

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 2018

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 pages.



Question 2

SHAKESPEAREAN DRAMA

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

The Merchant Of Venice William Shakespeare

- (a) Describe, with appropriate examples, your Overall Production Concept for *The Merchant Of Venice*.

- (b) How would you direct the actors playing Portia and Bassanio in their scenes together?

Romeo And Juliet William Shakespeare

- (c) Explain how, as a director, you would effectively convey physical violence in *Romeo And Juliet*.

- (d) As an actor, how would you play the role of Mercutio in order to reveal his character?

Question 3

COMEDY OF MANNERS

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

Lady Windermere's Fan Oscar Wilde

- (a) Describe how the actor playing the role of Lady Windermere could use vocal and physical skills to emphasise the play's stylized manners.
- (b) As a director, how would your knowledge of the social and historical context that inspired Wilde's drama influence your production of *Lady Windermere's Fan*?

The Miser Moliere

- (c) As an actor playing La Fleche, how would you portray the role to emphasise the comedy of the play?
- (d) As the director of *The Miser*, how would you bring out the importance of social status to the characters in the play?

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) Explain and illustrate your set design for *Mother Courage And Her Children* and how it would support Brecht's ideas about epic theatre.
- (b) As the director of *Mother Courage And Her Children*, how would you direct and costume the children of Mother Courage?

Can't Pay? Won't Pay! Dario Fo

- (c) Describe and illustrate your set design for a present-day production of *Can't Pay? Won't Pay!*, and how it relates to your Overall Production Concept.
- (d) Choose **two** significant moments from *Can't Pay? Won't Pay!* and explain how you would exploit their comic potential to bring out Fo's satirical 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 a director, explain how your ideas for staging *Metamorphosis* would help communicate the play's message to your audience.
- (b) As an actor playing Grete Samsa, how would you effectively portray the character's relationship to the other members of her family?

Waiting For Godot

Samuel Beckett

- (c) Describe how an actor could effectively perform the role of Lucky.
- (d) As a director, explain how your ideas for staging *Waiting For Godot* would communicate the themes of the play to your audience.

Question 6

NEW ZEALAND THEATRE

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

Bare

Toa Fraser

- (a) As an actor playing Venus, how would you bring out the relationship she has with Dave?
- (b) As a director, explain the staging ideas you would use to make the monologues of *Bare* effective.

Ka-Shue

Lynda Chanwai Earle

- (c) As an actor playing all five characters, how would you differentiate them from each other?
- (d) As a director, how would you create the different time periods of *Ka-Shue*?

End of questions