



Cambridge International AS & A Level

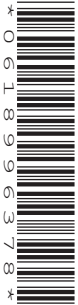
DRAMA

9482/12

Paper 1

October/November 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 1, Scene 2, page 15

FERDINAND: Where should this music be? i' th' air or th' earth?

Up to and including: the end of Act 1, page 19

PROSPERO: Come, follow. Speak not for him.

EITHER

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

OR

- (b) How would you direct selected moments from the extract to highlight the beginnings of the relationship between Miranda and Ferdinand, and Prospero's reactions to it? [30]

Question 2

The Country Wife – William Wycherley

Read the specified extract:

From: Act 2, Scene 1, page 25

SIR JASPAR: Come, come, man; what avoid the sweet society of woman-kind?

Up to and including: the end of Act 2, Scene 1, page 28

LADY FIDGET: ... to have her business done.

Exeunt omnes

EITHER

- (a) How would you direct the actors playing the female roles, in selected moments from the extract, to convey Wycherley's satirical view of women? [30]

OR

- (b) How would you perform the role of SIR JASPAR to create comedy for your audience from his gullibility in believing Horner's deception? [30]

Question 3

Death of a Salesman – Arthur Miller

Read the specified extract:

From: Act 1, top of page 27

LINDA: Oh, the whole block'll be at that game.

Up to and including: Act 1, top of page 31

[LINDA puts the stockings in her pocket.]

EITHER

- (a) As a designer of costumes and accessories, explain the effects you would want to create for the audience through your designs for LINDA **and** the WOMAN. [30]

OR

- (b) How would you direct WILLY in his interactions with Linda and with the Woman, in selected moments from the extract, to highlight his contrasting behaviour towards them? [30]

Question 4

The Lion and the Jewel – Wole Soyinka

Read the specified extract:

From: 'Noon', middle of page 26

[Baroka in bed, naked except for baggy trousers, calf-length.]

Up to and including: the end of the scene, page 31

[Falls asleep.]

EITHER

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

OR

- (b) How would you direct selected moments from the extract to illustrate the power dynamic between the three characters? [30]

Question 5

Enron – Lucy Prebble

Read the specified extract:

From: the opening of Act 2, Scene 8, page 85

ANDY'S LAIR

Skilling *enters Fastow's shady lair, all anxiety.*

Up to and including: Act 2, Scene 9, middle of page 90

LAY: You'll take questions now.

EITHER

- (a) How would you perform the role of JEFFREY SKILLING in selected moments from the extract to convey his growing anxiety? [30]

OR

- (b) Outline your concept for the presentation of the RAPTORS and explain how you would direct selected moments from the extract to create your intended effects. [30]

Section B

Answer **one** question from this section.

Question 6

Medea – Euripides

EITHER

- (a) How would you use **one or more** design elements to create an appropriate atmosphere for the unfolding action in **two separate** sections of the play? [30]

OR

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

Question 7

Tartuffe – Molière

EITHER

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

OR

- (b) How would you direct **two separate** sections involving MARIANE to create comedy from her youthful inexperience of life and love? [30]

Question 8

The Seagull – Anton Chekhov

EITHER

- (a) Explain how your direction of **two or more separate** sections involving DR DORN would convey his character and dramatic function in the play. [30]

OR

- (b) How would you perform the role of NINA in **two or more separate** sections to convey her transformation over the course of the play? [30]

Question 9

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

EITHER

- (a) What specific effects would you wish to achieve through your direction of **two separate** sections of the play involving ensemble acting? How would you achieve your aims? [30]

OR

- (b) How would you use **one or more** design elements to support the unfolding action in **two separate** sections of the play? [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

- (a) How would you use your performance skills and costume to distinguish between the doubled roles of MOTHER CAI and MADAM WONG? You should refer to **one** section where you play MOTHER CAI and **one** where you play MADAM WONG. [30]

OR

- (b) How would you direct the 'chorus' of 'Worker' characters, CHEN, FANG, ZHOU and HUANG, to create comedy for your audience in **two** sections of the play? [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 Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.