



## 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, top of page 9

PROSPERO: Approach, my Ariel come.

**Up to and including:** Act 1, Scene 2, towards the bottom of page 12

PROSPERO: ... hence with diligence! [*Exit* ARIEL]

## EITHER

- (a) How would you perform the role of ARIEL in selected moments from the extract to convey his supernatural qualities? [30]

## OR

- (b) How would you direct selected moments from the extract to convey your interpretation of the relationship between PROSPERO and ARIEL? [30]

## Question 2

*The Country Wife* – William Wycherley

Read the specified extract:

**From:** Act 3, Scene 2, page 40

HORNER: How now, Pinchwife?

**Up to and including:** Act 3, Scene 2, middle of page 42

HORNER: Did I not tell you I would raise his jealous gall?

## EITHER

- (a) How would you direct selected moments from the extract to create comedy from MARGERY's unconvincing disguise? [30]

## OR

- (b) How would you perform the role of HORNER in selected moments from the extract to convey his mischievous enjoyment of tormenting PINCHWIFE? [30]

**Question 3**

*Death of a Salesman* – Arthur Miller

Read the specified extract:

**From:** Act 2, middle of page 86

[*A single trumpet note jars the ear ...*]

YOUNG BERNARD: [*frantically*] Mrs Loman, Mrs Loman!

**Up to and including:** Act 2, towards the bottom of page 91

[*They exit. Stanley looks towards the left.*]

**EITHER**

- (a) How would you perform the role of BIFF in selected moments from the extract to demonstrate his increasing sense of helplessness at the unfolding situation? [30]

**OR**

- (b) How would you direct selected moments from the extract to convey the atmosphere of spiralling crisis as WILLY loses his grip on reality? [30]

**Question 4**

*The Lion and the Jewel* – Wole Soyinka

Read the specified extract:

**From:** 'Night' towards the bottom of page 49

BAROKA: To think that once I thought,  
Sidi is the eye's delight ...

**Up to and including:** towards the end of page 54

BAROKA: ... [*Sidi's head falls slowly on the Bale's shoulder. The Bale remains in his final body-weighted-down-by-burdens-of-state attitude ...*]

**EITHER**

- (a) How would you perform the role of SIDI in selected moments from the extract to convey her changing attitude towards BAROKA as she falls under his 'spell'? [30]

**OR**

- (b) How would you direct selected moments from the extract to highlight the contrast between the age and experience of the powerful BALE and the youth and inexperience of the vulnerable SIDI? [30]

**Question 5***Enron* – Lucy Prebble

Read the specified extract:

**From:** opening of Act 3, Scene 2, page 96

CIRCLE OF BLAME

*[Detritus litters the stage. Order must be restored. Trials/hearings.]*

SENATOR:                    These hearings are an attempt to investigate America's largest corporate bankruptcy.

**Up to and including:** end of Scene 3, page 102

COURT OFFICER:        Jeffrey Skilling you have been found guilty of nineteen separate counts of securities fraud, wire fraud and insider trading.

**EITHER**

- (a) How would you perform the role of ANDY FASTOW in selected moments from the extract to achieve your intended audience response? [30]

**OR**

- (b) How would you direct selected moments from the extract to highlight the defendants' differing attitudes towards their role in the collapse of Enron? You should refer to **two or more** of the following: LAY, FASTOW, RAMSAY & HEWITT, ARTHUR ANDERSEN, SKILLING. [30]

**Section B**

Answer **one** question from this section.

**Question 6**

*Medea* – Euripides

**EITHER**

- (a) How would you direct the interaction between MEDEA and JASON in **two separate** sections of the play to help the audience understand the nature of their troubled relationship? [30]

**OR**

- (b) How would you use design elements of your choice to create dramatic impact in **two separate** sections? [30]

**Question 7**

*Tartuffe* – Molière

**EITHER**

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

**OR**

- (b) As a designer, explain how your designs for set **and/or** costumes would contribute to the creation of comedy in **two separate** sections of the play. [30]

**Question 8**

*The Seagull* – Anton Chekhov

**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 perform the role of KONSTANTIN in **two or more separate** sections to convey his increasing unhappiness in the course of the play? [30]

**Question 9**

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

**EITHER**

- (a) How would you direct **two** sections where JUDY and ROGER appear together to reveal the nature of their relationship? [30]

**OR**

- (b) How would you perform the role of MRS ALEXANDER in **two separate** sections of the play to convey her genuine concern for CHRISTOPHER? [30]

**Question 10**

*Snow in Midsummer* – Frances Ya-Chu Cowhig

**EITHER**

- (a) How would you perform the role of HANDSOME in **two or more** sections to convey the development of his character over the course of the play? [30]

**OR**

- (b) Explain how your combination of **two or more** design elements would enhance the dramatic effectiveness of **two** sections of the play involving DOU YI. [30]



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