

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 2016

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 play the role of Dogberry the Constable to emphasise both his incompetence at his job and his feelings of superiority.
- (b) As a director, how would you help the actors playing military characters (Don Pedro, Don John, Claudio and Benedick) show their discipline and training as soldiers?

Macbeth William Shakespeare

- (c) How would your OPC (Overall Production Concept) evoke the living conditions of ancient Scottish kingdoms at war?
- (d) Describe how you would play the role of Malcolm in Act Five as he leads his soldiers and reclaims his kingdom from 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) How would you direct the actors to ensure they portrayed the social status of their characters convincingly?
- (b) Describe and illustrate how your set design for a production of *An Ideal Husband* would effectively support the play's action.

The Miser

Moliere

- (c) As a director, how would you help the actor playing Frosine make her character's interaction with the other characters vivid and compelling?
- (d) As an actor playing Harpagon, how would you emphasise the comedy in his scheming and greed?

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 and illustrate your OPC (Overall Production Concept) for a production of *Mother Courage And Her Children*.
- (b) How would your understanding of Brecht's theories about drama affect the way that you would direct your actors?

Oh What a Lovely War Joan Littlewood and Theatre Workshop

- (c) Explain how your OPC (Overall Production Concept) for a production of *Oh What A Lovely War* would help a contemporary audience appreciate the experience of living in WWI-era Britain.
- (d) As an actor, how would you address the challenges of the ensemble scenes, multiple characters, musical interludes and costume changes in *Oh What A Lovely War*?

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) How would you direct the actors playing the Samsa family to emphasise their differences and disconnection?
- (b) How would you act the role of Mrs Samsa in order to bring out her compassion for Gregor's plight?

Top Girls

Caryl Churchill

- (c) As an actor, how would you portray Marlene during her conversations with Angie in Act Two and Act Three?
- (d) As the director of *Top Girls*, what would you do to emphasise the comedy of the play's situations?

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 Rongo.
- (b) How would your lighting and set design effectively create the beach setting of *Waiora*, including the water, sand dunes, times of day, and season?

Children Of The Poor

Mervyn Thompson

- (c) How would your costume designs help the audience understand the era and the characters of Thompson's play?
- (d) Describe and illustrate how your OPC (Overall Production Concept) for a production of *Children Of The Poor* would incorporate spaces for the actions of the main characters and space for the chorus' appearances.