

363/01

DRAMA & THEATRE STUDIES

DR3: Unit 3 Text Analysis

P.M. FRIDAY, 9 June 2006

(1½ hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

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 2, Scene 4, after Mercutio and Benvolio have exited up to the end of the scene.

- (i) What advice would you give to an actor who is about to perform the part of the Nurse in this extract? In your answer you should refer to character motivation, relationships, use of voice and movement. [15]
- (ii) What are your ideas about staging this scene? Include details about audience position, set, costume, lighting and sound. Give reasons for your ideas. [15]

2. *THE SCHOOL FOR SCANDAL*

Look again at Act 2, Scene 3.

- (i) What advice would you give to an actor who is about to perform the part of Sir Oliver in this extract? In your answer you should refer to character motivation, relationships, use of voice and movement. [15]
- (ii) What are your ideas about staging this scene? Include details about audience position, set, costume, lighting and sound. Give reasons for your ideas. [15]

3. *A DOLL'S HOUSE*

Look again at the beginning of Act 2 from the entrance of Mrs Linde up to the point where Nora tells her about getting an IOU (bond) back after the debt is repaid.

- (i) What advice would you give to an actor who is about to perform the part of Nora in this extract? In your answer you should refer to character motivation, relationships, use of voice and movement. [15]
- (ii) What are your ideas about staging this scene? Include details about audience position, set, costume, lighting and sound. Give reasons for your ideas. [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 the end of the play from the entrance of the Bride in a black cloak (shawl) to the point where the Mother tells the Bride to weep at the door.

- (i) Analyse the dramatic relationship between the Mother and the Bride in this extract. [15]
- (ii) What are your ideas for staging this scene on an arena stage (audience on three sides)? Include details of set, costume, lighting and sound. Give reasons for your ideas. [15]

5. **THE ZOO STORY**

Look again at the opening of the play up to the point where Jerry says: ‘*And you’re not going to have any more kids, are you?*’

- (i) Analyse the dramatic relationship between Jerry and Peter in this extract. [15]
- (ii) What are your ideas for staging this scene on an arena stage (audience on three sides)? Include details of set, costume, lighting and sound. Give reasons for your ideas. [15]

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

Look again at Act 2, Scene XI, up to the point where Pizarro says: ‘*Go on!... Go on!... Go on!*’

- (i) Analyse the dramatic relationship between Pizarro and Young Martin in this extract. [15]
- (ii) What are your ideas for staging this scene on an arena stage (audience on three sides)? Include details of set, costume, lighting and sound. Give reasons for your ideas. [15]

7. **WYNEB YN WYNEB**

Look again at page 8, from:

TOM: Doedd gyno chi ddim hawl trefnu dim heb ofyn i mi gynta!

up to the top of page 10:

TOM: Yn union. Fy newis i.

- (i) Analyse the dramatic relationship between Tom and Laura in this extract. [15]
- (ii) What are your ideas for staging this scene on an arena stage (audience on three sides)? Include details of set, costume, lighting and sound. Give reasons for your ideas. [15]