

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 2015

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.





**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) Describe how you would use vocal and physical skills to create the role of Beatrice and engage your audience.
  
- (b) How might the conventions of Shakespearean drama influence your Overall Production Concept for a present-day production?

*Macbeth*      William Shakespeare

- (c) As a director, how would you bring out the importance to Macbeth and Lady Macbeth of hiding the truth and spreading lies?
  
- (d) You are the actor playing Macbeth. How would you reveal aspects of his character as the events of the play unfold?

**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) Describe your costume design for a production of *An Ideal Husband* and how it would relate to your Overall Production Concept.
  
- (b) As an actor playing Lord Goring, how would you effectively portray him in his interactions with Mrs. Cheveley and Mabel Chiltern?

*The Miser*

Moliere

- (c) As an actor playing the role of Cleante, how would you bring out the defiance and youthfulness of his character?
  
- (d) How would your set and costume design help an audience understand the characters of *The Miser*?

**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) As an actor playing the role of Mother Courage, how would you seek to bring out the satire and comedy of the play?
- (b) How would your costume design help an audience understand the characters of *Mother Courage And Her Children*?

*Oh What a Lovely War* Joan Littlewood and Theatre Workshop

- (c) As a director, explain how your staging of *Oh What a Lovely War* would communicate the play's political message to your audience.
- (d) Choose two scenes from *Oh What A Lovely War* and explain how they could be directed in order to communicate the play's serious purpose.

**Question 5**

**BRITISH CONTEMPORARY THEATRE**

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

*Metamorphosis*

Steven Berkoff/Franz Kafka

- (a) As an actor playing Gregor Samsa, how would you bring out the close sibling relationship he has with Greta?
- (b) How would your set design for *Metamorphosis* convey both the house of the Samsa family and the psychological state of Gregor?

*Top Girls*

Caryl Churchill

- (c) Explain your Overall Production Concept for a production of *Top Girls*.
- (d) As the director of *Top Girls*, what guidance would you give the actors in the Act One dinner gathering, in order to bring out their roles effectively?

**Question 6**

**NEW ZEALAND THEATRE**

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

*Waiora*

Hone Kouka

- (a) Describe how you would effectively perform the role of John/Hone.
- (b) As a director, how would you create a convincing sense of 1960s New Zealand in your production?

*Children Of The Poor*

Mervyn Thompson

- (c) As an actor playing Albany, how would you bring out the relationship he has with Big Mother?
- (d) As a director, explain your staging ideas for a production of *Children Of The Poor*.

*End of questions*