



Cambridge International AS & A Level

DRAMA

9482/13

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 4, Scene 1, towards the top of page 52

FERDINAND: This is a most majestic vision, and
Harmonious charmingly. May I be bold
To think these spirits?

Up to and including: Act 4, Scene 1, middle of page 55

CALIBAN: ... Do that good mischief which may make this island
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker.

EITHER

- (a) As a costume designer, explain and justify your design vision for the Spirits that appear in the extract. You should refer in detail to the costume of IRIS and **at least one other** Nymph or Spirit to support your design ideas. [30]

OR

- (b) How would you direct the performer playing PROSPERO to show his changing moods and attitudes within this extract? [30]

Question 2

The Country Wife – William Wycherley

Read the specified extract:

From: Act 4, Scene 3, towards the top of page 55

QUACK: You have made good use of your time, sir.

Up to and including: Act 4, Scene 3, page 58

SQUEAMISH: No. (*Aside*) But is there no other way to get into 'em? Whither goes this? I will disturb 'em.
Exit Mrs SQUEAMISH at another door.

EITHER

- (a) As a director, explain how your ideas for the appearance and costume of LADY FIDGET, and your direction of selected moments from the extract, would create comedy for the audience. [30]

OR

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

Question 3

Death of a Salesman – Arthur Miller

Read the specified extract:

From: Act 2, towards the top of page 96

WILLY: But we were supposed to have dinner together.
[*Music is heard, WILLY's theme.*]

Up to and including: Act 2, top of page 100

WILLY: It's twenty thousand dollars on the barrelhead. Guaranteed, gilt-edged, you understand?

EITHER

- (a) As a designer, explain how your ideas for setting, lighting and sound would help to support smooth transitions between the shifting locations of the action within the extract. [30]

OR

- (b) How would you perform the role of LINDA in selected moments from the extract, to emphasise her fierce protectiveness of Willy and her disgust at the actions of her sons? [30]

Question 4

The Lion and the Jewel – Wole Soyinka

Read the specified extract:

From: The opening section of 'Night', '*The Village Centre*' page 32

SADIKU: So we did for you too did we?

Up to and including: bottom of page 36

LAKUNLE:
And wives shall take their place by men.

EITHER

- (a) How would you perform the role of SADIKU in selected moments from the extract, to convey your interpretation of her character? [30]

OR

- (b) How would you direct selected moments from the extract to highlight the tensions in the relationships between men and women? [30]

Question 5

Enron – Lucy Prebble

Read the specified extract:

From: The beginning of Act 2, Scene 9, bottom of page 89

SKILLING *climbs stairs like a man on his way to the gallows, unkempt and addled.*

Up to and including: end of Act 2, Scene 10, page 94

NEWS REPORTERS: In breaking news, Enron's CEO has resigned. Now the market's left asking the question the company is famous for: WHY?

EITHER

- (a) As a performer playing the role of KEN LAY, explain how you would want the audience to respond to your character and how you would achieve this. [30]

OR

- (b) How would you direct selected moments from the extract in order to convey the sense of crisis at Enron? [30]

Section B

Answer **one** question from this section.

Question 6

Medea – Euripides

EITHER

- (a) Explain how your direction of the characters of MEDEA and JASON, in their final confrontation of the play, would convey your interpretation of their feelings for one another. [30]

OR

- (b) Explain how you would perform the role of the MESSENGER, who reports the deaths of Jason's new bride and King Creon to Medea, to convey your horror at their suffering. [30]

Question 7

Tartuffe – Molière

EITHER

- (a) As a set designer, explain how your designs would be appropriate to the play's comic style and action. You should refer to **two separate** moments where your set design would enhance the comedy. [30]

OR

- (b) How would you direct ORGON in **two separate** sections of the play to highlight his blindness to Tartuffe's true nature? [30]

Question 8

The Seagull – Chekhov

EITHER

- (a) How would you direct **two separate** sections of interaction between NINA and KONSTANTIN to convey how their relationship changes in the course of the play? [30]

OR

- (b) As a designer of costumes and accessories, explain how your designs would reveal your interpretation of the characters of **two** of the following: MADAME ARKADINA, MASHA, NINA, DR DORN, MEDVEDENKO. [30]

Question 9

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

EITHER

- (a) Explain how you would direct **two or three separate** sections of the play where CHRISTOPHER and his father appear together, to convey the nature of their relationship to the audience. [30]

OR

- (b) As a designer of lighting, sound and projections, explain how your designs for **one or more** sections of the play would enhance the audience's understanding of Christopher's perceptions of the world. [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

- (a) How would you perform the role of MADAM WONG in **two separate** sections of the play, in order to convey your interpretation of her character? [30]

OR

- (b) As a director, what effects would you wish to create for the audience in **two separate** sections that feature the 'Worker' characters, CHEN, FANG, ZHOU and HUANG? Explain how you would direct the actors to achieve these. [30]

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.