



Cambridge IGCSE™ (9–1)

CANDIDATE
NAME

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CENTRE
NUMBER

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DRAMA

0994/12

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 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]

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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:

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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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