to specific lines from the passage in your answer.

Question number:

This image shows a full page of handwriting practice paper. It features 20 horizontal rows, each defined by two parallel dashed lines. The lines are evenly spaced and extend across the entire width of the page, providing a guide for letter height and placement. There is no text or other markings on the page.

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 created moments of dramatic conflict in your piece during the devising process.

Support your answer with examples.

[10]

- 11** Evaluate how successfully the dialogue of your devised piece revealed the tensions between characters.
Make close reference to your piece to support your evaluation.

[illegible]

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