



# Cambridge International AS & A Level

**DRAMA**

**9482/11**

Paper 1

**May/June 2022**

**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.

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

## *The Tempest* – William Shakespeare

**Up to and including:** Act 1, Scene 2, page 4

**EITHER**

- OR**

- ## Question 2

**From:** Act 1, Scene 1, page 8

**Up to and including:** Act 1, Scene 1, bottom of page 10

## EITHER

- OR**

- [30]

**Question 3**

*Death of a Salesman* – Arthur Miller

**From:** Act 2, towards the bottom of page 64

HOWARD [*getting up*]: You'll have to excuse me, Willy, I gotta see some people.

**Up to and including:** Act 2, in the middle of page 68

WILLY: We'll do it here, Ben! You hear me? We're gonna do it here!

**EITHER**

- (a) How would you perform the role of WILLY in selected moments from the extract to highlight the contrast between his character in the 'present' and in his idealised 'past'? [30]

**OR**

- (b) As a set designer, explain how your ideas for this extract would be appropriate to its dramatic action as well as to the style and period setting of the play. [30]

**Question 4**

*The Lion and the Jewel* – Wole Soyinka

**From:** the closing section of the play, beginning at the top of page 60

LAKUNLE: Oh heavens, strike me dead!

**Up to and including:** the final line of the play on page 64

*The crowd repeat the song after Sidi.*

...Yarabi lo m'eyi t'o le d'omo.

**EITHER**

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

**OR**

- (b) As a director, explain how you would direct the actors, musicians and dancers, at selected moments from the extract, to create a dramatic climax to the play. [30]

**Question 5***Enron* – Lucy Prebble**From:** the beginning of Act 2, Scene 2, towards the bottom of page 63

THE PURGE

ROE (to us):      Something is happening to business.

**Up to and including:** towards the end of Act 2, Scene 3, middle of page 68*She stubs her cigarette out. She leaves him.***EITHER**

- (a) How would you perform the role of CLAUDIA ROE in selected moments from the extract to convey her growing bitterness? [30]

**OR**

- (b) How would you direct your actors in selected moments from the extract to demonstrate different aspects of SKILLING's character? [30]

**Section B**

Answer **one** question from this section.

**Question 6**

*Medea* – Euripides

**EITHER**

- (a) As a performer playing MEDEA, explain how you would demonstrate her power to manipulate others, in any **two** of the encounters that she has with male characters. [30]

**OR**

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

**Question 7**

*Tartuffe* – Molière

**EITHER**

- (a) Explain your design vision for the play and how you would use design elements of your choice to support the action in **two separate** sections. [30]

**OR**

- (b) As a director, how would you create comedy for your audience in **two separate** sections of the play where Dorine attempts to interfere in Orgon's affairs? [30]

**Question 8**

*The Seagull* – Anton Chekhov

**EITHER**

- (a) How would your designs for **two or more** of ARKADINA's costumes help to convey the character's personal extravagance and vanity? [30]

**OR**

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

**Question 9**

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

**EITHER**

- (a) How would you perform the role of ROGER in **two or more** sections from Part Two to convey your interpretation of his character? [30]

**OR**

- (b) As a designer, explain how you would use projections, lighting and sound to create a specific atmosphere in **two separate** sections of the play. [30]

**Question 10**

*Snow in Midsummer* – Frances Ya-Chu Cowhig

**EITHER**

- (a) How would you direct the characters of HANDSOME and ROCKET in **two or more** sections of the play to convey the nature of their relationship? [30]

**OR**

- (b) How would you use design elements to create an appropriate atmosphere for **two separate** sections of the play where 'Ghost' characters appear? [30]

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