



Cambridge IGCSE™

DRAMA

0411/13

Paper 1

October/November 2022

PRE-RELEASE MATERIAL



Centres should download this material from the School Support Hub and give it to candidates.

INSTRUCTIONS

- The questions in Paper 1 will be based on the **two** play extracts provided in this booklet.
- You may do any appropriate preparatory work. It is recommended that you explore both extracts as practical theatre, investigating performance and staging opportunities.
- You will **not** be allowed to take this copy of the material **or** any other notes or preparation into the examination.
- A copy of the pre-release material will be provided with the question paper.

This document has **28** pages. Any blank pages are indicated.

EXTRACT 1: THE MAHABHARATA

These notes are intended to help you understand the context of the drama.

The Mahabharata is an epic Hindu poem from ancient India, originally written in Sanskrit. It was adapted for the stage by Jean-Claude Carrière and Peter Brook in the 1980s and later for television in a production lasting over five hours.

The poem is a historical account of the lengthy, deadly struggle for power between two groups of cousins. The first group was the Pandavas, sons of King Pandu. The second group was the Kauravas, sons of Pandu's half-brother, the blind king Dhritarashtra. These relationships are set out in the table below.

This extract is from the final part of the drama when a succession of characters is killed off in a terrible war. The scenes are called *The Death of Abimanyu*, *The Death of Ghatotkacha* and *The Death of Drona*.

The drama includes tensions, hatred, betrayals, deaths and a constant sense of destruction. These are presented in a highly stylised form of theatre.

CHARACTERS

KAURAVAS – sons of the blind king DHRITARASHTRA	PANDAVAS – sons of King PANDU and Queen KUNTI
GANDHARI, wife of DHRITARASHTRA	YUDHISHTHIRA, ARJUNA, BHIMA,
DURYODHANA, eldest son	DRAUPADI, wife of the five PANDAVA brothers
DUHSASANA, second son	ABHIMANYU, son of ARJUNA
JAYADRATHA, king of Sindhu Kingdom, married to Dushala, only sister of the KAURAVA brothers.	SUBHADRA, wife to ARJUNA, mother to ABHIMANYU
	GHATOTKATCHA, son of a female demon and BHIMA

BHISHMA, an eighty-year-old noble hero, half-brother of DHRITARASHTRA and PANDU

KRISHNA, Hindu god revered for compassion, tenderness and love

KARNA, a warrior with family links to both sides

DRONA, royal teacher of combat to both PANDAVAS and KAURAVAS

ASWATTHAMAN, son of DRONA

SANJAYA, the blind king's adviser and chariot driver

VYASA, the poet

DHRISTHADYUMNA, a man born from fire, a phantom

The *iron disc* is a tight, heavily armoured circle of warriors that moves in unison to attack enemies.

The *needle* is a military formation designed to break into the disc.

THE DEATH OF ABHIMANYU

*[In the morning, **Arjuna** and **Krishna** are hurriedly leaving for battle when a youth [ABHIMANYU] places himself in front of them and says to **Arjuna**.]*

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THE DEATH OF GHATOTKATCHA

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[They leave the battlefield.]

EXTRACT 2: RED VELVET

These notes are intended to help you understand the context of the drama.

Extract 2 is taken from Lolita Chakrabarti's play *Red Velvet*, first performed in London in 2012. The play tells the story of Ira Aldridge, an American who became the first black actor to play the part of Shakespeare's Othello at the Theatre Royal Covent Garden in 1833. He took over the part after the great actor Edmund Kean collapsed on stage.

The extract consists of the whole of Scene Two, in which Ira is introduced to the company and starts to rehearse.

CHARACTERS

IRA ALDRIDGE	<i>Actor, American, black</i>
CONNIE	<i>Servant at London's Theatre Royal, Jamaican, black, 30s</i>
BETTY LOVELL	<i>Actor, English, white, 20s</i>
BERNARD WARDE	<i>Actor, English, white, 50s</i>
HENRY FORRESTER	<i>Actor, English, white, 20s</i>
CHARLES KEAN	<i>Actor, son of Edmund Kean, English, white, late 20s</i>
ELLEN TREE	<i>Actor, engaged to Charles Kean, white, late 20s</i>
PIERRE LAPORTE	<i>Manager of The Theatre Royal, French, white, 35</i>

Scene Two

1833. The stage. Theatre Royal, Covent Garden, London. Early afternoon.

A few chairs placed randomly around the stage. There is a table to one side.

A Jamaican woman in a crisp uniform, CONNIE, enters with a tea tray. She arranges it on a table, methodically neat.

Sounds of protest outside as three Covent Garden actors enter: BETTY LOVELL, HENRY FORRESTER, and BERNARD WARDE.

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