

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 2014

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, with appropriate examples, your Overall Production Concept for *Much Ado About Nothing*.
- (b) How would you direct the actors playing Beatrice and Benedick to bring out the character of each?

*Macbeth*      William Shakespeare

- (c) Explain how, as a director, you would effectively convey physical violence in *Macbeth*.
- (d) As an actor, how would you play the role of Lady Macbeth in Act One, Scene Five in order to reveal her character?

**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 playing Sir Robert Chiltern, how would you choose to portray the role in order to emphasise the satire and comedy of the play?
  
- (b) As the director of *An Ideal Husband*, how would you bring out the importance of gossip and rumour to the characters in the play?

*The Miser*

Moliere

- (c) Describe how the actor playing the role of Harpagon could use vocal and physical skills to engage the audience.
  
- (d) As a director, how would your knowledge of theatrical conventions in Moliere's time influence your proposed modern-day performance 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) Choose **two** significant dramatic moments from *Mother Courage And Her Children* and explain how you would exploit their comic potential in order to communicate Brecht's serious purpose.
- (b) Describe and illustrate your set design for a present-day production of *Mother Courage And Her Children*, and how it relates to your Overall Production Concept.

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

- (c) As the director of *Oh What A Lovely War*, how would you direct, light, and costume the characters portraying America and the nations of Europe (France, Germany, Britain, Switzerland) in Act Two?
- (d) Describe and illustrate your Overall Production Concept for *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) Describe how an actor would effectively perform the role of Gregor's father, Mister Samsa.
- (b) As a director, explain how your ideas for staging *Metamorphosis* would communicate themes and issues of the play to your audience.

*Top Girls*

Caryl Churchill

- (c) As a director, explain how your ideas for staging *Top Girls* would help communicate the play's political message to your audience.
- (d) As an actor playing Dull Gret in Act One, how would you effectively portray the character? Pay particular attention to both her silent actions and her final speech.

**Question 6**

**NEW ZEALAND THEATRE**

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

*Waiora*

Hone Kouka

- (a) As an actor playing Amiria, how would you bring out the relationship she has with Sue/Wai?
- (b) As a director, explain the staging ideas you would use to make the Tipuna's appearances effective.

*Children Of The Poor*

Mervyn Thompson

- (c) Describe how you would use a range of chorus techniques and effects to create the world of *Children Of The Poor*.
- (d) As a director, how would you create a convincing sense of domestic life in early Twentieth Century New Zealand in your production of *Children Of The Poor*?

*End of questions*

