



## 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

**From:** Act 1, Scene 1, the very opening of the play, page 1  
 [On a ship at sea]: a tempestuous noise of thunder and lightning heard.  
 Enter a Ship-Master and a Boatswain.  
 MASTER: Boatswain!

**Up to and including:** Act 1, Scene 2, page 4

PROSPERO: Lend thy hand,  
 And pluck my magic garment from me. – So:  
 [Lays down his mantle.]

## EITHER

- (a) How would you direct selected moments from the extract to create an exciting opening to the play for your audience? [30]

## OR

- (b) As a designer, explain and justify your ideas for creating the storm at sea and the relative calm of the opening of Scene 2. You may refer to **one or more** of: lighting, sound, setting/projections, costume. [30]

## Question 2

*The Country Wife* – William Wycherley

**From:** Act 1, Scene 1, page 8  
 HARCOURT: Come, your appearance at the play yesterday ...

**Up to and including:** Act 1, Scene 1, bottom of page 10  
 HORNER: But the devil take me, if thine be the sign of a jest.

## EITHER

- (a) How would you direct the actors in selected moments from the extract to create comedy for the audience through the men's witty exchanges and sexist attitudes? [30]

## OR

- (b) As a designer, explain and justify your ideas for:
- an appropriate setting for this extract
  - the design for Sparkish's costume in his first appearance.

[30]

**Question 3**

*Death of a Salesman* – Arthur Miller

**From:** Act 2, towards the bottom of page 64

HOWARD [*getting up*]: You'll have to excuse me, Willy, I gotta see some people.

**Up to and including:** Act 2, in the middle of page 68

WILLY: We'll do it here, Ben! You hear me? We're gonna do it here!

**EITHER**

- (a) How would you perform the role of WILLY in selected moments from the extract to highlight the contrast between his character in the 'present' and in his idealised 'past'? [30]

**OR**

- (b) As a set designer, explain how your ideas for this extract would be appropriate to its dramatic action as well as to the style and period setting of the play. [30]

**Question 4**

*The Lion and the Jewel* – Wole Soyinka

**From:** the closing section of the play, beginning at the top of page 60

LAKUNLE: Oh heavens, strike me dead!

**Up to and including:** the final line of the play on page 64

*The crowd repeat the song after Sidi.*

...Yarabi lo m'eyi t'o le d'omo.

**EITHER**

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

**OR**

- (b) As a director, explain how you would direct the actors, musicians and dancers, at selected moments from the extract, to create a dramatic climax to the play. [30]

**Question 5**

*Enron* – Lucy Prebble

**From:** the beginning of Act 2, Scene 2, towards the bottom of page 63

THE PURGE

ROE (to us):       Something is happening to business.

**Up to and including:** towards the end of Act 2, Scene 3, middle of page 68

*She stubs her cigarette out. She leaves him.*

**EITHER**

- (a) How would you perform the role of CLAUDIA ROE in selected moments from the extract to convey her growing bitterness? [30]

**OR**

- (b) How would you direct your actors in selected moments from the extract to demonstrate different aspects of SKILLING's character? [30]

**Section B**

Answer **one** question from this section.

**Question 6**

*Medea* – Euripides

**EITHER**

- (a) As a performer playing MEDEA, explain how you would demonstrate her power to manipulate others, in any **two** of the encounters that she has with male characters. [30]

**OR**

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

**Question 7**

*Tartuffe* – Molière

**EITHER**

- (a) Explain your design vision for the play and how you would use design elements of your choice to support the action in **two separate** sections. [30]

**OR**

- (b) As a director, how would you create comedy for your audience in **two separate** sections of the play where Dorine attempts to interfere in Orgon's affairs? [30]

**Question 8**

*The Seagull* – Anton Chekhov

**EITHER**

- (a) How would your designs for **two or more** of ARKADINA's costumes help to convey the character's personal extravagance and vanity? [30]

**OR**

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

**Question 9**

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

**EITHER**

- (a) How would you perform the role of ROGER in **two or more** sections from Part Two to convey your interpretation of his character? [30]

**OR**

- (b) As a designer, explain how you would use projections, lighting and sound to create a specific atmosphere in **two separate** sections of the play. [30]

**Question 10**

*Snow in Midsummer* – Frances Ya-Chu Cowhig

**EITHER**

- (a) How would you direct the characters of HANDSOME and ROCKET in **two or more** sections of the play to convey the nature of their relationship? [30]

**OR**

- (b) How would you use design elements to create an appropriate atmosphere for **two separate** sections of the play where 'Ghost' characters appear? [30]



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