



DRAMA

9482/13

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.

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 2, Scene 2, middle of page 31

Enter STEPHANO, singing: a bottle in his hand.

STEPHANO: I shall no more to sea, to sea,
Here shall I die a-shore, –

Up to and including: The end of Scene 2, page 35

STEPHANO: O brave monster! lead the way. [Exeunt.]

EITHER

- (a) As a director, explain how your staging of selected moments from the extract would create comedy for the audience. [30]

OR

- (b) How would you perform the role of STEPHANO, 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 4, Scene 2, bottom of page 50

PINCHWIFE [Aside]: So – he knew her, certainly.

Up to and including: Act 4, Scene 2, top of page 54

MRS PINCHWIFE: ... for here comes my husband.

EITHER

- (a) As a designer, explain how your designs for the costumes, accessories and make-up of PINCHWIFE and MARGERY would highlight the incompatibility of the couple as husband and wife. [30]

OR

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

Question 3

Death of a Salesman – Arthur Miller

Read the specified extract:

From: Act 2, towards the top of page 73

BERNARD *[taking off his glasses]*: Willy, do you want to talk candidly?

Up to and including: Act 2, bottom of page 77

WILLY *[on the verge of tears]*: Charley, you're the only friend I got. Isn't that a remarkable thing?

EITHER

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

OR

- (b) How would you perform the role of WILLY, in selected moments from the extract, to convey his state of mind? [30]

Question 4

The Lion and the Jewel – Wole Soyinka

Read the specified extract:

From: 'Night', towards the top of page 55

The shouts fade away...

Up to and including: bottom of page 59

SADIKU: Too late for prayers. Cheer up. It happens to the best of us.

EITHER

- (a) Explain how your design ideas would be appropriate for the action in this extract. You may refer to **one or more** of the following: set, costume, lighting, sound. [30]

OR

- (b) How would you direct selected moments from the extract to convey the strong emotions experienced by Lakunle and Sidi at this point in the play? [30]

Question 5

Enron – Lucy Prebble

Read the specified extract:

From: The beginning of Act 2, top of page 59

Opening

Enron commercial with ethereal voices singing 'Why?'

Up to and including: end of Act 2, Scene 1, page 63

Skilling *strokes a Raptor*.

EITHER

- (a) As a performer, how would you want your audience to respond to the role of ANDY FASTOW? Explain how you would achieve your aims in selected moments from the extract. [30]

OR

- (b) How would you use **two or more** design elements to create the 'other-worldly' atmosphere of Andy Fastow's 'lair'? You may refer to: set, costume, lighting, sound. [30]

Section B

Answer **one** question from this section.

Question 6

Medea – Euripides

EITHER

- (a) As a costume designer, explain how your designs for the costumes, make-up and accessories of **any two** characters would contribute to the dramatic effectiveness of the performance in **one or more** sections of the play. [30]

OR

- (b) Explain how you would perform the role of MEDEA in **two or more separate** sections of the play to demonstrate her volatile character to the audience. [30]

Question 7

Tartuffe – Molière

EITHER

- (a) Explain how you would perform the role of ELMIRE in **two or more** sections of the play to convey your interpretation of her character. [30]

OR

- (b) Explain how your costume designs for **two** characters would contribute to the comic style of the production in **one or more** sections of the play. [30]

Question 8

The Seagull – Anton Chekhov

EITHER

- (a) How would you direct the actor playing TRIGORIN in **one** section where he is interacting with ARKADINA and **one** section where he is interacting with NINA, to convey the contrast in his feelings for the two women? [30]

OR

- (b) As a performer, how would you want your audience to respond to the role of MASHA? Explain how you would achieve your aims in **at least two** sections of the play. [30]

Question 9

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

EITHER

- (a) How would you perform the role of MRS ALEXANDER in **each** of her appearances in the play to convey your interpretation of the character? [30]

OR

- (b) How would you direct **two or more sections** of the play that include CHRISTOPHER and JUDY to convey the complexity of the mother-son relationship? [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

- (a) How would you perform the role of DOU YI in **two or more separate** sections of the play to engage the sympathies of the audience? [30]

OR

- (b) How would you direct the actor playing TIANYUN in **two or more separate** sections of the play to reveal different aspects of her character? [30]

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