

Cambridge International AS & A Level

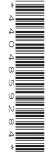
DRAMA

Paper 1

9482/12

May/June 2022

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

The Tempest – William Shakespeare

From: Act 1, Scene 1, the very opening of the play, page 1 [*On a ship at sea*]: *a tempestuous noise of thunder and lightning heard. Enter a Ship-Master and a Boatswain.* MASTER: Boatswain!

Up to and including: Act 1, Scene 2, page 4 PROSPERO: Lend thy hand, And pluck my magic garment from me. – So: [Lays down his mantle.]

EITHER

(a) How would you direct selected moments from the extract to create an exciting opening to the play for your audience? [30]

OR

(b) As a designer, explain and justify your ideas for creating the storm at sea and the relative calm of the opening of Scene 2. You may refer to **one or more** of: lighting, sound, setting/projections, costume.
[30]

Question 2

The Country Wife – William Wycherley

From: Act 1, Scene 1, page 8 HARCOURT: Come, your appearance at the play yesterday ...

Up to and including: Act 1, Scene 1, bottom of page 10 HORNER: But the devil take me, if thine be the sign of a jest.

EITHER

(a) How would you direct the actors in selected moments from the extract to create comedy for the audience through the men's witty exchanges and sexist attitudes? [30]

OR

- (b) As a designer, explain and justify your ideas for:
 - an appropriate setting for this extract
 - the design for Sparkish's costume in his first appearance.

[30]

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Question 3

Death of a Salesman - Arthur Miller

From: Act 2, towards the bottom of page 64 HOWARD [*getting up*]: You'll have to excuse me, Willy, I gotta see some people.

Up to and including: Act 2, in the middle of page 68

WILLY: We'll do it here, Ben! You hear me? We're gonna do it here!

EITHER

(a) How would you perform the role of WILLY in selected moments from the extract to highlight the contrast between his character in the 'present' and in his idealised 'past'? [30]

OR

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

Question 4

The Lion and the Jewel – Wole Soyinka

From: the closing section of the play, beginning at the top of page 60 LAKUNLE: Oh heavens, strike me dead!

Up to and including: the final line of the play on page 64 *The crowd repeat the song after Sidi.*] ...Yarabi lo m'eyi t'o le d'omo.

EITHER

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

OR

(b) As a director, explain how you would direct the actors, musicians and dancers, at selected moments from the extract, to create a dramatic climax to the play. [30]

Question 5

Enron – Lucy Prebble

From: the beginning of Act 2, Scene 2, towards the bottom of page 63 THE PURGE ROE (to us): Something is happening to business.

Up to and including: towards the end of Act 2, Scene 3, middle of page 68 *She stubs her cigarette out. She leaves him.*

EITHER

(a) How would you perform the role of CLAUDIA ROE in selected moments from the extract to convey her growing bitterness? [30]

OR

(b) How would you direct your actors in selected moments from the extract to demonstrate different aspects of SKILLING's character? [30]

Section B

Answer one question from this section.

Question 6

Medea – Euripides

EITHER

(a) As a performer playing MEDEA, explain how you would demonstrate her power to manipulate others, in any **two** of the encounters that she has with male characters. [30]

OR

(b) As a director, how would you stage two separate sections of the play to increase the dramatic tension of the action for the audience? [30]

Question 7

Tartuffe – Molière

EITHER

(a) Explain your design vision for the play and 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 where Dorine attempts to interfere in Orgon's affairs? [30]

Question 8

The Seagull - Anton Chekhov

EITHER

(a) How would your designs for two or more of ARKADINA's costumes help to convey the character's personal extravagance and vanity? [30]

OR

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

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Question 9

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

EITHER

(a) How would you perform the role of ROGER in **two or more** sections from Part Two to convey your interpretation of his character? [30]

OR

(b) As a designer, explain how you would use projections, lighting and sound to create a specific atmosphere in **two separate** sections of the play. [30]

Question 10

Snow in Midsummer – Frances Ya-Chu Cowhig

EITHER

(a) How would you direct the characters of HANDSOME and ROCKET in **two or more** sections of the play to convey the nature of their relationship? [30]

OR

(b) How would you use design elements to create an appropriate atmosphere for **two separate** sections of the play where 'Ghost' characters appear? [30]

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