

Cambridge IGCSE[™]

CANDIDATE NAME					
CENTRE NUMBER			CANDIDATE NUMBER		

DRAMA 0411/01

Paper 1 For examination from 2022

SPECIMEN PAPER 2 hours 30 minutes

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. Blank pages are indicated.

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Section A: Play extract

Blood Wedding by Federico García Lorca

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

Read the passage between line 26 ['If I were to live another hundred years'] and line 37 ['at the mountains']. As an actor, identify three aspects of the MOTHER's character you would want to empha performing this passage. Read the passage from line 142 ['I wish nobody knew'] to the end of the scene. What advice about pacing would you give to the actors playing the roles of NEIGHBOU MOTHER in this passage?	an actor, identify three aspects of the MOTHER's character you would want to emphasise forming this passage. ad the passage from line 142 ['I wish nobody knew'] to the end of the scene.						•••••
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MOTHER in this passage?	OTHER in this passage?						
		Read the					
		What adv	passage from line 14	2 ['I wish nobo	dy knew'] to	the end of the s	scene.
		What adv	passage from line 14	2 ['I wish nobo	dy knew'] to o the actors p	the end of the slaying the roles	scene. of NEIGHBOUR a
		What adv	passage from line 14	2 ['I wish nobo	dy knew'] to o the actors p	the end of the slaying the roles	scene. of NEIGHBOUR a
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The opening section of Act One, Scene Two uses a different style of speech from the rest of the xtract. As a director, how would you advise the actors playing WIFE and MOTHER-IN-LAW to erform this section?
[5]
Give reasons for your choice.

Α	As a director, how would you direct this passage to achieve the most dramatic effect?
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Section B: Play extract

No Good Friday by Athol Fugard

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

Read the passage from line 490 ['Watson, a word with you, my friend.'] to the end of the so	ene.
How would you direct this section of the extract to heighten the drama?	[10]

EITHER

8	you would perform the role of WILLIE to show these different interactions.							
	Make close reference to specific lines from the extract in your answer. [15]							
OR								
9	As a designer, how would you establish a sense of time and place for a production of the extract? [15]							
	Question number:							

Section C: Devised piece

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:	

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Copyright Acknowledgements:

Questions 1–6 © Federico Garcia Lorca; *Blood Wedding*; Hodder & Stoughton; 1989.

Questions 7–9 © Athol Fugard; No Good Friday; The Township Plays; Oxford University Press; 1993.

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