



Cambridge International AS & A Level

DRAMA

9482/13

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.

Question 1

The Tempest – William Shakespeare

From: Act 3, Scene 3, page 43

GON: By'r lakin, I can go no further, sir;
My old bones ache: here's a maze trod, indeed,

Up to and including: Act 3, Scene 3, page 47

ADR: Follow, I pray you. [*Exeunt*]

EITHER

- (a) As a director, what dramatic effects would you want to create for the audience through your staging of selected moments from the extract? Explain how you would achieve your intentions. [30]

OR

- (b) How would you perform the role of ALONSO in selected moments from the extract, to convey his shifting emotions of despair, amazement and guilt? [30]

Question 2

The Country Wife – William Wycherley

From: Act 2, Scene 1, towards the top of page 18

SPARK: Here Harcourt, do you approve my choice?

Up to and including: Act 2, Scene 1, middle of page 21

SPARK: ... before my mistress – [*offers to draw*]

EITHER

- (a) How would you direct the actors playing HARCOURT and ALITHEA in selected moments from the extract, to show Harcourt's attraction to Alithea and her attempts to resist his advances? [30]

OR

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

Question 3

Death of a Salesman – Arthur Miller

From: Act 2, towards the top of page 82

HAPPY: Because you're not showin' the old confidence, Biff. He remembered you, didn't he?

Up to and including: Act 2, page 86, half-way down

BIFF [*to HAPPY*]: I can't talk to him.

[*A single trumpet note jars the ear.*]

EITHER

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

OR

- (b) Explain how your direction of WILLY and BIFF, in selected moments from the extract, would help to convey their inability to communicate with one another. [30]

Question 4

The Lion and the Jewel – Wole Soyinka

From: the closing section of 'Morning', middle of page 14

LAKUNLE: [*raising his voice above the din.*] All right! I'll do it.
Come now, let's get it over with.

Up to and including: the closing section of 'Morning', page 18

BAROKA: Yes, yes . . . it is five full months since last
I took a wife . . . five full months . . .

EITHER

- (a) As a designer, explain how your designs for costumes and accessories for BAROKA and LAKUNLE, in this extract, would emphasise their contrasting attitudes towards 'tradition' and 'progress'. [30]

OR

- (b) Explain how you would direct your ensemble at particular moments during the re-enactment of the visitor's entry into Ilujinle, to capture the excitement of the spectacle for your audience. [30]

Question 5

Enron – Lucy Prebble

From: Act 1, Scene 1, from the opening of the scene, top of page 4
MARK-TO-MARKET PARTY, 1992
A party in a small office ...

Up to and including: Act 1, Scene 1, middle of page 9
We see projections of the joys and stability of the 1990s.

EITHER

- (a) How would you perform the role of CLAUDIA ROE in selected moments from the extract, to establish your interpretation of her character for the audience? [30]

OR

- (b) As a director, how would you stage selected moments from the extract to create a sense of the early 1990s and the atmosphere of excitement and celebration at the 'mark-to-market' party? [30]

Section B

Answer **one** question from this section.

Question 6

Medea – Euripides

EITHER

- (a) Explain how your direction of MEDEA in her interactions with Creon and with Aegeus would help to convey the complexity of her character to your audience. [30]

OR

- (b) Explain how you would perform the role of JASON in **two separate** sections of the play, to convey your interpretation of his character. [30]

Question 7

Tartuffe – Molière

EITHER

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

OR

- (b) How would you direct the performer playing DORINE in **two** sections of the play to show her true concern for Mariane's happiness? [30]

Question 8

The Seagull – Anton Chekhov

EITHER

- (a) Explain how your direction of **two or more separate** sections of the play would demonstrate the troubled relationship between KONSTANTIN and his mother, ARKADINA. [30]

OR

- (b) How would you perform the role of NINA in **two or more separate** sections of the play, to show the development of her character? [30]

Question 9

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

EITHER

- (a) What dramatic effects would you want to achieve through your direction of **two separate** sections of the play that show CHRISTOPHER interacting with authority figures? Explain how you would achieve your intentions. [30]

OR

- (b) As an ensemble member playing **two** roles, explain how you would use performance skills and costume to create different characters.

Choose **one** of the following pairs of characters:

1. Mrs Alexander **and** Punk Girl
2. Reverend Peters **and** Station Policeman [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

- (a) How would you want your audience to respond to the role of HANDSOME? Explain how you would perform the role in **two separate** sections of the play, to achieve your intentions. [30]

OR

- (b) As a set designer, explain how your design ideas would be appropriate to the action and atmosphere of **two separate** sections of the play. [30]

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