



Cambridge International AS & A Level

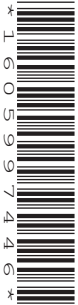
DRAMA

9482/13

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.

Question 1

The Tempest – William Shakespeare

Read the specified extract:

From: Act 5, Scene 1, the opening of the Act, page 58

[*Before the Cell of PROSPERO.*]

Enter PROSPERO in his magic robes, and ARIEL.

PROSPERO: Now does my project gather to a head:

Up to and including: Act 5, Scene 1, page 63

ALONSO: Where my son lies.

EITHER

- (a) As a designer, explain how your designs for costumes, accessories and props would be used in performance to signify the 'magical' qualities and powers of Prospero **and** Ariel. [30]

OR

- (b) How would you direct selected moments from the extract to convey **both** Prospero's new attitude of forgiveness towards Alonso and his court, **and** their growing bewilderment? [30]

Question 2

The Country Wife – William Wycherley

Read the specified extract:

From: Act 1, Scene 1, page 12

HORNER: Nay, you country gentlemen, rather than not purchase, will buy anything;

Up to and including: Act 1, Scene 1, towards the bottom of page 14

PINCHWIFE: I must, I have business at home.

EITHER

- (a) How would you direct the actors playing HORNER, HARCOURT and DORILANT in selected moments from the extract to create comedy for the audience through the men's persistent teasing of PINCHWIFE? [30]

OR

- (b) How would you perform the role of PINCHWIFE in selected moments from the extract to convey his bad temper and jealous nature? [30]

Question 3

Death of a Salesman – Arthur Miller

Read the specified extract:

From: Act 2 near the bottom of page 102

BIFF: ... You gonna wish me luck, scout! [*He extends his hand.*]

Up to and including: Act 2, towards the top of page 106

WILLY: ... That boy – that boy is going to be magnificent!

EITHER

- (a) How would you perform the role of BIFF in selected moments from the extract to convey his complicated feelings towards his father? [30]

OR

- (b) Explain how your direction of selected moments from the extract would convey the tensions within the Loman family. [30]

Question 4

The Lion and the Jewel – Wole Soyinka

Read the specified extract:

From: 'Noon' towards the top of page 21

SIDI: You waste your breath.

Up to and including: the end of the ensemble sequence towards the end of page 25

Baroka's men help the surveyor pack and they leave with their arms round each other followed by the surveyor's booty.

EITHER

- (a) How would you perform the role of SIDI in selected moments from the extract to convey her vanity to the audience? [30]

OR

- (b) As a director, what effects would you want to create for the audience in the ensemble sequence towards the end of the extract? How would you achieve your aims? [30]

Question 5

Enron – Lucy Prebble

Read the specified extract:

From: Act 3, Scene 5, top of page 105

SKILLING: Let's talk about the appeal.

Up to and including: The end of Act 3, Scene 6, page 109

SKILLING *is left alone watching the employees enter the church. He eventually turns to leave.*

EITHER

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

OR

- (b) As a designer, explain how you would create appropriate settings for Scenes 5 and 6, and achieve the transition between them using **two or more** of the following:
- set (including projections)
 - lighting and/or sound
 - costume
 - scenic devices. [30]

Section B

Answer **one** question from this section.

Question 6

Medea – Euripides

EITHER

- (a) How would you direct **two separate** sections of the play that involve the CHORUS interacting with MEDEA to reveal their attitudes to her unfolding tragedy? [30]

OR

- (b) As a set designer, outline your design vision for a production of the play and explain how your designs will enhance the audience experience in **two separate** sections. [30]

Question 7

Tartuffe – Molière

EITHER

- (a) As a performer, how would you perform the role of TARTUFFE, in **two separate** sections of the play, both to amuse and to shock the audience? [30]

OR

- (b) How would you direct **two separate** sections of the play to create comedy from the unfatherly way in which ORGON interacts with **either** DAMIS **or** with MARIANE? [30]

Question 8

The Seagull – Anton Chekhov

EITHER

- (a) How would you use **one or more** design elements to create an appropriate atmosphere and suitable setting for the action of **two separate** sections of the play that are set outdoors? [30]

OR

- (b) How would you perform the role of MADAME ARKADINA to convey her changeable moods and attitudes in **two or more** sections where she interacts with different characters? [30]

Question 9

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

EITHER

- (a) Explain how your designs for costumes and accessories for members of the Ensemble would help the audience to recognise the different characters of **either**:
 MRS SHEARS **and** LADY IN THE STREET **and** PUNK GIRL,
or:
 MR SHEARS **and** UNCLE TERRY **and** SHOPKEEPER. [30]

OR

- (b) How would you perform the role of SIOBHAN in **one** section where she is narrating Christopher's story and **one** section where she is interacting with Christopher, as his teacher, to show the dual nature of her role? [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

- (a) As a director, explain how you would convey the complex relationship between HANDSOME and MADAM WONG through your direction of **two or more** sections of the play. [30]

OR

- (b) How would your designs for lighting, sound and projections for **two or three** sections create your intended atmosphere or dramatic effects? [30]

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