

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 2010

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 Medea during the play's conclusion after she has slain her children. What would you intend to convey to the audience?

OR

- (b) Describe your set design and how it would support the overall performance concept of the play. Include a diagram to support your description.

OR

- (c) As a director, discuss how your ideas for staging *Medea* would help convey the play's central themes to the audience. Make close reference to TWO scenes to support your answer.

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

EITHER

- (a) With reference to your voice and movement, describe how you would play the role of Everyman.

OR

- (b) Discuss the balance of traditional and contemporary influences in your set and costume design for the play.

OR

- (c) As the director, how would you guide your actors to create a strong contrast between the character of Death and ONE of the following characters:

Beauty, Goods, Fellowship, Good Deeds

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

EITHER

- (a) With reference to Act 1 AND Act 2 describe how you would play Benedick as his feelings toward Beatrice change. Your answer should refer to both voice and body.

OR

- (b) Describe how your set design would work to create both the indoor and outdoor spaces at Leonato's house.

OR

- (c) Explain how you would direct and stage Act 2, Scene 1 at the masked ball in order to make clear the main characters' relationships.

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

EITHER

- (a) As an actor, how would you use your body, movement, and the acting space to play Tony Lumpkin in order to contrast him with George Hastings and Charles Marlow?

OR

- (b) Outline your lighting and make-up ideas, explaining how they would each work to help create a sense of the time period, locations, and style of the play.

OR

- (c) As a director, describe how you would want the actor playing Miss Kate Hardcastle to adjust her performance when her character is pretending to be a barmaid in the Alehouse.

Question 5 **EPIC THEATRE**
Rhinoceros Eugene Ionesco

EITHER

- (a) As an actor, how would you play Daisy in Act 3 during her visit with Berenger? What impression would you want the audience to have of her?

OR

- (b) Explain how your choice of costumes for the play reflects your overall production concept.

OR

- (c) Explain how you would direct Act 2, Scene 2 when Berenger witnesses Jean's transformation into the rhinoceros.

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

EITHER

- (a) Explain, with specific reference to TWO scenes, how you would bring out the physical and vocal aspects of the character of Hohepa.

OR

- (b) Outline how your ideas for costume would emphasise the setting and themes of the play.

OR

- (c) What are the spiritual elements of the play and how could the director bring these out in performance?

Question 7 **NEW ZEALAND THEATRE: LOOKING AT OURSELVES**
Wednesday to Come Renée

EITHER

- (a) As an actor, explain the challenges you would face in playing any ONE of the following three characters:

Granna, Iris, Jeannie

OR

- (b) Outline how your ideas for costume and set design would emphasise the setting and themes of the play.

OR

- (c) If you were directing a performance of *Wednesday to Come* how would your approach to staging convey the loss and grief shared by the main characters?

End of questions