



# Cambridge International AS & A Level

**DRAMA**

**9482/13**

Paper 1

**May/June 2023**

**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 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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