

## Cambridge International AS & A Level

## DRAMA

9482/11

Paper 1

**May/June 2025**

**2 hours**

A standard 1D barcode is positioned vertically on the left side of the page. To its left, the number '100-00000-00000-9' is printed in a small, black, sans-serif font, aligned with the barcode's height.

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

Read the specified extract:

**From:** Beginning of Act 1, Scene 3, top of page 41

*Inside Duke Frederick's palace. Enter CELIA and ROSALIND.*

**Up to and including:** Act 1, Scene 3, page 44, end of the scene.

CELIA: To liberty, and not to banishment. [Exeunt.]

### EITHER

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

### OR

(b) How would you direct selected moments from the extract to reveal the nature of the relationship between ROSALIND and CELIA? [30]

### Question 2

*The Rivals* – Richard Sheridan

Read the specified extract:

**From:** Act 4, Scene 1, beginning of scene, page 39

DAVID: Then, by the Mass, sir! I would do no such thing –

**Up to and including:** Act 4, Scene 1, end of scene, page 42

ABSOLUTE: Ay, ay, Fighting Bob! [Exeunt severally.]

### EITHER

(a) How would you direct selected moments from the extract to create comedy for the audience from ACRES's attitude towards his challenge of 'Beverley'? [30]

### OR

(b) Explain how your designs for costumes and accessories for any **two** of the characters in the extract would communicate their positions within the society depicted in the play. [30]

### Question 3

*A View from the Bridge* – Arthur Miller

Read the specified extract:

**From:** Act 2, towards the bottom of page 67

BEATRICE: *with fear, going to Eddie*: I'll be back in an hour, Eddie. All right?

**Up to and including:** Act 2, end of the play, page 72

ALFIERI: And so I mourn him – I admit it – with a certain ... alarm.

**EITHER**

(a) Explain how you would direct selected moments from the extract to convey the intense emotions experienced by the characters as the play reaches its climax. [30]

**OR**

(b) Explain how your designs for costumes and accessories for CATHERINE and BEATRICE would be appropriate for CATHERINE's wedding day and the period setting. [30]

### Question 4

*The Beatification of Area Boy* – Wole Soyinka

Read the specified extract:

**From:** Middle of page 46

*Exit TWO-FOUR. SANDA picks up a journal, makes some notes inside, and ticks off a column with a flourish.*

**Up to and including:** towards top of page 50

*MISEYI flounces off, angry. SANDA returns to his bench and resumes his reading.*

**EITHER**

(a) How would you perform the role of MISEYI to convey your interpretation of her character? [30]

**OR**

(b) How would you direct selected moments from the extract to convey your interpretation of the nature of the relationship between SANDA and MISEYI? [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.**

Read the specified extract:

**From:** Act 2, Scene 6, beginning of the scene, page 107 **or** 108

*The following day. A miserable, bomb-damaged London street.*

**Up to and including:** Act 2, Scene 6, end of scene, page 110 **or** 112

*They leave.*

**EITHER**

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

**OR**

**(b)** How would you want the audience to respond to the character of HORTENSE? 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) As a designer, explain how you would use **one or more** design element(s) to create your intended effects in **two separate** sections of the play. [30]

**OR**

(b) How would you perform the role of CREON in **two separate** sections of the play to highlight his strength of character? [30]

### Question 7

*The Government Inspector* – Nikolai Gogol

**EITHER**

(a) How would you perform the role of the JUDGE in **two or more separate** sections of the play to highlight his corrupt nature? [30]

**OR**

(b) How would you create comedy through your direction of **two separate** sections of the play where KHLESTAKOV is flirting with ANNA or declaring his ‘love’ for ANNA or MARYA? [30]

### Question 8

*The Cherry Orchard* – Anton Chekhov

**EITHER**

(a) How would you direct **two or more** sections of the play to highlight the heartache experienced by **different** characters due to disappointment in love?

You may choose to write about **two or more** of the following characters: MADAME RANEVSKAYA, VARYA, YEPIKHODOV, DUNYASHA, ANYA. [30]

**OR**

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

**Question 9**

*Blood Wedding* – Federico García Lorca

**EITHER**

(a) How would you want the audience to respond to the BRIDE in **two separate** sections? Explain how your performance would achieve your aims. [30]

**OR**

(b) Explain how you would distinguish between the ‘real’ and the ‘surreal’ characters, using **two or more** of the following design elements:

- set
- costume
- make-up
- lighting
- sound.

You should refer to **at least two separate** sections of the play.

[30]

**Question 10**

*Boom* – Jean Tay

**EITHER**

(a) How would you perform the role of the CORPSE in **two or more separate** sections of the play to achieve your intended dramatic effects? [30]

**OR**

(b) Explain how you would direct **two or more separate** sections of the play to convey the feelings that YOUNG MOTHER and YOUNG FATHER have for one another. [30]

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