



Cambridge International AS & A Level

DRAMA

9482/01

Paper 1

For examination from 2021

SPECIMEN PAPER

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 **6** pages. 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 5, Scene 1, middle of page 63

PROS. This cell's my court: here have I few attendants,
And subjects none abroad: pray you, look in.

Up to and including: Act 5, Scene 1, page 66

CAL. How fine my master is! I am afraid
He will chastise me.

EITHER

- (a) As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you will direct the actors to achieve these effects. [30]

OR

- (b) As a designer, how would you use design elements to create an appropriate setting for the action of the extract?

You may refer to **one or more** of the following design elements in your answer: set, lighting, sound. [30]

Question 2

The Country Wife – William Wycherley

Read the specified extract:

From: Act 4, Scene 1, last line of page 47

SPARK. Madam, your humble servant, a happy day to you, and to us all.

Up to and including: Act 4, Scene 1, page 50 (end of scene)

LUCY. ... because married men show all their love the first day.

EITHER

- (a) How would you perform the role of SPARKISH, in the extract, in order to create comedy for your audience? [30]

OR

- (b) As a director, what effects would you want to create for the audience at selected moments from the extract? Explain how you will direct the actors to achieve these effects. [30]

Question 3

Death of a Salesman – Arthur Miller

Read the specified extract:

From: Act 1, bottom of page 34, entrance of UNCLE BEN

Up to and including: Act 1, page 38

WILLY: Sure, the flute, that's right!
 [New music is heard, a high, rollicking tune.]

EITHER

- (a) How would you perform the role of BEN, in the extract, in order to convey your interpretation of his character to the audience? [30]

OR

- (b) According to Arthur Miller, 'There are no flashbacks in this play but only a mobile concurrency of past and present'. As a director, how would you convey the co-existence of past and present at selected moments from the extract? [30]

Question 4

The Lion and the Jewel – Wole Soyinka

Read the specified extract:

From: page 9

LAKUNLE: [wearily.] It's never any use.

Up to and including: last line of page 12

LAKUNLE: Three leaves.

EITHER

- (a) As a designer, how would you use design elements to create an appropriate setting for the extract?

You may refer to **one or more** of the following design elements in your answer: set, costume, lighting, sound. [30]

OR

- (b) How would you direct selected moments from the extract to convey the excitement of SIDI and the three GIRLS, and LAKUNLE's growing dismay at the prospect of Sidi's fame? [30]

Question 5

Enron – Lucy Prebble

Read the specified extract:

From: Act 1, Scene 9, towards the bottom of page 54

Split Scene.

Beneath:

Fastow's *lair is revealed.*

Up to and including: Act 1, Scene 9, page 58 (end of scene)

Fastow *Clever girls.*

Blackout.

EITHER

(a) As a director, how would your staging of the non-verbal sequences of the extract achieve a dramatic impact for the audience? Choose **two** of the following sequences:

- CLAUDIA ROE's 'grand entrance'
- fireworks and 'party' at its 'peak of excitement'
- the emergence of the RAPTORS.

[30]

OR

(b) How would you perform the role of JEFFREY SKILLING, in the extract, in order to communicate his confidence and vanity to your audience? [30]

Section B

Answer **one** question from this section.

Question 6

Medea – Euripides

EITHER

- (a) As a director, how would you stage **two separate** sections of the play to create dramatic impact for the audience? [30]

OR

- (b) As a set designer, how would you use design elements to create an appropriate setting for the action of the play? [30]

Question 7

Tartuffe – Molière

EITHER

- (a) How would you perform the role of DORINE, in **two separate** sections from the play, in order to create comedy from her role as outspoken servant in Orgon's household? [30]

OR

- (b) As a costume designer, outline your designs for **two or three** characters in the play. Explain how these designs would be appropriate to your interpretation of *Tartuffe*. [30]

Question 8

The Seagull – Anton Chekhov

EITHER

- (a) As a director, how would you achieve Chekhovian-style comedy in **two separate** sections of the play? [30]

OR

- (b) How would you perform the role of TRIGORIN in **two or more separate** sections of the play, in order to reveal the weakness of his character? [30]

Question 9

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

EITHER

- (a) As a director, how would you direct your ensemble in **two or three** linked or separate sections of the play in order to achieve your intended effects for the audience? [30]

OR

- (b) How would you perform the role of JUDY in **two separate** sections of the play, in order to convey your interpretation of her character? [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

- (a) How would you perform the role of FEI-FEI in **two separate** sections from the play in order to engage the sympathies of your audience? [30]

OR

- (b) As a designer of lighting, sound and projections, explain how your designs for **two or three** linked or separate sections of the play would be appropriate to your interpretation of *Snow in Midsummer*. [30]

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