



Cambridge International AS & A Level

DRAMA

9482/12

Paper 1

October/November 2025

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 2, near the top of page 67

CELIA: But didst thou hear without wondering how thy name should be hanged and carved upon these trees?

Up to and including: Act 3, Scene 2, towards the top of page 70

ORLANDO: I am glad of your departure. Adieu, good Monsieur Melancholy.

EITHER

- (a) How would you perform the role of ROSALIND in selected moments from the extract to convey her excitement as she questions CELIA about the 'mysterious' author of the 'verses'? [30]

OR

- (b) How would you direct selected moments from the extract to highlight the contrast between the close relationship of ROSALIND and CELIA and the mutual dislike displayed by ORLANDO and JAQUES? [30]

Question 2

The Rivals – Richard Sheridan

Read the specified extract:

From: Act 2, Scene 1, towards the bottom of page 18

ABSOLUTE: Pardon me, sir, I never saw you look more strong and hearty; and I pray frequently that you may continue so.

Up to and including: Act 2, Scene 1, towards the top of page 21

SIR ANTHONY: ... I'll disown you, I'll disinherit you, I'll unget you! and damn me if ever I call you Jack again! [Exit.]

EITHER

- (a) How would you direct the actors playing SIR ANTHONY and CAPTAIN ABSOLUTE in selected moments from the extract to create comedy for the audience from the clash between father and son? [30]

OR

- (b) How would you perform the role of SIR ANTHONY ABSOLUTE in selected moments from the extract to communicate his changeable moods and hot-tempered character? [30]

Question 3

A View from the Bridge – Arthur Miller

Read the specified extract:

From: Act 1, towards the bottom of page 7

BEATRICE: She's got a job.

Up to and including: Act 1, middle of page 12

EDDIE: ... I don't care if somebody comes in the house and sees them sleepin' on the floor, it never comes out of your mouth who they are or what they're doin' here.

EITHER

- (a) Explain how your set **and/or** costume design for this extract would be suitable for the action and reflect the social status of the Carbone family. [30]

OR

- (b) How would you direct selected moments from the extract to highlight the various tensions within the family? [30]

Question 4

The Beatification of Area Boy – Wole Soyinka

Read the specified extract:

From: near the bottom of page 74

A ragged procession is reflected on the doors. Men, women and children, carrying baskets, boxes, rolled-up beddings, bed springs, cupboards, chairs, clutching all kinds of personal possessions.

Up to and including: bottom of page 79

MILITARY OFFICER (*instantly recovered*): Oh, they surely got what was coming to them. They had to go. I mean, even in their own interest. That place was unhealthy for human habitation.

EITHER

- (a) How would you use design elements in the staging of the extract to highlight Soyinka's message about the sufferings of ordinary people when authorities are corrupt? [30]

OR

- (b) Explain how your performance of **one** of the following characters in selected moments from the extract would achieve your intended audience response:

- SANDA
- MILITARY OFFICER
- MAMA PUT.

[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 2, Scene 7, beginning of the scene, page 111 **or** page 112

Late afternoon the same day. GILBERT's room. A key turns in the lock and BERNARD enters.

Up to and including: Act 2, Scene 7, bottom of page 116 **or** middle of page 118

QUEENIE: Yes. Yes.

EITHER

- (a) How would you direct selected moments from the extract to create tension for the audience from BERNARD's aggressive interaction with the other characters? [30]

OR

- (b) How would you perform the role of QUEENIE in selected moments from the extract to achieve your intended audience response? [30]

Section B

Answer **one** question from this section.

Question 6

Oedipus Rex – Sophocles

EITHER

- (a) Explain the dramatic effects that you intend to create in **two separate** sections of the play through your designs for costumes and accessories.

You should offer designs for **two** of the following characters:

- JOCASTA
- TIRESIAS
- CHORUS.

[30]

OR

- (b) How would you perform the role of TIRESIAS in his exchanges with OEDIPUS to show his initial reluctance to reveal his knowledge of the truth and his later defiance when forced to speak? [30]

Question 7

The Government Inspector – Nikolai Gogol

EITHER

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

OR

- (b) How would you direct **two or more separate** sections of the play to create comedy from your interpretation of the relationship between the MAYOR and his wife, ANNA? [30]

Question 8*The Cherry Orchard* – Anton Chekhov**EITHER**

- (a) How would you perform the role of VARYA in **two separate** sections of the play to achieve your intended audience response to her character? [30]

OR

- (b) How would you direct **two** of the following characters:

- FIERS
- YASHA
- DUNYASHA

to convey their different attitudes towards their lives as servants? [30]

Question 9*Blood Wedding* – Federico García Lorca**EITHER**

- (a) How would you direct **two separate** sections of the play, where the BRIDEGROOM and his MOTHER appear together, to convey your interpretation of their relationship? [30]

OR

- (b) Explain how your performance of the SERVANT in **two separate** sections of the play would reveal her attitude towards the BRIDE. [30]

Question 10*Boom* – Jean Tay**EITHER**

- (a) Explain how your set design for *Boom* would be appropriate to the action of **two or more separate** sections of the play and allow for a smooth transition between different settings. [30]

OR

- (b) How would you reveal different aspects of JEREMIAH's character through your direction of his interactions with CORPSE and with the DIRECTOR? You may refer to **two or more separate** sections of the play. [30]

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