

Cambridge International AS & A Level

DRAMA

Paper 1

9482/13

May/June 2023

2 hours



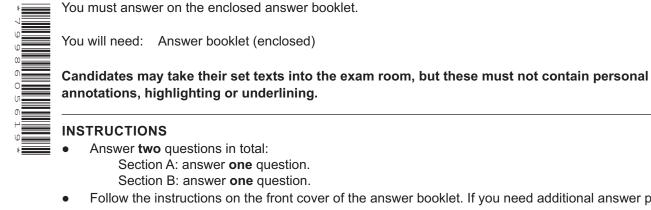
annotations, highlighting or underlining.

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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