

363/01

**DRAMA & THEATRE STUDIES**

**DR3: Unit 3 Text Analysis**

A.M. TUESDAY, 10 January 2006

(1½ hours)

**INSTRUCTIONS TO CANDIDATES**

Answer **one** question from Section A and **one** question from Section B.

Note that each question contains two parts. The first part, (i), is about character motivation and action, and the second part, (ii), is about atmosphere and staging potential.

You may wish to include diagrams where necessary. If drawn on separate paper, please insert in your script booklet to be collected.

All questions carry the same weighting; you are advised to allocate your time accordingly.

**INFORMATION FOR CANDIDATES**

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

You are reminded of the necessity for good English or Welsh and orderly presentation in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

**SECTION A**

Answer **both** parts of the question on **one** set text you have selected.

*In part (i) you may make references, where relevant, to other parts of the play, or to the play as a whole, but your answer should focus on the specified scene.*

**1. ROMEO AND JULIET**

Look again at Act 3, Scene 5, up to the entrance of Lady Capulet.

- (i) Analyse the dramatic relationship between Romeo and Juliet in this extract. [15]
- (ii) What are your ideas about character movement and positioning in this extract? [15]

**2. THE SCHOOL FOR SCANDAL**

Look again at Act 2, Scene 1, from the beginning up to the point where Sir Peter Teazle says: *Aye! There again! Taste! Zounds, madam, you had no taste when you married me.*

- (i) Analyse the dramatic relationship between Sir Peter and Lady Teazle in this extract. [15]
- (ii) What are your ideas about character movement and positioning in this extract? [15]

**3. MISS JULIE**

Look again at the extract from the second half of the play, from where Kristin (*Christine*) enters dressed for church up to the point where Miss Julie enters dressed in travelling clothes.

- (i) Analyse the dramatic relationship between Jean and Kristin in this extract. [15]
- (ii) What are your ideas about character movement and positioning in this extract? [15]

## SECTION B

Answer **both** parts of the question on **one** set text you have selected.

*In part (i) you may make references, where relevant, to other parts of the play, or to the play as a whole, but your answer should focus on the specified scene.*

### 4. **BLOOD WEDDING**

Look again at Act 2, Scene 1, in the Bride's house at night up to the entrance of Leonardo.

- (i) What is the challenge for an actor performing the part of the Bride in this extract? [15]
- (ii) What are your ideas about staging this scene? Refer to set, lighting, sound and costume in your answer. Give reasons for your ideas. [15]

### 5. **A STREETCAR NAMED DESIRE**

Look again at the beginning of Scene 9 up to the point where Blanche says: *You saw it before I came. Well, look at it now!*

- (i) What is the challenge for an actor performing the part of Blanche in this extract? [15]
- (ii) What are your ideas about staging this scene? Refer to set, lighting, sound and costume in your answer. Give reasons for your ideas. [15]

### 6. **THE ROYAL HUNT OF THE SUN**

Look again at Act 1, Scene 10, up to the point where De Soto says: *Except in God.*

- (i) What is the challenge for an actor performing the part of Pizarro in this extract? [15]
- (ii) What are your ideas about staging this scene? Refer to set, lighting, sound and costume in your answer. Give reasons for your ideas. [15]

### 7. **WYNEB YN WYNEB**

Look again at page 49 from:

LAURA: *Rhyfedd ydy pobol* up to the point on page 51 where Laura says: *Tyrd yn dy flaen, y lodyn!*

- (i) What is the challenge for an actor performing the part of Laura in this extract? [15]
- (ii) What are your ideas about staging this scene? Refer to set, lighting, sound and costume in your answer. Give reasons for your ideas. [15]