



# Cambridge International AS & A Level

**DRAMA**

**9482/13**

Paper 1

**October/November 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

Read the specified extract:

**From:** Act 3, Scene 5, start of the scene, top of page 78

SILVIUS: Sweet Phebe, do not scorn me, do not, Phebe:

**Up to and including:** End of Act 3, Scene 5, page 81

PHEBE: ... Go with me Silvius.

## EITHER

- (a) How would you direct selected moments from the extract to create gentle comedy from the developing romantic confusions? [30]

## OR

- (b) How would you perform the role of PHEBE in selected moments from the extract to convey her changing emotions? [30]

## Question 2

*The Rivals* – Richard Sheridan

Read the specified extract:

**From:** Act 3, Scene 4, opening of scene, middle of page 35

ACRES: Indeed, David – do you think I become it so?

**Up to and including:** End of the scene, bottom of page 38

SIR LUCIUS: ... as polished, as your sword.

## EITHER

- (a) Explain how your designs for costumes and accessories for ACRES **and** SIR LUCIUS would be appropriate to the action **and** to each of the characters at this point in the play. [30]

## OR

- (b) How would you perform the role of ACRES in selected moments from the extract to create comedy for the audience? [30]

**Question 3**

*A View from the Bridge* – Arthur Miller

Read the specified extract:

**From:** Act 1, middle of page 33

*Lights out on them and up on ALFIERI seated behind his desk.*

**Up to and including:** top of page 38

ALFIERI: ... And so I – waited here.

**EITHER**

- (a) How would you perform the role of EDDIE in selected moments from the extract to achieve your intended audience response to his character at this point in the play? [30]

**OR**

- (b) Explain how your designs for set **and** costume for this extract would create a suitable setting for the action and reflect the social divide between ALFIERI **and** EDDIE. [30]

**Question 4**

*The Beatification of Area Boy* – Wole Soyinka

Read the specified extract:

**From:** towards the top of page 80

SANDA: So Maroko is really gone? Gone for good?

**Up to and including:** middle of page 87, end of the Minstrel's song

MINSTREL: ... It was government with the Final Solution.

**EITHER**

- (a) Explain how you would direct selected moments from the extract to convey Soyinka's political message(s) about the displacement of the Maroko refugees. [30]

**OR**

- (b) How would you want the audience to respond to the character of MILITARY OFFICER? Explain how you would perform the role in selected moments from the extract to achieve your aims. [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.**

Read the specified extract:

**From:** Act 1, Scene 2, towards the top of page 40 **OR** middle of page 42

BERNARD: Queenie! Are you listening to me?

**Up to and including:** Act 1, Scene 2, top of page 45 **OR** middle of page 47

ARTHUR *suddenly laughs, silently.*

**EITHER**

- (a) How would you use a combination of technical design elements to create the sights and sounds of the air raid at selected moments from the extract? [30]

**OR**

- (b) How would you direct selected moments from the extract to convey the nature of the relationship between QUEENIE and BERNARD? [30]

## Section B

Answer **one** question from this section.

## Question 6

*Oedipus Rex* – Sophocles

## EITHER

- (a) How would you perform the role of OEDIPUS in **two or more separate** sections to convey his tragic fall from ‘greatness’ to ‘ruin’ over the course of the play? [30]

## OR

- (b) How would you direct JOCASTA in **two separate** sections of the play to convey her determination to protect Oedipus? [30]

## Question 7

*The Government Inspector* – Nikolai Gogol

## EITHER

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

## OR

- (b) How would you direct **two separate** sections of the play that feature the District Officials to achieve your intended effects for the audience?

You should refer to **one or more** of the following: the MAYOR, the JUDGE, the INSPECTOR OF SCHOOLS, the WARDEN OF CHARITIES, the CHIEF OF POLICE and the DISTRICT PHYSICIAN. [30]

## Question 8

*The Cherry Orchard* – Anton Chekhov

## EITHER

- (a) Explain how you would perform the role of ANYA in **two separate** sections of the play to create a likeable character for the audience. [30]

## OR

- (b) As a designer of costumes and accessories, explain how your designs would reveal your interpretation of **two** of the following characters: MADAME RANYEVSKAYA, ANYA, VARYA, TROFIMOV, LOPAKHIN. [30]

**Question 9**

*Blood Wedding* – Federico Garcia Lorca

**EITHER**

- (a) As a designer, outline and justify your ideas for creating an appropriate setting for the action of **two separate** sections of the play using set **and** lighting **and** sound. [30]

**OR**

- (b) As a performer playing the role of BRIDEGROOM, 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 10**

*Boom* – Jean Tay

**EITHER**

- (a) As a designer, outline and justify your design vision for the play and explain how you would use design elements of your choice to support the action in **two separate** sections. [30]

**OR**

- (b) As a director, how would you create comedy for your audience in **two separate** sections of the play? [30]



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