



# Cambridge International AS & A Level

**DRAMA**

**9482/12**

Paper 1

**October/November 2022**

**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 1, Scene 2, page 15

FERDINAND: Where should this music be? i' th' air or th' earth?

**Up to and including:** the end of Act 1, page 19

PROSPERO: Come, follow. Speak not for him.

## EITHER

- (a) How would you perform the role of FERDINAND 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 highlight the beginnings of the relationship between Miranda and Ferdinand, and Prospero's reactions to it? [30]

## Question 2

*The Country Wife* – William Wycherley

Read the specified extract:

**From:** Act 2, Scene 1, page 25

SIR JASPAR: Come, come, man; what avoid the sweet society of woman-kind?

**Up to and including:** the end of Act 2, Scene 1, page 28

LADY FIDGET: ... to have her business done.

*Exeunt omnes*

## EITHER

- (a) How would you direct the actors playing the female roles, in selected moments from the extract, to convey Wycherley's satirical view of women? [30]

## OR

- (b) How would you perform the role of SIR JASPAR to create comedy for your audience from his gullibility in believing Horner's deception? [30]

**Question 3***Death of a Salesman* – Arthur Miller

Read the specified extract:

**From:** Act 1, top of page 27

LINDA: Oh, the whole block'll be at that game.

**Up to and including:** Act 1, top of page 31

[LINDA puts the stockings in her pocket.]

**EITHER**

- (a) As a designer of costumes and accessories, explain the effects you would want to create for the audience through your designs for LINDA **and** the WOMAN. [30]

**OR**

- (b) How would you direct WILLY in his interactions with Linda and with the Woman, in selected moments from the extract, to highlight his contrasting behaviour towards them? [30]

**Question 4***The Lion and the Jewel* – Wole Soyinka

Read the specified extract:

**From:** 'Noon', middle of page 26

[Baroka in bed, naked except for baggy trousers, calf-length.]

**Up to and including:** the end of the scene, page 31

[Falls asleep.]

**EITHER**

- (a) How would you perform the role of BAROKA 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 illustrate the power dynamic between the three characters? [30]

**Question 5**

*Enron* – Lucy Prebble

Read the specified extract:

**From:** the opening of Act 2, Scene 8, page 85

ANDY'S LAIR

**Skilling** *enters Fastow's shady lair, all anxiety.*

**Up to and including:** Act 2, Scene 9, middle of page 90

LAY: You'll take questions now.

**EITHER**

- (a) How would you perform the role of JEFFREY SKILLING in selected moments from the extract to convey his growing anxiety? [30]

**OR**

- (b) Outline your concept for the presentation of the RAPTORS and explain how you would direct selected moments from the extract to create your intended effects. [30]

**Section B**

Answer **one** question from this section.

**Question 6**

*Medea* – Euripides

**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 JASON? Explain how you would perform the role, in **two separate** sections of the play, to achieve your aims. [30]

**Question 7**

*Tartuffe* – Molière

**EITHER**

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

**OR**

- (b) How would you direct **two separate** sections involving MARIANE to create comedy from her youthful inexperience of life and love? [30]

**Question 8**

*The Seagull* – Anton Chekhov

**EITHER**

- (a) Explain how your direction of **two or more separate** sections involving DR DORN would convey his character and dramatic function in the play. [30]

**OR**

- (b) How would you perform the role of NINA in **two or more separate** sections to convey her transformation over the course of the play? [30]

**Question 9**

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

**EITHER**

- (a) What specific effects would you wish to achieve through your direction of **two separate** sections of the play involving ensemble acting? How would you achieve your aims? [30]

**OR**

- (b) How would you use **one or more** design elements to support the unfolding action in **two separate** sections of the play? [30]

**Question 10**

*Snow in Midsummer* – Frances Ya-Chu Cowhig

**EITHER**

- (a) How would you use your performance skills and costume to distinguish between the doubled roles of MOTHER CAI and MADAM WONG? You should refer to **one** section where you play MOTHER CAI and **one** where you play MADAM WONG. [30]

**OR**

- (b) How would you direct the 'chorus' of 'Worker' characters, CHEN, FANG, ZHOU and HUANG, to create comedy for your audience in **two** sections of the play? [30]



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