



# Cambridge International AS & A Level

**DRAMA**

**9482/11**

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 102BIFF: ... 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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