

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 2017

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.



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) How would you direct the Chorus in order for them to make maximum dramatic impact on the audience?

- (b) As an actor playing Aegeus, what attitudes or intentions would you seek to communicate when he appears in the Third Episode and speaks with Medea?

Oedipus The King Sophocles

- (c) What do you think are the main dramatic considerations that would need to be considered when creating a set design for a production of *Oedipus The King*?

- (d) As an actor, how would you play Jocasta as she reacts to the Messenger revealing the truth about Oedipus' childhood?

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) Explain and illustrate your costume ideas for Dogberry and the Watchmen and how they fit your Overall Production Concept.
- (b) As an actor, describe how you would play Benedick in Act Five, Scene Four as the play's action concludes.

Macbeth William Shakespeare

- (c) What impression would you want an audience to gain of Macbeth when he first appears in Act One, Scene Three?
- (d) Outline your lighting design and how it would support the references to night-time and darkness throughout the play.

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) As an actor, describe how you would perform the role of Lady Chiltern when she appears at the opening of the play. What impression would you want her to make on the audience?
- (b) Outline your set design for the library of Lord Goring in Act Three, and include a diagram. Explain how your design supports your Overall Production Concept.

The Miser

Moliere

- (c) How would your costume design underline the differences between older characters (Harpagon and Anselme) and younger characters (Cleante, Elise, Valere and Mariane)?
- (d) Explain your Overall Production Concept for *The Miser*, giving detailed examples to support your explanation.

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) Outline how you would use sound effects and lighting to contribute to a sense of war and conflict in the production.
- (b) As a director, explain how your ideas for staging *Mother Courage* would communicate the play's political themes to the audience.

Oh What a Lovely War Joan Littlewood and Theatre Workshop

- (c) Outline how your costume design would heighten the impact of a production of *Oh What A Lovely War*.
- (d) As a director, describe your production ideas for the opening of the play and what impact they would have.

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, discuss your use of performance space in the scene with the three Lodgers in Phase Three. Include a diagram to support your answer.
- (b) Outline how your costume design would support your Overall Production Concept.

Top Girls

Caryl Churchill

- (c) Describe how your set design would heighten the impact of Act One's dinner scene. Include a diagram to support your answer.
- (d) As the director of *Top Girls*, explain how you could emphasise Caryl Churchill's feminist themes in your production.

Question 6

NEW ZEALAND THEATRE

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

Waiora

Hone Kouka

- (a) Illustrate your set design for *Waiora* and describe how you would stage the fire-fighting scene in Act One.
- (b) Describe how you would perform the role of Sue/Wai effectively.

Children Of The Poor

Mervyn Thompson

- (c) With reference to one scene, discuss the character of Albany and how you would emphasise his character traits in your performance.
- (d) As a director, how would you emphasise the contemporary themes of *Children Of The Poor* in performance?