CAMBRIDGE
International Education

Cambridge IGCSE™ (9–1)

CANDIDATE NAME									
CENTRE NUMBER						CANDIDATE NUMBER				

0123456789

DRAMA **0994/01**

Paper 1 Written Examination **For examination from 2029**

SPECIMEN PAPER **2 hours**

You must answer on the question paper.

You will need: Insert (enclosed)

Candidates may take their set texts into the exam room, but these must not contain personal annotations, highlighting or underlining.

INSTRUCTIONS

- Answer **five** questions.
  Answer the questions in the section for the play you have studied. Follow the instructions in the question paper.
- 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. Do **not** use correction fluid or tape.
- Do **not** write on any bar codes.

INFORMATION

- The total mark for this paper is 60.
- The number of marks for each question or part question is shown in brackets [ ].
- The insert contains the play extracts.

This document has **44** pages. Any blank pages are indicated.

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if you have studied:	turn to the following section:	page
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George Bernard Shaw: *Pygmalion*	Section B	12
Patrick Barlow: *The 39 Steps*	Section C	20
Bertolt Brecht: *The Resistible Rise of Arturo Ui*	Section D	28
Alice Childress: *Trouble in Mind*	Section E	36

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Section A

Lolita Chakrabarti: *Life of Pi*

Answer **Questions 1–4** and **either** Question 5 **or** Question 6.

1 Read Extract 1 in the insert, from *Life of Pi*.

(a) Identify **two** things that happen just before Extract 1 starts.

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..... [2]

(b) Give **three** pieces of performance advice to the actor on how to deliver FATHER's lines in Extract 1.

performance advice 1

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performance advice 2

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performance advice 3

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[3]

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(c) As a director, how would you want the actors to create a sense of shock in Extract 1?

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..... [5]

[Total:10]

2 Read Extract 2 in the insert, from *Life of Pi*.

(a) Suggest a costume for LULU CHEN and a costume for MR OKAMOTO in Extract 2.

Give **one** reason why each costume would be appropriate.

costume for LULU CHEN

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reason why this costume would be appropriate

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costume for MR OKAMOTO

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reason why this costume would be appropriate

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[4]

(b) How could the actors communicate the tensions between MR OKAMOTO and PI in Extract 2?

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..... [6]

[Total:10]

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3 Explain the acting techniques you would use to play MRS BIOLOGY KUMAR in Scene 9.

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4 As an actor, how would you communicate PI's state of mind in Scene 11?

Your answer should make detailed reference to the scene.

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Answer **either** Question 5 **or** Question 6.

Either

5 As a director, what dramatic moments would you want to emphasise in Scene 10?

Your answer should make practical suggestions for how to emphasise these dramatic moments.

Or

6 As a designer, explain how you would use design elements to establish the mood in Scene 1.

Your answer should make practical suggestions for how to achieve this.

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[15]

Section B

George Bernard Shaw: *Pygmalion*

Answer **Questions 7–10** and **either** Question 11 **or** Question 12.

7 Read Extract 3 in the insert, from *Pygmalion*.

(a) Identify **two** things that happen just before Extract 3 starts.

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..... [2]

(b) Give **three** pieces of performance advice to the actor on how to deliver MRS HIGGINS's lines in Extract 3.

performance advice 1

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performance advice 2

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performance advice 3

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[3]

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(c) As a director, how would you want the actors to show tension in Extract 3?

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[Total:10]

8 Read Extract 4 in the insert, from *Pygmalion*.

(a) Suggest a costume for LIZA and a costume for HIGGINS in Extract 4.

Give **one** reason why each costume would be appropriate.

costume for LIZA

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reason why this costume would be appropriate

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costume for HIGGINS

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reason why this costume would be appropriate

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[4]

(b) How could the actors communicate the relationship between LIZA and HIGGINS in Extract 4?

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[Total:10]

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9 Explain the acting techniques you would use to play MRS PEARCE to show her relationship with HIGGINS in Act 2.

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10 As an actor, how would you communicate THE FLOWER GIRL's social status in Act 1?

Your answer should make detailed reference to the act.

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Answer **either** Question 11 **or** Question 12.

Either

11 As a director, what dramatic moments would you want to emphasise at the end of Act 5?

Your answer should make practical suggestions for how to emphasise these dramatic moments.

Or

12 As a designer, explain how you would use design elements to represent the Wimpole Street Laboratory at the start of Act 4.

Your answer should make practical suggestions for how to achieve this.

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Section C

Patrick Barlow: *The 39 Steps*

Answer **Questions 13–16** and **either** Question 17 **or** Question 18.

13 Read Extract 5 in the insert, from *The 39 Steps*.

(a) Identify **two** things that happen just before Extract 5 starts.

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..... [2]

(b) Give **three** pieces of performance advice to the actor on how to deliver PAMELA's lines in Extract 5.

performance advice 1

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performance advice 2

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performance advice 3

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[3]

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(c) As a director, how would you want the actors playing the HEAVIES to create humour in Extract 5?

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[Total:10]

14 Read Extract 6 in the insert, from *The 39 Steps*.

(a) Suggest a costume for HANNAY and a costume for the PROFESSOR in Extract 6.

Give **one** reason why each costume would be appropriate.

costume for HANNAY

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reason why this costume would be appropriate

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costume for PROFESSOR

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reason why this costume would be appropriate

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[4]

(b) How could the actors communicate the mood between HANNAY and the PROFESSOR in Extract 6?

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[Total:10]

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15 You are playing the role of MARGARET in Scene 14.

Explain the acting techniques you would use to show MARGARET's relationship with JOHN McTYTE, the CROFTER.

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16 As an actor, how would you play the COMPERE's exaggerated style in Scene 2?

Your answer should make detailed reference to the scene.

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Answer **either** Question 17 **or** Question 18.

Either

17 As a director, what dramatic moments would you want to emphasise in Scene 30?

Your answer should make practical suggestions for how to emphasise these dramatic moments.

Or

18 As a designer, explain how you would use design elements to set the scene for the McGarrigle Hotel in Scene 26.

Your answer should make practical suggestions for how to achieve this.

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Section D

Bertolt Brecht: *The Resistible Rise of Arturo Ui*

Answer **Questions 19–22** and **either** Question 23 **or** Question 24.

19 Read Extract 7 in the insert, from *The Resistible Rise of Arturo Ui*.

(a) Identify **two** things that happen just before Extract 7 starts.

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..... [2]

(b) Give **three** pieces of performance advice to the actor on how to deliver CLARK's lines in Extract 7.

performance advice 1

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performance advice 2

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performance advice 3

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[3]

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(c) As a director, how would you want the actors playing BUTCHER and BOWL to create a sense of hopelessness in Extract 7?

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[Total:10]

20 Read Extract 8 in the insert, from *The Resistible Rise of Arturo Ui*.

(a) Suggest a costume for UI and a costume for ROMA in Extract 8.

Give **one** reason why each costume would be appropriate.

costume for UI

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reason why this costume would be appropriate

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costume for ROMA

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reason why this costume would be appropriate

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[4]

(b) How could the actors communicate the relationship between UI and ROMA in Extract 8?

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[Total:10]

21 You are playing the role of DOGSBOROUGH in Scene 10, where he dictates his confession and last will and testament to his son.

Explain the acting techniques you would use to play DOGSBOROUGH in Scene 10.

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22 As an actor, how would you communicate UI's increasing confidence in Scene 6?

Your answer should make detailed reference to the scene.

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Answer **either** Question 23 **or** Question 24.

Either

23 As a director, what dramatic moments would you want to emphasise in Scene 16 (including the Epilogue)?

Your answer should make practical suggestions for how to emphasise these dramatic moments.

Or

24 As a designer, explain how you would use design elements to establish the setting of DOGSBOROUGH's country house in Scene 4.

Your answer should make practical suggestions for how to achieve this.

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Section E

Alice Childress: *Trouble in Mind*

Answer **Questions 25–28** and **either** Question 29 **or** Question 30.

25 Read Extract 9 in the insert, from *Trouble in Mind*.

(a) Identify **two** things that happen just before Extract 9 starts.

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..... [2]

(b) Give **three** pieces of performance advice to the actor on how to deliver MANNERS's lines in Extract 9.

performance advice 1

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performance advice 2

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performance advice 3

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[3]

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(c) As a director, how would you want the actors playing JUDY and WILETTA to show their different reactions to MANNERS in Extract 9?

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..... [5]

[Total:10]

26 Read Extract 10 in the insert, from *Trouble in Mind*.

(a) Suggest a costume for WILETTA and a costume for JOHN in Extract 10.

Give **one** reason why each costume would be appropriate.

costume for WILETTA

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reason why this costume would be appropriate

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costume for JOHN

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reason why this costume would be appropriate

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[4]

(b) How could the actors communicate the mood of the conversation in Extract 10?

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[Total:10]

27 Explain the acting techniques you would use to play HENRY at the opening of Act 1.

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28 As an actor, how would you communicate SHELDON's outlook on life at the opening of Act 1 as far as the point where MANNERS enters?

Your answer should make detailed reference to the act.

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Answer **either** Question 29 **or** Question 30.

Either

29 Towards the end of the play, MANNERS gives a long speech.

As a director, what dramatic moments would you want to emphasise in this speech and to the end of the play?

Your answer should make practical suggestions for how to emphasise these dramatic moments.

Or

30 As a designer, explain how you would use design elements to establish the historical setting in Act 2.

Your answer should make practical suggestions for how to achieve this.

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