

# Cambridge International AS & A Level

## DRAMA

Paper 1

9482/13

May/June 2023

2 hours



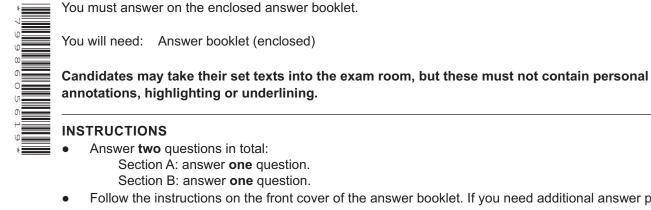
# annotations, highlighting or underlining.

## 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.

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

**From**: Act 2, Scene 1, bottom of page 25 SEBASTIAN: What a strange drowsiness possesses them!

**Up to and including**: page 29 ALONSO: Why, how now? Ho, awake! Why are you drawn?

## EITHER

(a) How would you perform the role of ANTONIO, 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 create suspense for the audience? [30]

## Question 2

The Country Wife – William Wycherley

From: Act 3, Scene 2, middle of page 36 ALITHEA: Is it for your honour or mine, to suffer a man to make love to me, who am to marry you tomorrow?

**Up to and including**: Act 3, Scene 2, page 39 ALITHEA: You must pardon me, Sir, that I am not yet so obedient to you.

#### EITHER

(a) How would you direct selected moments from the extract to exploit its comic opportunities? [30]

#### OR

(b) How would you perform the role of ALITHEA, in selected moments from the extract, to convey her growing frustration with SPARKISH? [30]

# **Question 3**

Death of a Salesman – Arthur Miller

**From**: Act 1, towards the top of page 38 [*New music is heard, a high rollicking tune.*] BEN: Father was a very great and a very wild-hearted man.

**Up to and including**: bottom of page 41 LINDA: It'll pass by morning.

# EITHER

(a) How would you perform the role of BEN, in selected moments from the extract, to convey his 'other-worldly' characteristics to the audience? [30]

#### OR

(b) How would your design ideas for costumes and accessories for **two or more** characters reflect WILLY's perception of his family in the past? [30]

## Question 4

The Lion and the Jewel – Wole Soyinka

**From**: 'Night' towards the bottom of page 45 BAROKA: Now let us once again take up the questioning.

**Up to and including**: towards the bottom of page 49 BAROKA: .... I find her deep and wise beyond her years.

# EITHER

(a) How would you perform the role of BAROKA, in selected moments from the extract, to convey his cunning as he attempts to ensnare SIDI? [30]

#### OR

(b) How would you direct selected moments from the extract to highlight the combative nature of the developing relationship between SIDI and BAROKA? [30]

# Question 5

Enron – Lucy Prebble

From: the opening of Act 1, Scene 3, page 14

KEN LAY'S OFFICE, 1996

BILL CLINTON (*on screen*): I did not have sexual relations with that woman, Miss Lewinsky. I never told anybody to lie. Not a single time. Never.

Up to and including: the ending of Act 1, Scene 3, page 20

**SKILLING** looks down at the Enron he envisioned beneath him: glass, reflective surfaces, futuristic design, open spaces, a huge trading floor.

## EITHER

(a) How would you perform the role of CLAUDIA ROE, in selected moments from the extract, to convey her contempt for JEFFREY SKILLING? [30]

## OR

(b) How would you direct selected moments from the extract to convey KEN LAY's power over his employees and their need for his approval? [30]

# Section B

Answer one question from this section.

#### **Question 6**

#### *Medea* – Euripides

## EITHER

 (a) Explain how your staging of two separate sections of the play might horrify your audience. You may refer to your direction of the actors and/or your use of design elements. [30]

#### OR

(b) How would you perform MEDEA in her interaction with AEGEUS and in one section of interaction with JASON to highlight her bitterness and her instinct for self-preservation? [30]

## **Question 7**

#### Tartuffe - Molière

#### EITHER

(a) Explain how your performance of ORGON would highlight the absurdity of his character in two sections where he interacts with family members. [30]

#### OR

(b) How would you direct two sections of the play where DORINE challenges ORGON's opinions or decisions to achieve your intended effects? [30]

#### Question 8

The Seagull – Anton Chekhov

## EITHER

(a) How would you direct ARKADINA and TRIGORIN, in **two or more separate** sections of the play where they appear together, to convey the nature of their relationship? [30]

#### OR

(b) How would you perform the role of MASHA, in **two or more separate** sections of the play, to convey her contrasting feelings for KONSTANTIN and MEDVEDENKO? [30]

# **Question 9**

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

## EITHER

(a) How would you direct **two separate** sections of the play to show contrasting aspects of ED's character? [30]

#### OR

(b) Explain your design vision for the play and how you would combine design elements of your choice to support the action in two separate sections. [30]

#### Question 10

Snow in Midsummer - Frances Ya-Chu Cowhig

#### EITHER

(a) How would you perform the role of MADAM WONG, in **two or more separate** sections, to highlight the complexity of her character? [30]

## OR

(b) How would you combine design elements of your choice to fulfil your design vision for the play and support the action in two separate sections? [30]

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