

Cambridge International AS & A Level

DRAMA

9482/13

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 2, Scene 7, top of page 58

Enter ORLANDO, with his sword drawn.

Up to and including: Act 2, Scene 7, end of scene, page 61

DUKE SENIOR: ... Give me your hand,
And let me all your fortunes understand.

[*Exeunt.*]

Either

- (a) How would you perform the role of ORLANDO 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 reveal your interpretation of the nature of the court of the exiled DUKE SENIOR? [30]

Question 2

The Rivals – Richard Sheridan

Read the specified extract:

From: Act 5, Scene 3, beginning of scene, page 60

Enter SIR LUCIUS O'TRIGGER and ACRES, with pistols.

Up to and including: Act 5, Scene 3, towards the top of page 63

SIR LUCIUS: Pho! you are beneath my notice.

Either

- (a) How would you perform the role of ACRES in selected moments from the extract to highlight his cowardice? [30]

Or

- (b) How would you create comedy for the audience through your direction of selected moments from the extract? You may refer to design elements to support your ideas if you wish. [30]

Question 3

A View from the Bridge – Arthur Miller

Read the specified extract:

From: Act 2, bottom of page 48

CATHERINE, *quietly*: I'm afraid of EDDIE, here.

Up to and including: Act 2, towards the top of page 53

... *He goes out of the apartment.*

Either

- (a) Explain how you would direct selected moments from the extract to achieve your intended effects for the audience. [30]

Or

- (b) How would you perform the role of CATHERINE in selected moments from the extract to convey her divided loyalties between EDDIE and RODOLPHO? [30]

Question 4

The Beatification of Area Boy – Wole Soyinka

Read the specified extract:

From: towards the bottom of page 56

Re-enter MISEYI. *She hesitates, then takes a decision and goes to SANDA, who ...*

Up to and including: bottom of page 60

TRADER: ... But like you said, oga, in bone no get flesh.

Either

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

Or

- (b) Explain how you would direct selected moments from the extract to convey the variety of voices and experiences of the characters in the scene. You may refer to design elements to support your ideas if you wish. [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 1, middle of page 18 **or** towards the bottom of page 20

HORTENSE *to audience*: He came home only three times ...

Up to and including: Act 1, Scene 1, middle of page 22 **or** towards the bottom of page 24

HORTENSE *takes a moment to recover her composure.*

Either

- (a) How would you perform the role of MICHAEL in selected moments from the extract to reveal your interpretation of his character on his return home? [30]

Or

- (b) As a costume designer, explain how your designs for **two** of the characters in the extract would be appropriate for each of the characters **and** for the action at this point in the play. [30]

Section B

Answer **one** question from this section.

Question 6

Oedipus Rex – Sophocles

Either

- (a) As a performer, which aspects of CREON's character would you wish to convey in **two separate** sections of the play? [30]

Or

- (b) How would you achieve your intended effects for the audience in **two separate** sections of the play through your direction of OEDIPUS' interaction with **either** JOCASTA **or** CREON? [30]

Question 7

The Government Inspector – Nikolai Gogol

Either

- (a) How would you direct **two** sections of the play involving both BOBCHINSKY and DOBCHINSKY to create comedy from their 'double act'? [30]

Or

- (b) How would you perform the role of MARYA in **two separate** sections to achieve your preferred audience responses to her character? [30]

Question 8

The Cherry Orchard – Anton Chekhov

Either

- (a) How would you direct **two or more** sections of the play to convey your interpretation of LOPAKHIN's relationship with MADAME RANYEVSKAYA and her family? [30]

Or

- (b) Explain how your designs for costumes and accessories would help the audience to understand the characters of **two** of the following: MADAME RANYEVSKAYA, VARYA, DUNYASHA, FIERS, CHARLOTTA. [30]

Question 9

Blood Wedding – Federico García Lorca

Either

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

Or

- (b) Outline your design vision for **two** sections of Act 3, set in the forest, and explain how you would use set, lighting and sound design to create your intended effects. [30]

Question 10

Boom – Jean Tay

Either

- (a) How would you perform the role of BOON in **two or three separate** sections to convey his personal development as a character over the course of the play? [30]

Or

- (b) How would you direct **two or three separate** sections of the play to highlight the comic aspects of the action? [30]

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