

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 2013

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 the role of Jason, how would you convey his grief and rage in the Seventh Episode?
- (b)** Describe how you would depict Medea's modest house and the public street outside, and how this depiction relates to your Overall Production Concept.

Oedipus the King

Sophocles

- (c)** How would your set design of the Royal House of Thebes help convince an audience of the status and privilege of Oedipus and his family?
- (d)** As an actor playing the role of Tiresias the prophet, how would you convey both his power as an oracle and his frailty as a person?

Question 2

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, how would you perform the role of Dogberry? Make specific reference to his vocabulary and his physicality.
- (b)** As the director, what guidance would you offer the actors playing Benedick and Beatrice in their revelation of love in Act Four, Scene One?

Macbeth

William Shakespeare

- (c)** As the actor playing Lady Macbeth, what aspects of her character would you bring out in Act Five, Scene One?
- (d)** Discuss, with examples, how your Overall Production Concept seeks to portray the tragedy of *Macbeth*.

Question 3

COMEDY OF MANNERS

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

An Ideal Husband

Oscar Wilde

- (a)** Using appropriate diagrams, explain your set design for a modern-day production of *An Ideal Husband*.
- (b)** As the director of *An Ideal Husband*, how would you help the actors convey the wealth and privilege of the characters?

The Miser

Molière

- (c)** Describe what costume design you would create for **two** characters in *The Miser*, and how these relate to your Overall Production Concept.
- (d)** As an actor playing Cleante, how would you effectively convey his frustration in dealing with Harpagon?

Question 4

POLITICAL THEATRE

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

Mother Courage and Her Children Bertolt Brecht

- (a)** Describe how your Overall Production Concept for *Mother Courage and Her Children* captures the mood and atmosphere of Mother Courage's world.
- (b)** How should the actors playing the role of Mother Courage's children bring out the relationship with their mother?

Oh What a Lovely War Joan Littlewood and Theatre Workshop

- (c)** Discuss how your costume design for **two** characters would contribute to an effective production of *Oh What A Lovely War*.
- (d)** As an actor playing the role of Drill Sergeant, how would you respond to the script's instructions regarding his use of language and physical movement?

Question 5

BRITISH CONTEMPORARY DRAMA

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

Metamorphosis

Steven Berkoff

- (a)** Describe how your Overall Production Concept for *Metamorphosis* conveys the feeling and emotion of Gregor's world and his transformation.
- (b)** As a director, what advice would you give the actors to help them effectively portray the Samsa family relationships?

Top Girls

Caryl Churchill

- (c)** If you were directing the opening scene of *Top Girls*, how would you seek to bring out the characters' differing backgrounds?
- (d)** You are the actor playing the role of Marlene. What aspects of her character would you choose to emphasise as she interacts with Joyce and Angie in Act Three?

Question 6

AOTEAROA/NEW ZEALAND THEATRE

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

Waiora

Hone Kouka

- (a)** As a director, how would you help your actors create convincing relationships between the five members of Hone/John's whanau?
- (b)** How would the land and environment of New Zealand feature in your Overall Production Concept for *Waiora*?

Children Of The Poor

Mervyn Thompson

- (c)** As a director, how would you help the actor playing Albany Porcello portray convincingly a young boy?
- (d)** How would the environment of Dunedin city feature in your Overall Production Concept for *Children Of The Poor*?

End of questions

