

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 2008

60 marks

2 hours

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**
Antigone Sophocles

EITHER

- (a) How would you perform Haemon in the scene where he and his father, Creon, argue? Indicate what you would want to convey about his character.

OR

- (b) Outline your set design for a production of *Antigone*. Explain how your plan would help communicate the play's message to the audience.

OR

- (c) As a director, outline how you would want the Chorus to move and deliver their lines.

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

EITHER

- (a) Choose a character who speaks to Everyman and explain **two** different approaches to how you could present this role. Your answer should make reference to stage presence, voice, movement, and use of space.

OR

- (b) Explain how your approach to set design might differ depending on whether you were working towards an historical or contemporary performance of the play.

OR

- (c) As a director, choose **two** scenes that involve Everyman interacting with different characters and indicate how you would want the actors to approach movement, body, voice, and space.

Question 3 **ELIZABETHAN and JACOBEAN DRAMA**
A Midsummer Night's Dream William Shakespeare

EITHER

- (a) As an actor, explain how you would use voice and physical skills to create the character of Puck.

OR

- (b) Select **two** contrasting characters and discuss your costume design for them. How would these demonstrate your overall approach to costume design?

OR

- (c) As a director, describe your casting ideas for each of the Mechanicals and outline how you would direct these characters in Act Three, Scene One. You should discuss use of movement, voice, and space.

Question 4 **COMEDY OF MANNERS**
The Importance of Being Earnest Oscar Wilde

EITHER

(a) As an actor playing the role of Lane the Butler, how would you want the audience to respond, and how would you use voice, actions, and the acting space to build the character to achieve this?

OR

(b) Jack says to Algernon:
“That is better than being overdressed as you are.”
Outline how you would costume Algernon and Jack throughout the play and explain what you would be seeking to achieve.

OR

(c) As a director, how would you seek to bring out the way Wilde examines conventions in his society to show their absurdity?

Question 5 **EPIC THEATRE**
The Resistible Rise of Arturo Ui Bertolt Brecht

EITHER

(a) Explain how you would play the role of Roma as the ghost in Scene 14 and indicate how this is similar or different to other scenes in the play when he was alive.

OR

(b) As a set designer, what Brechtian devices would you seek to incorporate into your work.

OR

(c) Scene 12 is set in Givola’s flower shop and part way through moves into rhyming speeches. Explain how you would direct the actors in this scene and how this would relate to your overall production ideas for the play.

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

EITHER

(a) As an actor, compare and contrast how you would play Hohepa in Act One, Scene One and the end of Act Three, Scene Three. Account for any differences or similarities.

OR

(b) The net and the tukutuku panel are important to the play. As a set designer, explain how and where you would position these on stage, and indicate where else and how you could repeat these patterns in the production.

OR

(c) Explain how, as a director, you would emphasise the play’s themes of cultural and physical loss.

[Turn over

Question 7

NEW ZEALAND THEATRE: LOOKING AT OURSELVES

Children of the Poor Mervyn Thompson (an adaptation of the novel by
John A Lee)

EITHER

(a) As an actor, explain how you would develop the character of Rose throughout the play.

OR

(b) The set is important to help convey the social message of *Children of the Poor*. Outline your set design and explain how your ideas would help the audience understand this message.

OR

(c) If you were directing this play, what effect would you aim to achieve in the section from the opening as far as the entry of the children asking what the Porcello children have received for Christmas?

End of questions