



## 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

**From:** Act 1, Scene 2, towards the top of page 13

PROSPERO: Thou poisonous slave, got by the devil himself  
Upon thy wicked dam, come forth!

**Up to and including:** middle of the first song, page 15

ARIEL: *The watch-dogs bark:*

## EITHER

- (a) How would you perform the role of CALIBAN, in selected moments from the extract, to convey his attitudes towards PROSPERO and MIRANDA? [30]

## OR

- (b) How would your designs for costumes and accessories for ARIEL and CALIBAN bring out the contrast between Prospero's two 'servants'? [30]

## Question 2

*The Country Wife* – William Wycherley

**From:** the beginning of Act 4, Scene 1, page 46

LUCY: Well, madam, now have I dressed you ...

**Up to and including:** Act 4, Scene 1, bottom of page 48

ALITHEA: So, so; very foolish.

## EITHER

- (a) Explain how your designs for costumes and accessories for **two or more** of the characters in the extract would be appropriate to their status and to the context of a 'wedding day'. [30]

## OR

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

**Question 3**

*Death of a Salesman* – Arthur Miller

**From:** Act 1, bottom of page 49

HAPPY [grabbing BIFF, shouts]: Wait a minute! I got an idea.

**Up to and including:** End of Act 1, bottom of page 54

**EITHER**

- (a) How would your direction of selected moments from the extract reveal the complicated family relationships within the Loman household? [30]

**OR**

- (b) How would you perform the role of HAPPY, in selected moments from the extract, to convey his feelings for Biff, Willy and Linda at this point in the play? [30]

**Question 4**

*The Lion and the Jewel* – Wole Soyinka

**From:** 'Morning' middle of page 5

LAKUNLE: A prophet has honour except  
In his own home.

**Up to and including:** 'Morning' page 9

SIDI: No, don't! I tell you I dislike  
This strange unhealthy mouthing you perform.

**EITHER**

- (a) What first impression of Ilujinle would you intend to create for the audience through your designs for this opening scene? You may refer to **one or more** of the following elements: set, costume, lighting, sound. [30]

**OR**

- (b) How would you direct selected moments from the extract to convey the nature of the relationship between SIDI and LAKUNLE at this point in the play? [30]

**Question 5**

*Enron* – Lucy Prebble

**From:** the opening of Act 1, Scene 6, page 34

TIME IS MONEY

*A memory*

DAUGHTER (*voice-over*): One, two, three, four, five, six ... seven, six ...

**Up to and including:** Act 1, Scene 7, middle of page 40

SKILLING: Sixty billion dollars. That's nearly two thousand years.

*Beat.*

**EITHER**

- (a) Explain how your design ideas would convey the 'memory' setting of Scene 6 and achieve the transition to 'real time' in Scene 7. You may refer to **one or more** of the following design elements: set, projections, lighting, sound, costume. [30]

**OR**

- (b) How would you direct selected moments from the extract to convey the nature of the relationship between JEFFREY SKILLING and CLAUDIA ROE at this point in the play? [30]

**Section B**

Answer **one** question from this section.

**Question 6**

*Medea* – Euripides

**EITHER**

- (a) Explain how you would direct the CHORUS, in **two or more separate** sections of the play, to convey their concern and fears for Medea. [30]

**OR**

- (b) How would you perform the role of MEDEA, in **two or more separate** sections of the play, to suggest her mental instability as she plots her revenge against Jason? [30]

**Question 7**

*Tartuffe* – Molière

**EITHER**

- (a) Explain how your direction of **two separate** sections involving **either** MADAME PERNELLE **or** VALERE would contribute to the comedy of your production. [30]

**OR**

- (b) How would you perform TARTUFFE in **one** section of the play where he interacts with DORINE and **one** section where he interacts with ELMIRE to highlight different aspects of his character? [30]

**Question 8**

*The Seagull* – Anton Chekhov

**EITHER**

- (a) How would you direct **two or three separate** sections of interaction between NINA and TRIGORIN to convey the development of their relationship? [30]

**OR**

- (b) How would you perform the role of ARKADINA, in **two or more** sections of the play, to achieve your intended audience response to her 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 of the play, to convey different aspects of his character? [30]

**OR**

- (b) How would you direct the ENSEMBLE to create Christopher's experience of travelling to London? You should refer to **two separate** sections from **Part Two**. [30]

**Question 10**

*Snow in Midsummer* – Frances Ya-Chu Cowhig

**EITHER**

- (a) How would you direct TIANYUN and FEI FEI, in **two or more** sections of the play, to convey the nature of their relationship to the audience? [30]

**OR**

- (b) How would you perform the role of DR LU, in **two** sections of the play, to convey your interpretation of his character to the audience? [30]



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