



## Cambridge IGCSE™

CANDIDATE  
NAME
CENTRE  
NUMBER

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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)**

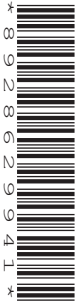
You will need: Copy of pre-release material

**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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**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]

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

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