



Cambridge International AS & A Level

DRAMA

9482/11

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 4, Scene 1, towards the top of page 83

ORLANDO: My fair Rosalind, I come within an hour of my promise.

Up to and including: Act 4, Scene 1, towards the bottom of page 85

ROSALIND: By my life, she will do as I do.

EITHER

- (a) As a designer, explain and justify how you would use set, lighting and sound to create an appropriate setting for the action of this scene. [30]

OR

- (b) How would you direct the interaction between ROSALIND and ORLANDO in selected moments from the extract to create your intended effects for the audience? [30]

Question 2

The Rivals – Richard Sheridan

Read the specified extract:

From: Act 3, Scene 2, bottom of page 27

FAULKLAND: They told me Julia would return directly ...

Up to and including: Act 3, Scene 2, end of scene, page 30

FAULKLAND: ... shall make me curse my folly half the day and all the night. [Exit.

EITHER

- (a) How would you direct selected moments from the extract to convey your interpretation of the relationship between FAULKLAND and JULIA? [30]

OR

- (b) How would you perform the role of JULIA, at selected moments from the extract, to highlight her unhappiness caused by FAULKLAND's behaviour towards her? [30]

Question 3

A View from the Bridge – Arthur Miller

Read the specified extract:

From: Act 1, towards the bottom of page 41

EDDIE, *holding back a voice full of anger*: Yeah, but he don't have to go lookin' for it, Beatrice.

Up to and including: the ending of Act 1, page 46
... *and EDDIE's grin vanishes as he absorbs his look.*

EITHER

- (a) Explain how you would direct selected moments from the extract to create tension for the audience from the growing friction between EDDIE and the cousins. [30]

OR

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

Question 4

The Beatification of Area Boy – Wole Soyinka

Read the specified extract:

From: middle of page 17

MAMA PUT: Hey, not that one near my food-stall, you hear?

Up to and including: bottom of page 21
MAMA PUT: ... I suppose those oilmen will also earn medals?

EITHER

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

OR

- (b) How would you direct selected moments from the extract to create the sense of community that exists in the street market? [30]

Question 5

Please note that there are two editions of this text with differing page numbers. Both sets of page numbers are referenced below.

Small Island – Helen Edmundson

Read the specified extract:

From: Act 1, Scene 7, beginning of the scene, page 71 **or** page 74

The house in Earl's Court. The sitting room looks dingy and neglected.

Up to and including: Act 1, Scene 7, end of scene, page 76 **or** page 79

GILBERT: ... it is the price of a ticket to England.

EITHER

- (a) How would you perform the role of QUEENIE to demonstrate her attraction to MICHAEL in selected moments from the extract? [30]

OR

- (a) How would you direct selected moments from the extract to reveal the complex feelings of GILBERT and HORTENSE towards each other and their future in England? [30]

Section B

Answer **one** question from this section.

Question 6

Oedipus Rex – Sophocles

EITHER

- (a) How would you direct **two separate** sections of interaction between OEDIPUS and JOCASTA to convey your interpretation of their complicated relationship? [30]

OR

- (b) What effects would you want to create for the audience through your performance of the MESSENGER FROM CORINTH in **two separate** sections where he interacts with other characters? [30]

Question 7

The Government Inspector – Nikolai Gogol

EITHER

- (a) Explain how your choice of design elements for **two consecutive** scenes, set in different locations, would create appropriate settings for the action and enable smooth transitions. [30]

OR

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

Question 8

The Cherry Orchard – Anton Chekhov

EITHER

- (a) How would you direct the characters of VARYA and ANYA in **two or more separate** sections of the play to create your intended effects for the audience? [30]

OR

- (b) How would you perform the role of MADAME RANYEVSKAYA in **two or more separate** sections of the play to convey her attachment to the cherry orchard and to her past? [30]

Question 9

Blood Wedding – Federico García Lorca

EITHER

- (a) How would you direct any **two separate** sections of the play to create a tense atmosphere for the audience? You may choose to refer to design **and/or** technical elements to support your answer. [30]

OR

- (b) How would you want your audience to respond to LEONARDO's WIFE? Explain how you would perform the role in **two separate** sections to achieve your aims. [30]

Question 10

Boom – Jean Tjalland

EITHER

- (a) How would you direct **two separate** sections where BOON interacts with, or remembers, YOUNG FATHER to achieve your dramatic intentions? [30]

OR

- (b) How would you perform the role of MOTHER in **two or more separate** sections to convey your interpretation of her character? [30]

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