

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
in collaboration with
ASSOCIATION OF CAMBRIDGE SCHOOLS IN NEW ZEALAND
Advanced Subsidiary Level

DRAMA (School-based Assessment)

8286/02

Paper 2

October/November 2009

40 marks

1 hour 45 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
Write your Centre number, index number and name on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Select **TWO** questions and answer **ONE** part from each question.
Questions are of equal mark value.

You are reminded of the need for good English and clear presentation in your answers.
You may draw diagrams to support your answers.
Your answers should make detailed reference to the text concerned.
At the end of the examination, fasten all your work securely together.

This document consists of 4 printed pages.

Select **TWO** questions and answer **ONE** part from each question. Make close reference to examples from the text to support your answers.

Question 1 **CLASSICAL TRAGEDY**
Medea Euripides

EITHER

(a) Describe how you would play the role of Jason on his second entry to stage when he explains to Medea his hopes for his children and why he is marrying.

OR

(b) Draw a diagram of the set for the end of the play and explain how you would stage Medea flying through the air.

OR

(c) As a director, explain how you could emphasise feminist themes in a contemporary production of the play.

Question 2 **MEDIAEVAL MYSTERY OR MORALITY PLAYS**
Everyman Anonymous

EITHER

(a) As an actor playing Good Deeds, explain how you would use voice, movement and body to create your role.

OR

(b) Describe your set and how it would work for a production of the play. Include a diagram to support your explanation.

OR

(c) As the director, describe your production ideas for the opening of the play - the speech by the Messenger followed by God - and how you would achieve this aim.

Question 3 **ELIZABETHAN and JACOBAN DRAMA**
Much Ado About Nothing William Shakespeare

EITHER

(a) As an actor, describe how you would play Beatrice when she is first seen in the play (including her encounter with Benedick). What impression would you want the audience to gain of her?

OR

(b) Outline your costume ideas for Act 4, Scene 1 - the Wedding - and indicate how this fits with your overall production concept.

OR

(c) Explain how you would direct and stage Act 5, Scene 1 from the point where Dogberry enters.

Question 4 **COMEDY OF MANNERS**
She Stoops to Conquer Oliver Goldsmith

EITHER

- (a) Describe how you would play the role of Miss Kate Hardcastle at the start of the play, and what impression you would want the audience to gain of her.

OR

- (b) Outline your set design for Act 1, Scene 2 - in the Alehouse - and include a diagram to illustrate the way it reflects your overall production concept.

OR

- (c) As a director, describe how you would want the audience to respond to Mrs Hardcastle in the discussion about the jewels (Act 3, Scene 1), and explain how you would direct her in order to achieve this.

Question 5 **EPIC THEATRE**
Rhinoceros Eugene Ionesco

EITHER

- (a) As an actor playing the role of Berenger, what would you want the audience to think of him, and how would you achieve this?

OR

- (b) Outline your set design for the government office (Act 2, Scene 1) and include a diagram. Explain how these ideas would be appropriate to your overall production concept.

OR

- (c) As a director, explain how your ideas for staging *Rhinoceros* would communicate the play's political message to the audience.

Question 6 **NEW ZEALAND THEATRE: THE MAORI VOICE**
Purapurawhetū Briar Grace-Smith

EITHER

- (a) With reference to **one** named scene, discuss the character traits of Tyler, and explain how you would bring out these in a performance.

OR

- (b) Outline how you would use sound effects and lighting to enhance the spiritual qualities of the play.

OR

- (c) What aspects of the play are likely to prove topical for a contemporary audience and, as a director, how would you bring out these in performance?

Question 7 **NEW ZEALAND THEATRE: LOOKING AT OURSELVES**

Wednesday to Come Renée

EITHER

- (a) As an actor, explain how you would play Iris at the end of Act One when she is dealing with Granna and Molly and her anger. What impressions would you want to leave with the audience?

OR

- (b) Outline how you would make use of costume design to reflect your overall performance concept.

OR

- (c) As a director, discuss the use of the performance space in the scene of the unpacking of Ben's carton and sugar bag in Act 2. Include a diagram to illustrate your answer.

End of questions