



# Cambridge International AS & A Level

**DRAMA**

**9482/11**

Paper 1

**May/June 2024**

**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**

*As You Like It* – William Shakespeare

**From:** Act 3 Scene 2, page 71, line 316

ORLANDO: Where dwell you, pretty youth?

**Up to and including:** Act 3 Scene 2, page 73, end of scene

ROSALIND: Nay, you must call me Rosalind. – Come, sister, will you go? [*Exeunt.*]

**EITHER**

- (a) How would you direct selected moments from the extract to create comedy from the interaction between ROSALIND and ORLANDO? [30]

**OR**

- (b) How would you perform the role of ORLANDO in selected moments from the extract to achieve a sympathetic audience response? [30]

**Question 2**

*The Rivals* – Richard Sheridan

**From:** Act 2 Scene 1, bottom half of page 14

ACRES: ... Ah! Mr Faulkland, you are indeed a happy man.

**Up to and including:** Act 2 Scene 1, middle of page 17

FAULKLAND: Damn his news! [*Exit.*]

**EITHER**

- (a) How would you direct the actors playing ACRES, FAULKLAND and ABSOLUTE in selected moments from the extract to create comedy for the audience? [30]

**OR**

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

**Question 3**

*A View from the Bridge* – Arthur Miller

**From:** Act 1, towards the top of page 3

EDDIE: [*moving up steps into doorway*] Well, I'll see ya, fellers.

**Up to and including:** towards the bottom of page 8

CATHERINE: I swear.

**EITHER**

- (a) How would you perform the role of CATHERINE in selected moments from the extract to convey her feelings for EDDIE at this point in the play? [30]

**OR**

- (b) As a designer, explain how your ideas for the creation of the setting of this extract would be appropriate to its dramatic action as well as to the play's style and period. [30]

**Question 4**

*The Beatification of Area Boy* – Wole Soyinka

**From:** middle of page 9

JUDGE: You'll never know what it is to wake into day on the rooftops ...

**Up to and including:** middle of page 13

SANDA: Oh yes, he has an answer for everything.

**EITHER**

- (a) How would you perform the role of TRADER in selected moments from the extract to convey your interpretation of his character to the audience? [30]

**OR**

- (b) Explain how you would direct selected moments from the extract to convey a sense of daily routine and familiarity between the characters. [30]

**Question 5**

*Small Island* – Helen Edmundson

**Please note that there are two editions of this text with differing page numbers. Both sets of page numbers are referenced below.**

**From:** Act 1 Scene 3, the top of page 51 **OR** towards the bottom of page 53  
[GILBERT goes to sit down on a bench in a quiet spot, opens his newspaper and starts to read.]

**Up to and including:** Act 1 Scene 3, bottom of page 55 **OR** middle of page 58  
GILBERT: I don't see any superiors. You a private. You no different from me, man.

**EITHER**

- (a) How would you direct selected moments from the extract to create your intended effects for the audience? [30]

**OR**

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

## Section B

Answer **one** question from this section.

## Question 6

*Oedipus Rex* – Sophocles

## 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 CREON at different points in the play? Explain how you would perform the role, in **two separate** sections, to achieve your aims. [30]

## Question 7

*The Government Inspector* – Nikolai Gogol

## EITHER

- (a) How would you direct **two or more separate** sections of the play to create comedy from the nature of the relationship between ANNA ANDREEVNA and her daughter, MARIA? [30]

## OR

- (b) As a performer playing the role of KHLESTAKOV, explain how you would want the audience to respond to your character and how you would achieve this in **at least two separate** sections of the play. [30]

## Question 8

*The Cherry Orchard* – Anton Chekhov

## EITHER

- (a) How would you direct **two or more separate** sections of the play to bring out the play's theme of unfulfilled love for the audience? [30]

## OR

- (b) How would you perform the role of MADAME RANYEVSKAYA in **two or more separate** sections of the play to convey your interpretation of her character to the audience? [30]

**Question 9**

*Blood Wedding* – Federico Garcia Lorca

**EITHER**

- (a) Explain how you would perform the role of the WIFE of Leonardo in **two separate** sections of the play to create a sympathetic response from the audience. [30]

**OR**

- (b) As a designer of costumes, make-up/mask and accessories, explain how your designs reveal your interpretation of the characters of **two** of the following: THE MOTHER, THE BRIDE, THE BEGGARWOMAN, LEONARDO, THE MOON. Refer to **one** specific section for **each** character. [30]

**Question 10**

*Boom* – Jean Tay

**EITHER**

- (a) How would you direct **two or more separate** sections of the play to reveal the complex nature of the feelings that YOUNG MOTHER and YOUNG FATHER have for one another? [30]

**OR**

- (b) As a designer, explain how your application of your choice of design elements would create an appropriate atmosphere for **two separate** sections of the play where CORPSE appears. [30]



**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cambridgeinternational.org](http://www.cambridgeinternational.org) after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.