

Cambridge International AS & A Level

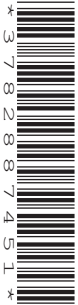
DRAMA

9482/12

Paper 1

May/June 2026

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 5, Scene 2, beginning of scene, page 96

Enter ORLANDO (his arm in a scarf) and OLIVER.

Up to and including: Act 5, Scene 2, end of scene, page 99

ORLANDO: Nor I.

[Exeunt.

Either

- (a) How would you perform the role of ROSALIND in selected moments from the extract to convey your interpretation of her feelings at this point in the play? [30]

Or

- (b) How would you direct selected moments from the extract to achieve your intended dramatic effects for the audience? You may refer to design elements to support your answer if you wish. [30]

Question 2

The Rivals – Richard Sheridan

Read the specified extract:

From: Act 3, Scene 1, beginning of scene, page 25

Enter CAPTAIN ABSOLUTE.

Up to and including: Act 3, Scene 1, end of scene, page 27

SIR ANTHONY: ... I will marry the girl myself!

[Exeunt.

Either

- (a) As a director, how would you create comedy for your audience at selected moments from the extract? [30]

Or

- (b) How would you perform the role of CAPTAIN ABSOLUTE at selected moments from the extract to highlight his enjoyment in deceiving his father? [30]

Question 3

A View from the Bridge – Arthur Miller

Read the specified extract:

From: Act 1, middle of page 21

RODOLPHO *takes his stance after getting a nod of permission from MARCO* ...

Up to and including: Act 1, towards the bottom of page 25

EDDIE: I want to take a walk, I'll be in right away.

Either

- (a) Explain how you would direct selected moments from the extract to highlight the developing friction between EDDIE and BEATRICE. [30]

Or

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

Question 4

The Beatification of Area Boy – Wole Soyinka

Read the specified extract:

From: towards the bottom of page 37

SANDA: And to think you all say the Judge is mad. If your story is not rank lunacy on the loose ...

Up to and including: towards the top of page 42

BOYKO: ... A big man like you, trying to cheat a small boy ...

Either

- (a) How would you perform the role of SANDA in selected moments from the extract to convey his skills in placating the angry FOREIGNER? [30]

Or

- (b) How would you direct selected moments from the extract to create your intended effects for the audience? [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, middle of page 29 **or** bottom of page 31

QUEENIE (*to audience*): How did I end up here?

Up to and including: Act 1, Scene 2, towards the bottom of page 34 **or** middle of page 37

BERNARD: Good. I'll call for you at one.

Either

- (a) How would you perform the role of QUEENIE in selected moments from the extract to convey her lively character to the audience? [30]

Or

- (b) Explain how you would use design elements of your choice to create **two** of the separate settings **and/or** locations required in the extract and to achieve smooth transitions between them. [30]

Section B

Answer **one** question from this section.

Question 6

Oedipus Rex – Sophocles

Either

- (a) How would you perform the character of OEDIPUS in **two or more separate** sections to reveal contrasting aspects of his character? [30]

Or

- (b) Explain how you would direct JOCASTA in **two separate** sections of the play to reveal her devotion to OEDIPUS. [30]

Question 7

The Government Inspector – Nikolai Gogol

Either

- (a) Explain how you would perform the role of ANNA in **two separate** sections of the play to convey her vanity and self-centredness. [30]

Or

- (b) As a director, how would you stage **two** sections of the play to create comedy from the stupidity of the DISTRICT OFFICIALS? You may refer to design elements to support your ideas if you wish. [30]

Question 8

The Cherry Orchard – Anton Chekhov

Either

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

Or

- (b) Explain how your use of **two or more** design elements would be appropriate to your design vision for the play and for its action in **two separate** sections. [30]

Question 9

Blood Wedding – Federico García Lorca

Either

- (a) How would you direct the BRIDE in **one** section of the play and direct the WIFE OF LEONARDO in **one other** section to highlight the differences between their characters? [30]

Or

- (b) How would you perform the role of the BEGGAR WOMAN in **two separate** sections to achieve your intended effects for the audience? [30]

Question 10

Boom – Jean Tay

Either

- (a) How would you perform the role of BOON in **two or three separate** sections to reveal different aspects of his character? [30]

Or

- (b) Explain how your set design for **two separate** sections of the play would be appropriate to the action and to your chosen design style. [30]

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