



Cambridge International AS & A Level

DRAMA

9482/13

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 [].

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

As You Like It – William Shakespeare

From: Act 3 Scene 3, page 73, beginning of the scene
 [Enter TOUCHSTONE and AUDREY, followed by JAQUES.]
 TOUCH: Come apace good Audrey ...

Up to and including: page 75, end of scene

SIR OLIVER MARTEXT: 'Tis no matter; ne'er a fantastical knave of them all shall flout me out of my calling.

EITHER

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

OR

(b) How would you use design elements to create an appropriate setting for the forest location and comic action of the extract? You may refer to **one or more** of the following design elements in your answer: set, costume, lighting, sound. [30]

Question 2

The Rivals – Richard Sheridan

From: Act 3 Scene 3, middle of page 31
 MRS MALAPROP: There, perhaps you may know the writing.

Up to and including: middle of page 34

MRS MALAPROP: Very dutiful, upon my word!

EITHER

(a) How would you direct selected moments from the extract to create comedy for the audience from ABSOLUTE's deception of **both** MRS MALAPROP and LYDIA? [30]

OR

(b) How would you perform the role of MRS MALAPROP, in selected moments from the extract, to convey her foolish nature to the audience? [30]

Question 3

A View from the Bridge – Arthur Miller

From: Act 1, middle of page 28

CATHERINE: ... You mad at me?

Up to and including: Act 1, middle of page 32

CATHERINE: Yeah, I will, I'll remember.

EITHER

(a) Explain how you would direct selected moments from the extract to highlight the different concerns of EDDIE **and** BEATRICE over CATHERINE's future. [30]

OR

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

Question 4

The Beatification of Area Boy – Wole Soyinka

From: First half of the play, bottom of page 21

BIG MAN SHOPPER: Go away! ...

Up to and including: middle of page 27

CYCLIST: ... Because na borrow I borrow am.

EITHER

(a) Explain how your set design for the extract would highlight the contrast between the 'opulent shopping plaza', used by the wealthy inhabitants of Lagos, and the 'slummy exterior' street market, used by the poor. [30]

OR

(b) As a director, explain how you would direct selected moments from the extract to create humour from the way outsiders are treated when they visit the 'area'. [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 6, beginning of the scene, page 66 **OR** page 69

Spring, 1948.

A sultry evening in Kingston.

Up to and including: Act 1 Scene 6, middle of page 71 **OR** bottom of page 73

HORTENSE: ... Celia! (*clasping her mouth in pain*) Celia!

HORTENSE *stays on stage as* –

EITHER

(a) Explain how you would direct selected moments from the extract to convey your interpretation of the relationship between HORTENSE and CELIA. [30]

OR

(b) How would you want the audience to respond to the character of GILBERT? Explain how you would perform the role in selected moments from the extract to achieve your aims. [30]

Section B

Answer **one** question from this section.

Question 6

Oedipus Rex – Sophocles

EITHER

(a) How would you direct the CHORUS in **two separate** sections of the play to achieve your intended effects for the audience? [30]

OR

(b) How would you perform the role of TIRESIAS in **two separate** sections from his scene of confrontation with OEDIPUS to convey his powers of prophecy to the audience? [30]

Question 7

The Government Inspector – Nikolai Gogol

EITHER

(a) How would you direct the MAYOR in **two or more separate** sections of the play to create comedy from his ready acceptance of KHLESTAKOV's incredible lies? [30]

OR

(b) As a set designer, explain how your designs for **one** section set in the MAYOR's home **and** for **one** section set in KHLESTAKOV's room at the inn would enhance the comedy for the audience. [30]

Question 8

The Cherry Orchard – Anton Chekhov

EITHER

(a) Explain how you would perform the role of VARYA in **two separate** sections of the play to convey your interpretation of her character. [30]

OR

(b) How would you direct **two** of the minor characters, YEPIKHODOV, DUNYASHA, CHARLOTTA, FIRS, to create Chekhov's style of comedy for the audience? You should refer to **two or more** sections of the play. [30]

Question 9

Blood Wedding – Federico Garcia Lorca

EITHER

(a) How would you direct the actor playing LEONARDO in **one** section where he is interacting with the WIFE and **one** section where he is interacting with the BRIDE to convey his different feelings for the two women? [30]

OR

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

Question 10

Boom – Jean Tay

EITHER

(a) How would you direct **two or more separate** sections of interaction between BOON and MOTHER to convey the nature of their relationship? [30]

OR

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

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