



# Cambridge International AS & A Level

**DRAMA**

**9482/13**

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 4, Scene 1, towards the top of page 52

FERDINAND: This is a most majestic vision, and  
Harmonious charmingly. May I be bold  
To think these spirits?

**Up to and including:** Act 4, Scene 1, middle of page 55

CALIBAN: ... Do that good mischief which may make this island  
Thine own for ever, and I, thy Caliban,  
For aye thy foot-licker.

## EITHER

- (a) As a costume designer, explain and justify your design vision for the Spirits that appear in the extract. You should refer in detail to the costume of IRIS and **at least one other** Nymph or Spirit to support your design ideas. [30]

## OR

- (b) How would you direct the performer playing PROSPERO to show his changing moods and attitudes within this extract? [30]

## Question 2

*The Country Wife* – William Wycherley

Read the specified extract:

**From:** Act 4, Scene 3, towards the top of page 55

QUACK: You have made good use of your time, sir.

**Up to and including:** Act 4, Scene 3, page 58

SQUEAMISH: No. (*Aside*) But is there no other way to get into 'em? Whither goes this? I will disturb 'em.  
*Exit Mrs SQUEAMISH at another door.*

## EITHER

- (a) As a director, explain how your ideas for the appearance and costume of LADY FIDGET, and your direction of selected moments from the extract, would create comedy for the audience. [30]

## OR

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

**Question 3***Death of a Salesman* – Arthur Miller

Read the specified extract:

**From:** Act 2, towards the top of page 96

WILLY: But we were supposed to have dinner together.  
 [Music is heard, WILLY's theme.]

**Up to and including:** Act 2, top of page 100

WILLY: It's twenty thousand dollars on the barrelhead. Guaranteed, gilt-edged, you understand?

**EITHER**

- (a) As a designer, explain how your ideas for setting, lighting and sound would help to support smooth transitions between the shifting locations of the action within the extract. [30]

**OR**

- (b) How would you perform the role of LINDA in selected moments from the extract, to emphasise her fierce protectiveness of Willy and her disgust at the actions of her sons? [30]

**Question 4***The Lion and the Jewel* – Wole Soyinka

Read the specified extract:

**From:** The opening section of 'Night', 'The Village Centre' page 32

SADIKU: So we did for you too did we?

**Up to and including:** bottom of page 36

LAKUNLE: ....  
 And wives shall take their place by men.

**EITHER**

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

**OR**

- (b) How would you direct selected moments from the extract to highlight the tensions in the relationships between men and women? [30]

**Question 5**

*Enron* – Lucy Prebble

Read the specified extract:

**From:** The beginning of Act 2, Scene 9, bottom of page 89

SKILLING *climbs stairs like a man on his way to the gallows, unkempt and addled.*

**Up to and including:** end of Act 2, Scene 10, page 94

NEWS REPORTERS: In breaking news, Enron's CEO has resigned. Now the market's left asking the question the company is famous for: WHY?

**EITHER**

- (a) As a performer playing the role of KEN LAY, explain how you would want the audience to respond to your character and how you would achieve this. [30]

**OR**

- (b) How would you direct selected moments from the extract in order to convey the sense of crisis at Enron? [30]

## Section B

Answer **one** question from this section.

## Question 6

*Medea* – Euripides

## EITHER

- (a) Explain how your direction of the characters of MEDEA and JASON, in their final confrontation of the play, would convey your interpretation of their feelings for one another. [30]

## OR

- (b) Explain how you would perform the role of the MESSENGER, who reports the deaths of Jason's new bride and King Creon to Medea, to convey your horror at their suffering. [30]

## Question 7

*Tartuffe* – Molière

## EITHER

- (a) As a set designer, explain how your designs would be appropriate to the play's comic style and action. You should refer to **two separate** moments where your set design would enhance the comedy. [30]

## OR

- (b) How would you direct ORGON in **two separate** sections of the play to highlight his blindness to Tartuffe's true nature? [30]

## Question 8

*The Seagull* – Chekhov

## EITHER

- (a) How would you direct **two separate** sections of interaction between NINA and KONSTANTIN to convey how their relationship changes in the course of the play? [30]

## OR

- (b) As a designer of costumes and accessories, explain how your designs would reveal your interpretation of the characters of **two** of the following: MADAME ARKADINA, MASHA, NINA, DR DORN, MEDVEDENKO. [30]

**Question 9**

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

**EITHER**

- (a) Explain how you would direct **two or three separate** sections of the play where CHRISTOPHER and his father appear together, to convey the nature of their relationship to the audience. [30]

**OR**

- (b) As a designer of lighting, sound and projections, explain how your designs for **one or more** sections of the play would enhance the audience's understanding of Christopher's perceptions of the world. [30]

**Question 10**

*Snow in Midsummer* – Frances Ya-Chu Cowhig

**EITHER**

- (a) How would you perform the role of MADAM WONG in **two separate** sections of the play, in order to convey your interpretation of her character? [30]

**OR**

- (b) As a director, what effects would you wish to create for the audience in **two separate** sections that feature the 'Worker' characters, CHEN, FANG, ZHOU and HUANG? Explain how you would direct the actors to achieve these. [30]



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