

# Cambridge International AS & A Level

## DRAMA

9482/12

Paper 1

May/June 2024

**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 [ ].

## 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

*As You Like It* – William Shakespeare

**From:** Act 3 Scene 2, page 71, line 316

ORLANDO: Where dwell you, pretty youth?

**Up to and including:** Act 3 Scene 2, page 73, end of scene

ROSALIND: Nay, you must call me Rosalind. – Come, sister, will you go? [Exeunt.]

**EITHER**

(a) How would you direct selected moments from the extract to create comedy from the interaction between ROSALIND and ORLANDO? [30]

**OR**

(b) How would you perform the role of ORLANDO in selected moments from the extract to achieve a sympathetic audience response? [30]

### Question 2

*The Rivals* – Richard Sheridan

**From:** Act 2 Scene 1, bottom half of page 14

ACRES: ... Ah! Mr Faulkland, you are indeed a happy man.

**Up to and including:** Act 2 Scene 1, middle of page 17

FAULKLAND: Damn his news! [Exit.]

**EITHER**

(a) How would you direct the actors playing ACRES, FAULKLAND and ABSOLUTE in selected moments from the extract to create comedy for the audience? [30]

**OR**

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

**Question 3**

*A View from the Bridge* – Arthur Miller

**From:** Act 1, towards the top of page 3

EDDIE: [moving up steps into doorway] Well, I'll see ya, fellers.

**Up to and including:** towards the bottom of page 8

CATHERINE: I swear.

**EITHER**

(a) How would you perform the role of CATHERINE in selected moments from the extract to convey her feelings for EDDIE at this point in the play? [30]

**OR**

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

**Question 4**

*The Beatification of Area Boy* – Wole Soyinka

**From:** middle of page 9

JUDGE: You'll never know what it is to wake into day on the rooftops ...

**Up to and including:** middle of page 13

SANDA: Oh yes, he has an answer for everything.

**EITHER**

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

**OR**

(b) Explain how you would direct selected moments from the extract to convey a sense of daily routine and familiarity between the characters. [30]

**Question 5**

*Small Island* – Helen Edmundson

**Please note that there are two editions of this text with differing page numbers. Both sets of page numbers are referenced below.**

**From:** Act 1 Scene 3, the top of page 51 **OR** towards the bottom of page 53  
[*GILBERT goes to sit down on a bench in a quiet spot, opens his newspaper and starts to read.*]

**Up to and including:** Act 1 Scene 3, bottom of page 55 **OR** middle of page 58  
GILBERT: I don't see any superiors. You a private. You no different from me, man.

**EITHER**

(a) How would you direct selected moments from the extract to create your intended effects for the audience? [30]

**OR**

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

## Section B

Answer **one** question from this section.

### Question 6

*Oedipus Rex* – Sophocles

**EITHER**

(a) How would you use **one or more** design elements to create an appropriate atmosphere for the unfolding action in **two separate** sections of the play? [30]

**OR**

(b) How would you want your audience to respond to the character of CREON at different points in the play? Explain how you would perform the role, in **two separate** sections, to achieve your aims. [30]

### Question 7

*The Government Inspector* – Nikolai Gogol

**EITHER**

(a) How would you direct **two or more separate** sections of the play to create comedy from the nature of the relationship between ANNA ANDREEVNA and her daughter, MARIA? [30]

**OR**

(b) As a performer playing the role of KHLESTAKOV, explain how you would want the audience to respond to your character and how you would achieve this in **at least two separate** sections of the play. [30]

### Question 8

*The Cherry Orchard* – Anton Chekhov

**EITHER**

(a) How would you direct **two or more separate** sections of the play to bring out the play's theme of unfulfilled love for the audience? [30]

**OR**

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

**Question 9**

*Blood Wedding* – Federico Garcia Lorca

**EITHER**

(a) Explain how you would perform the role of the WIFE of Leonardo in **two separate** sections of the play to create a sympathetic response from the audience. [30]

**OR**

(b) As a designer of costumes, make-up/mask and accessories, explain how your designs reveal your interpretation of the characters of **two** of the following: THE MOTHER, THE BRIDE, THE BEGGARWOMAN, LEONARDO, THE MOON. Refer to **one** specific section for **each** character. [30]

**Question 10**

*Boom* – Jean Tay

**EITHER**

(a) How would you direct **two or more separate** sections of the play to reveal the complex nature of the feelings that YOUNG MOTHER and YOUNG FATHER have for one another? [30]

**OR**

(b) As a designer, explain how your application of your choice of design elements would create an appropriate atmosphere for **two separate** sections of the play where CORPSE appears. [30]

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