

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 2019

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.

The number of marks is given in brackets [] at the end of each question or part question.

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).

The Frogs Aristophanes

- (a) How might the conventions of Greek Theatre influence your Overall Production Concept for a production of *The Frogs*? [20]

- (b) Outline your costume design for *The Frogs* and describe how it could be used to reinforce the play's comic aspects. [20]

Oedipus the King Sophocles

- (c) As an actor playing Jocasta, how would you seek to portray her as she comes to a fuller realisation of Oedipus' character? [20]

- (d) Describe, with appropriate examples, your Overall Production Concept for *Oedipus the King*. [20]

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) What vocal and physical challenges does the role of Shylock present to an actor? [20]
- (b) Explain how you would reflect the staging conventions of Shakespeare's time in your Overall Production Concept for *The Merchant Of Venice*. [20]

Romeo And Juliet William Shakespeare

- (c) As a director, how would you bring out the importance, to both Juliet and Romeo, of obedience and loyalty? [20]
- (d) As the actor playing Juliet, how would you reveal her character during the play's final scenes? [20]

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 and illustrate your costume design for a production of *Lady Windermere's Fan*. [20]
- (b) As an actor playing Lady Windermere, how would you effectively portray her in her interactions with Mrs Erlynne and Lord Windermere? [20]

The Miser

Moliere

- (c) Describe and illustrate a set design for *The Miser* that would help the actors convey the play's misunderstandings and coincidences to the audience. [20]
- (d) As an actor, how would you convey Harpagon's greed and also his need for affection and respect? [20]

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 Mother Courage, how would you portray her in order to emphasise the tragedy and suffering of her situation? [20]

- (b) Describe and illustrate a set design that would help the production convey Brecht's political ideas. [20]

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

- (c) As a director, explain how you would want your actors to bring out the play's satirical message. [20]

- (d) Describe and illustrate your costume design for a production of *Can't Pay? Won't Pay!*, emphasising the comedic elements of Fo's play. [20]

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 his relationship with his parents?
[20]
- (b) Describe how your set and lighting design for *Metamorphosis* would help to convey the changes in Gregor's psychological state. [20]

Waiting For Godot

Samuel Beckett

- (c) Describe and illustrate your Overall Production Concept for *Waiting For Godot*. [20]
- (d) What challenges does the role of Pozzo present to an actor? [20]

Question 6

NEW ZEALAND THEATRE

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

Bare

Toa Fraser

- (a) Describe the challenges facing an actor playing the role of Dave. [20]
- (b) As a director, how would you create a convincing sense of time and place in your production of *Bare*? [20]

Ka-Shue

Lynda Chanwai Earle

- (c) As an actor playing Paw Paw, how would you bring out her relationship with Great Aunty Ying and Gung Gung? [20]
- (d) As a director, explain the staging ideas you would use to support the performance of a single actor playing all the roles. [20]

End of questions