



# Cambridge International AS & A Level

**DRAMA**

**9482/11**

Paper 1

**May/June 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:** Act 3, Scene 2, middle of page 39

STE: Tell not me; – when the butt is out, we will drink water; not a drop before; therefore bear up, and board 'em. Servant-monster, drink to me.

**Up to and including:** Act 3, Scene 2, towards the top of page 43

CAL: Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not.

## 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 CALIBAN in selected moments from the extract, to convey your interpretation of his character to the audience? [30]

## Question 2

*The Country Wife* – William Wycherley

Read the specified extract:

**From:** Act 3, Scene 1, beginning of page 29

ALITH: Sister, what ails you? You are grown melancholy.

**Up to and including:** Act 3, end of Scene 1, page 31

ALITH. ....A beauty masked, like the sun in eclipse, gathers together more gazers than if it shined out.

## EITHER

- (a) As a designer, explain how your designs for costumes and accessories for ALITHEA and MARGERY PINCHWIFE in this extract would help to emphasise the contrast between the two characters. [30]

## OR

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

**Question 3**

*Death of a Salesman* – Arthur Miller

Read the specified extract:

**From:** Act 2, towards the bottom of page 92

*[The knocking is heard again. He takes a few steps away from her, and she vanishes into the wing. The light follows him, and now he is facing YOUNG BIFF, who carries a suitcase. BIFF steps toward him. The music is gone.]*

**Up to and including:** Act 2, bottom of page 95

WILLY: I gave you an order! Biff, come back here or I'll beat you! Come back here! I'll whip you!

**EITHER**

- (a) How would you perform the role of BIFF in selected moments from the extract, to reveal his changing feelings for his father? [30]

**OR**

- (b) As a director, what effects would you want to create for the audience during the unfolding action in this extract? Explain how your direction of selected moments would achieve your aims. [30]

**Question 4**

*The Lion and the Jewel* – Wole Soyinka

Read the specified extract:

**From:** the opening of 'Noon', 'A road by the market' page 19

SADIKU: Fortune is with me.

**Up to and including:** towards the bottom of page 23

SIDI: Tell your lord that Sidi does not sup with Married men.

**EITHER**

- (a) How would you perform the role of SIDI in selected moments from the extract, to reveal her attitudes towards both LAKUNLE and BAROKA? [30]

**OR**

- (b) As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you would direct the actors to achieve these effects. [30]

**Question 5**

*Enron* – Lucy Prebble

Read the specified extract:

**From:** Act 1, Scene 5, towards the bottom of page 31

LAY: I understand your concerns about Jeff. But look, we got the stock analysts coming in today to rate the company. Let's see what Jeff Skilling means for the share price.

**Up to and including:** end of Act 1, Scene 6, page 36

*Eventually, CLAUDIA ROE makes her way through the building to SKILLING's office.*

**EITHER**

(a) Explain how your design ideas for selected moments from the extract would help to create the distinctive style of the play. You may include your ideas for **any two** of the following:

- set (including projections)
- lighting
- sound
- costume.

[30]

**OR**

(b) As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you would direct your ensemble to achieve these effects. [30]

**Section B**

Answer **one** question from this section.

**Question 6**

*Medea* – Euripides

**EITHER**

- (a) As a director, how would you stage **two separate** sections of the play that involve the CHORUS to increase the dramatic impact of the action for the audience? [30]

**OR**

- (b) As a costume designer, explain and justify your design vision for a production of the play. You should refer in detail to designs for MEDEA and for **at least one** other character to support your ideas. [30]

**Question 7**

*Tartuffe* – Molière

**EITHER**

- (a) As a director, how would you direct **two separate** sections from the play where ELMIRE is interacting with TARTUFFE in order to create comedy for the audience? [30]

**OR**

- (b) Explain how you would perform the role of DAMIS in **two separate** sections of the play in order to create a likeable character for the audience. [30]

**Question 8**

*The Seagull* – Anton Chekhov

**EITHER**

- (a) As a designer, outline and justify your ideas for creating an appropriate setting for the action of Act One using set **and** lighting **or** sound. [30]

**OR**

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

**Question 9**

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

**EITHER**

- (a) As a designer, how would you create **two or three** of the separate locations that feature in the play using set, lighting **and** sound elements? [30]

**OR**

- (b) How would you perform the role of ED in **two or more separate** sections of the play, in order to convey your interpretation of his character? [30]

**Question 10**

*Snow in Midsummer* – Frances Ya-Chu Cowhig

**EITHER**

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

**OR**

- (b) As a director, how would you stage **two or more separate** sections of the play that involve DOU YI to increase the dramatic impact of the action for the audience? [30]



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