

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:

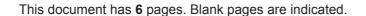
Section A: answer **one** question.

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 [].





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]

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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

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]

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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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