

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 2011

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 7 printed pages and 1 blank page.



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

Question 1 **GREEK THEATRE**

If you select this question answer EITHER **(a)** OR **(b)** OR **(c)** OR **(d)**.

Medea Euripides

- (a)** As an actor playing Medea, what aspects of the role would you seek to bring out in the monologue from the First Episode (starting 'Women of Corinth, be indulgent, please')?
- (b)** As director, how would you advise the Chorus to perform their role(s) in your production so their speech and action would communicate effectively to a modern audience?

Oedipus the King Sophocles

- (c)** How would you direct the actors playing Tiresias and Oedipus to perform the scene in which the blind prophet meets the King of Thebes and begins to reveal the truth to him?
- (d)** As an actor playing the role of Oedipus, how would you bring out the emotional turmoil he experiences after blinding himself?

Question 2

MEDIAEVAL MYSTERY/MORALITY PLAYS

If you select this question answer EITHER **(a)** OR **(b)** OR **(c)** OR **(d)**.

Everyman

Anonymous

- (a)** As a director, what advice would you give to the actors playing Everyman's companions to help them create contrasting and distinctive performances?
- (b)** If you were playing the role of Everyman, what aspects of his character would you choose to emphasise in his encounter with Death?

The Nativity

Tony Harrison

- (c)** If you were playing the role of God, how would you seek to distinguish the character from Adam and Eve?
- (d)** If you were asked to design costumes for a contemporary production of *The Nativity*, what approach would you take, and why?

Question 3

SHAKESPEAREAN DRAMA

If you select this question answer EITHER **(a)** OR **(b)** OR **(c)** OR **(d)**.

Much Ado About Nothing William Shakespeare

- (a)** As an actor playing Benedick, how would you convey his reactions to the information he overhears from Don Pedro, Claudio, and Leonato in the orchard during Act Two?
- (b)** As director, how would you create a sense of the tragedy in the misunderstandings and accusations in Act Four, Scene One?

Macbeth William Shakespeare

- (c)** Select ONE of Macbeth's soliloquies from Act One or Act Two. Suggest the advice a director might give the actor playing Macbeth to help bring out important aspects of the character.
- (d)** Suggest a set design for a production of *Macbeth* set in the present day. Use diagrams to illustrate your answer.

Question 4

COMEDY OF MANNERS

If you select this question answer EITHER **(a)** OR **(b)** OR **(c)** OR **(d)**.

The School for Scandal Richard Brinsley Sheridan

- (a)** As an actor playing Benjamin Backbite, how would you choose to portray him in order to reflect both his last name and the things other characters say about him?
- (b)** Discuss your costume ideas for a contemporary production of *The School for Scandal* and how these relate to your overall production concept.

The Miser Molière

- (c)** If you were playing the role of Harpagon, how would you show his inability to control his family members?
- (d)** How would your set and lighting design for *The Miser* create a strong identity for the different locations of the play's action? Make specific reference to the garden and to Harpagon's house.

Question 5

TWENTIETH CENTURY THEATRE

If you select this question answer EITHER **(a)** OR **(b)** OR **(c)** OR **(d)**.

Oh What A Lovely War

Joan Littlewood and Theatre Workshop

- (a)** You are the costume designer for a production of *Oh What A Lovely War*. Describe the elements of your design that would help to create a sense of the time and the place(s) of the play's action?
- (b)** As a director, how would you use the large cast to maximize the satirical **and** tragic elements of the play?

Metamorphosis

Steven Berkoff

- (c)** What physical movements would you use to demonstrate Gregor's gradual transformation if you were given the role to play?
- (d)** How would your set design for *Metamorphosis* convey both the actual house of the Samsa family and the way Gregor sees the world around him?

Question 6

NEW ZEALAND THEATRE

If you select this question answer EITHER **(a)** OR **(b)** OR **(c)** OR **(d)**.

Shuriken

Vincent O'Sullivan

- (a)** Describe the elements of a set and lighting design that would effectively convey the differences between the Camp Commandant's office and the quarters of the prisoners.
- (b)** As an actor playing Ernie, which aspects of his character would you emphasise to indicate that he will prove capable of violence at the play's conclusion?

Waiora

Hone Kouka

- (c)** As the director, what advice would you give the actor playing Louise to portray the fact that Louise is both an outsider to the family and a character who feels at home in the cove?
- (d)** As an actor, how would you portray Rongo's special connection to the Tipuna who shadow her throughout the play?

End of questions

