



Cambridge International AS & A Level

DRAMA

9482/11

Paper 1

October/November 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: The opening of Act 3, Scene 1, page 36

SCENE 1. – [Before Prospero's Cell]

Enter FERDINAND bearing a log

FERDINAND: There be some sports are painful ...

Up to and including: Act 3, Scene 1, page 39

PROSPERO: ... I'll to my book;
For yet, ere supper-time, must I perform
Much business appertaining.

EITHER

- (a) Explain how you would direct selected moments from the extract to achieve a sympathetic audience response to each of the characters in the scene. [30]

OR

- (b) As a designer, explain and justify how you would use set, lighting and sound to create an appropriate setting for the action of this scene, located 'Before Prospero's Cell'. [30]

Question 2

The Country Wife – William Wycherley

Read the specified extract:

From: Act 4, Scene 3, top of page 59

Enter LADY FIDGET with a piece of china in her hand, and HORNER following

LADY FIDGET: And I have been toiling and moiling for the prettiest piece of china, my dear.

Up to and including: Act 4, Scene 3, bottom of page 61

HORNER:Thou art mad, man.

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 HORNER in selected moments from the extract to convey his attitudes towards women? [30]

Question 3

Death of a Salesman – Arthur Miller

Read the specified extract:

From: Act 1, middle of page 20

WILLY [*below*]: You gonna wash the engine, Biff?

Up to and including: Act 1, end of page 24

WILLY [*kisses BIFF*]: Oh, wait'll I tell this in Boston!

EITHER

- (a) How would you perform the role of WILLY in selected moments from the extract to convey his feelings of love and pride for the younger Biff? [30]

OR

- (b) As a director, explain how you would stage selected moments from the extract to convey an appropriate atmosphere as Willy becomes absorbed in his memories of earlier, happier times. You should refer to both performance **and** staging elements. [30]

Question 4

The Lion and the Jewel – Wole Soyinka

Read the specified extract:

From: 'Night', middle of page 40

SIDI: I have come, Bale, as a repentant child.

Up to and including: 'Night', middle of page 44

SIDI: [*excitedly*.] You won. You won!

[*She breaks into a kind of shoulder dance and sings.*]

EITHER

- (a) As a set designer, explain how your design ideas for the creation of Baroka's bedroom would help to convey his high status and power as the Bale of Ilujinle. [30]

OR

- (b) Explain how you would direct the actors playing SIDI and BAROKA in selected moments from the extract to convey the playfulness of their exchanges. [30]

Question 5

Enron – Lucy Prebble

Read the specified extract:

From: The opening of Act 1, Scene 3, page 14

LAY: When was Enron born?

Up to and including: The ending of Act 1, Scene 3, page 20

SKILLING *looks down at the Enron he envisioned beneath him: glass, reflective surfaces, futuristic design, open spaces, a huge trading floor.*

EITHER

- (a) How would you perform the role of KEN LAY in selected moments from the extract to convey his authority and his enjoyment of that authority to the audience? [30]

OR

- (b) How would your direction of selected moments from the extract convey the sense of rivalry and competition between JEFFREY SKILLING and CLAUDIA ROE? [30]

Section B

Answer **one** question from this section.

Question 6

Medea – Euripides

EITHER

- (a) Explain how your direction of the NURSE, at the start of the play and in her interactions with other characters, would achieve your dramatic intentions for the audience. [30]

OR

- (b) Explain how you would perform the role of MEDEA in **two separate** sections of the play to emphasise her ruthlessness. [30]

Question 7

Tartuffe – Molière

EITHER

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

OR

- (b) How would you direct the performer playing TARTUFFE in **at least two** sections of the play to highlight his hypocritical nature? [30]

Question 8

The Seagull – Anton Chekhov

EITHER

- (a) Explain how your direction of **two or more separate** sections of the play would convey the nature of the relationship between MASHA and MEDVEDENKO. [30]

OR

- (b) How would you perform the role of SORIN in **two 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 direct **two separate sections** where CHRISTOPHER and MRS ALEXANDER appear together, to create your intended dramatic effects? [30]

OR

- (b) How would you perform the role of SIOBHAN in **two or more separate** sections of the play in order to convey her caring attitude towards Christopher? [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

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

OR

- (b) As a costume designer, outline and justify your costume designs for **two or three** characters and explain how these designs would be appropriate to your design vision for the play. [30]

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