



Cambridge International AS & A Level

DRAMA

9482/11

Paper 1

May/June 2021

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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

INSTRUCTIONS

- Answer **two** questions in total:
Section A: answer **one** question.
Section B: 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.
- You may take your set texts into the exam room, but these must **not** contain personal annotations, highlighting or underlining.
- You may support your answers with sketches and diagrams, where appropriate.

INFORMATION

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

This document has **8** pages. Any blank pages are indicated.

Section A

Answer **one** question from this section.

You should read the specified extract for your chosen text carefully before beginning your answer.

Question 1

The Tempest – William Shakespeare

Read the specified extract:

From: Act 3, Scene 2, middle of page 39

STE: Tell not me; – when the butt is out, we will drink water; not a drop before;
therefore bear up, and board 'em. Servant-monster, drink to me.

Up to and including: Act 3, Scene 2, towards the top of page 43

CAL: Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.

EITHER

- (a) How would you direct selected moments from the extract to create comedy for your audience? [30]

OR

- (b) How would you perform the role of CALIBAN in selected moments from the extract, to convey your interpretation of his character to the audience? [30]

Question 2

The Country Wife – William Wycherley

Read the specified extract:

From: Act 3, Scene 1, beginning of page 29

ALITH: Sister, what ails you? You are grown melancholy.

Up to and including: Act 3, end of Scene 1, page 31

ALITH.A beauty masked, like the sun in eclipse, gathers together more gazers than if it shined out.

EITHER

- (a) As a designer, explain how your designs for costumes and accessories for ALITHEA and MARGERY PINCHWIFE in this extract would help to emphasise the contrast between the two characters. [30]

OR

- (b) How would you perform the role of PINCHWIFE in selected moments from the extract, to convey your interpretation of his character to the audience? [30]

Question 3

Death of a Salesman – Arthur Miller

Read the specified extract:

From: Act 2, towards the bottom of page 92

[The knocking is heard again. He takes a few steps away from her, and she vanishes into the wing. The light follows him, and now he is facing YOUNG BIFF, who carries a suitcase. BIFF steps toward him. The music is gone.]

Up to and including: Act 2, bottom of page 95

WILLY: I gave you an order! Biff, come back here or I'll beat you! Come back here! I'll whip you!

EITHER

- (a) How would you perform the role of BIFF in selected moments from the extract, to reveal his changing feelings for his father? [30]

OR

- (b) As a director, what effects would you want to create for the audience during the unfolding action in this extract? Explain how your direction of selected moments would achieve your aims. [30]

Question 4

The Lion and the Jewel – Wole Soyinka

Read the specified extract:

From: the opening of 'Noon', 'A road by the market' page 19

SADIKU: Fortune is with me.

Up to and including: towards the bottom of page 23

SIDI: Tell your lord that Sidi does not sup with Married men.

EITHER

- (a) How would you perform the role of SIDI in selected moments from the extract, to reveal her attitudes towards both LAKUNLE and BAROKA? [30]

OR

- (b) As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you would direct the actors to achieve these effects. [30]

Question 5

Enron – Lucy Prebble

Read the specified extract:

From: Act 1, Scene 5, towards the bottom of page 31

LAY: I understand your concerns about Jeff. But look, we got the stock analysts coming in today to rate the company. Let's see what Jeff Skilling means for the share price.

Up to and including: end of Act 1, Scene 6, page 36

Eventually, CLAUDIA ROE makes her way through the building to SKILLING's office.

EITHER

- (a) Explain how your design ideas for selected moments from the extract would help to create the distinctive style of the play. You may include your ideas for **any two** of the following:

- set (including projections)
- lighting
- sound
- costume.

[30]

OR

- (b) As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you would direct your ensemble to achieve these effects. [30]

Section B

Answer **one** question from this section.

Question 6

Medea – Euripides

EITHER

- (a) As a director, how would you stage **two separate** sections of the play that involve the CHORUS to increase the dramatic impact of the action for the audience? [30]

OR

- (b) As a costume designer, explain and justify your design vision for a production of the play. You should refer in detail to designs for MEDEA and for **at least one** other character to support your ideas. [30]

Question 7

Tartuffe – Molière

EITHER

- (a) As a director, how would you direct **two separate** sections from the play where ELMIRE is interacting with TARTUFFE in order to create comedy for the audience? [30]

OR

- (b) Explain how you would perform the role of DAMIS in **two separate** sections of the play in order to create a likeable character for the audience. [30]

Question 8

The Seagull – Anton Chekhov

EITHER

- (a) As a designer, outline and justify your ideas for creating an appropriate setting for the action of Act One using set **and** lighting **or** sound. [30]

OR

- (b) How would you perform the role of MADAME ARKADINA in **two or more separate** sections of the play, in order to convey your interpretation of her character to the audience? [30]

Question 9

The Curious Incident of the Dog in the Night-Time – Simon Stephens

EITHER

- (a) As a designer, how would you create **two or three** of the separate locations that feature in the play using set, lighting **and** sound elements? [30]

OR

- (b) How would you perform the role of ED in **two or more separate** sections of the play, in order to convey your interpretation of his character? [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

- (a) How would you perform the role of ROCKET in **two or more separate** sections from the play in order to convey your interpretation of his character to the audience? [30]

OR

- (b) As a director, how would you stage **two or more separate** sections of the play that involve DOU YI to increase the dramatic impact of the action for the audience? [30]

BLANK PAGE

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.