



Cambridge IGCSE™ (9–1)

DRAMA

0994/12

Paper 1

May/June 2021

2 hours 30 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)
Copy of pre-release material

INSTRUCTIONS

- Section A: answer **all** questions.
- Section B: answer **one** question.
- Section C: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- The questions in this paper are based on the play extract and the stimulus that you have worked on. 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 **4** pages. Any blank pages are indicated.

Section A

Answer **all** questions in this section.

Questions 1–6 are based on the extract from *The Watsons*, by Laura Wade that you have studied.

- 1 What atmosphere would you want to create between line 120 (*‘Everyone turns to look...’*) and line 132 (*‘...the awkward moment over.’*)? Identify **one** way you could achieve this. [2]
- 2 Choose **one** point between line 174 (*‘And we’re at the assembly.’*) and line 205 (*‘...EMMA and CHARLES bow to each other’*) where you would vary the volume of the music, and say why you would do this. [2]
- 3 Read the passage from line 1088 (*‘TOM comes in, with LORD OSBORNE, MARGARET, and ELIZABETH’*) to line 1128 (*‘She answers it, as the characters look on in amazement’*). Suggest **three** ways in which the actors could vary their physical distance for dramatic effect. [3]
- 4 Read the passage from line 434 (*‘Miss Watson! Good morning.’*), as far as line 494 (*‘You are a parson’s daughter.’*). For **each** of the characters in the passage, give **one** piece of acting advice and say why this advice would be helpful. [4]
- 5 You have been cast in the role of LORD OSBORNE, and are preparing to play the passage between line 595 (*‘When the others have gone...’*) and line 676 (*‘LORD OSBORNE leaves.’*). Identify **two** points where your timing would be important and say why. [4]
- 6 You are directing a rehearsal of the passage from line 278 (*‘ELIZABETH appears...’*) to line 317 (*‘No one will call.’*). What approach would you take to reveal the relationship between ELIZABETH and EMMA? [5]

Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.

At the start of your answer to Question 7, write the title of the stimulus you have used.

- 7 Which moment in your devised piece do you think communicated the strongest emotion to your audience, and how? [5]
- 8 Explain how you created dramatically effective contrasts in your devised piece. [5]

Section B

Answer **one** question in this section.

Questions 9–11 are based on the extract from *The Watsons*, by Laura Wade that you have studied.

- 9** As an actor, what approach would you take to playing the role of LAURA? [25]
- 10** As the director, explain how you would approach the staging of this extract, from the beginning as far as line 70 ('...if I'm not inclined to swoon at a soldier?'). [25]
- 11** Explain your approach to creating costume design for this extract, giving examples as to why it would be effective. [25]

Section C

Answer **one** question in this section.

Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.

At the start of your answer, write the title of the stimulus you have used.

- 12** Explain how you made the best use of the performance space available to you when you performed your devised piece. [25]
- 13** Explain how the acting was enhanced by the use of design elements (e.g. lighting, sound, costume or props.) in your devised piece. [25]
- 14** In what ways did physicality and stage movement contribute to the effectiveness of your devised piece? [25]

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