



# Cambridge International AS & A Level

**DRAMA**

**9482/13**

Paper 1

**October/November 2023**

**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 2, Scene 1, page 22

GONZALO: Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now Queen.

**Up to and including:** Act 2, Scene 1, page 25

ALONSO: Thank you. – Wondrous heavy.

## EITHER

- (a) As a designer, explain how you would create a suitable setting for the extract using set, lighting and sound. [30]

## OR

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

## Question 2

*The Country Wife* – William Wycherley

Read the specified extract:

**From:** Act 5, Scene 4, page 82

SIR JASPER: Speak, good Horner, art thou a dissembler, a rogue?

**Up to and including:** Act 5, Scene 4, page 84

PINCHWIFE: His honour is least safe, too late I find,  
Who trusts it with a foolish wife or friend.

## EITHER

- (a) How would you direct selected moments from the extract to maximise the audience's enjoyment of the play's comical climax? [30]

## OR

- (b) How would you perform the role of MARGERY in selected moments from the extract to highlight her complete lack of understanding of the events unfolding around her? [30]

### Question 3

*Death of a Salesman* – Arthur Miller

Read the specified extract:

**From:** beginning of Act 2, page 55

*[Music is heard, gay and bright. The curtain rises as the music fades away.]*

**Up to and including:** middle of page 59

LINDA: ... Goodbye, Biff dear.

**EITHER**

- (a) How would you perform the role of LINDA at selected moments from the extract to convey her protective attitude towards WILLY? [30]

**OR**

- (b) Explain how your direction of selected moments from the extract would convey the new mood of optimism of WILLY and LINDA. You may support your ideas with reference to design elements. [30]

### Question 4

*The Lion and the Jewel* – Wole Soyinka

Read the specified extract:

**From:** 'Night' towards the bottom of page 35

LAKUNLE: *[Stamps his foot helplessly.]*  
Foolish girl! ... And this is all your work.

**Up to and including:** middle of page 40

SIDI: I have come, Bale, as a repentant child.

**EITHER**

- (a) How would you perform the role of LAKUNLE in selected moments from the extract to create a sympathetic **or** an unsympathetic character for the audience? [30]

**OR**

- (b) Explain how your costume design choices for LAKUNLE and BAROKA **and** your direction of the two characters in selected moments from the extract would emphasise the stark differences between them. [30]

**Question 5***Enron* – Lucy Prebble

Read the specified extract:

**From:** Act 1, Scene 8, page 45

SKILLING: I got a problem, Andy.

**Up to and including:** end of the scene, page 53SKILLING: It's better than good. It's perfect.  
[*Beat.*]**EITHER**

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

**OR**

- (b) How would your direction of selected moments from the extract achieve the play's distinctive blend of realism and surrealism? [30]

## Section B

Answer **one** question from this section.

## Question 6

*Medea* – Euripides

## EITHER

- (a) How would you direct **two separate** sections involving minor characters to help the audience understand MEDEA's despair? You may select sections that include **one or more** of:

- NURSE
- TUTOR
- AEGEUS.

[30]

## OR

- (b) How would your performance of JASON in **two or more separate** sections engage audience sympathy as he moves from greatness to catastrophe? [30]

## Question 7

*Tartuffe* – Molière

## EITHER

- (a) How would you perform the role of CLÉANTE in **one** section where he interacts with ORGON **and one** section where he interacts with TARTUFFE to achieve your intended effects for the audience? [30]

## OR

- (b) Explain how your direction of **two separate** sections of the play would create comedy for the audience. [30]

## Question 8

*The Seagull* – Anton Chekhov

## EITHER

- (a) How would you direct **two** sections of the play where **four or more** characters interact to create your intended effects for the audience? [30]

## OR

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

### Question 9

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

#### EITHER

- (a) How would you perform the role of CHRISTOPHER in **two or more separate** sections to achieve your intended audience responses? [30]

#### OR

- (b) How would you create comedy for your audience through the direction of **two separate** sections of the play? [30]

### Question 10

*Snow in Midsummer* – Frances Ya-Chu Cowhig

#### EITHER

- (a) How would you direct **two or more separate** sections of the play that depict violent action to create your intended effects for the audience? [30]

#### OR

- (b) How would you perform the role of DOU YI in **one** section where she appears in her 'living' state **and one** section where she appears in her 'ghostly' state to demonstrate the dual aspects of her character? [30]



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