

366/01

DRAMA & THEATRE STUDIES

DR6: Unit 6 Text in Context (Synoptic)

P.M. TUESDAY, 27 June 2006

(2½ hours)

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

Answer **two** questions:

In **Section A** answer parts (a) **and** (b) on **one** of the two texts you have studied for this paper.

In **Section B** answer the question on the **other** text you have studied for this paper.

One of the two texts you answer on should be pre-1900 (questions 1-3 in each section) and the other post-1900 (questions 4-7 in each section).

Section A part (a) is worth 20 marks.

Section A part (b) is worth 30 marks.

Section B is worth 40 marks.

You are advised to allocate your time accordingly, leaving at least one hour for Section B.

INFORMATION FOR CANDIDATES

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 parts (a) and (b) on one of the two texts you have studied.

Part (a) Acting, technical and performance potential explored from the viewpoint of an actor and/or technical designer.

Part (b) Thematic elements and dramatic structure.

You should refer to your practical experiences from the course as a whole (either through acting or technical production skills), where you feel such information will help you to answer the question.

1. *OEDIPUS THE KING*

Look again at the entrance of Tiresias up to the point at the end of his speech when he tells Oedipus that his fall will be spectacular.

- (a) Analyse the ways in which Sophocles creates tension in this extract, and give your ideas for its staging. [20]
- (b) How does Sophocles dramatise the theme of blindness in *Oedipus the King*? You may wish to focus on two or three key scenes in your answer. [30]

2. *HAMLET*

Look again at Act III Scene 1 from the end of Hamlet's soliloquy (Soft you now/The fair Ophelia! Nymph in thy orisons/Be all my sins remembered.) up to the entrance of the King and Polonius.

- (a) Analyse the ways in which Shakespeare creates tension in this extract, and give your ideas for its staging. [20]
- (b) How does Shakespeare dramatise the theme of madness in *Hamlet*? You may wish to focus on two or three key scenes in your answer. [30]

3. *THE CHERRY ORCHARD*

Look again at the opening of Act 1 up to the point where Dooniasha says that she is going to faint.

- (a) Analyse the ways in which Chekov creates tension in this extract, and give your ideas for its staging. [20]
- (b) How does Chekov dramatise the theme of time in *The Cherry Orchard*? You may wish to focus on two or three key scenes in your answer. [30]

4. *MOTHER COURAGE AND HER CHILDREN*

Look again at the beginning of Scene Three up to the point where Yvette sings the Song of Fraternisation.

- (a) Analyse the ways in which Brecht creates tension in this extract, and give your ideas for its staging. [20]
- (b) How does Brecht dramatise the theme of war in *Mother Courage and her Children*? You may wish to focus on two or three key scenes in your answer. [30]

5. *THE CRUCIBLE*

Look again at the end of Act 3 from the point where Danforth says to Mary Warren: ‘A little while ago you were afflicted. Now it seems you afflict others; where did you find this power?’ up to the end of the scene.

- (a) Analyse the ways in which Miller creates tension in this extract and give your ideas for its staging. [20]
- (b) How does Miller dramatise the theme of fear in *The Crucible*? You may wish to focus on two or three key scenes in your answer. [30]

6. *OH WHAT A LOVELY WAR*

Look again at the middle of Act 2 from the point where the Irish soldiers dance a jig up to the point where Mrs. Pankhurst enters.

- (a) Analyse the ways in which Littlewood creates tension in this extract and give your ideas for its staging. [20]
- (b) How does Littlewood dramatise the theme of war in *Oh What a Lovely War*? You may wish to refer to two or three key scenes in your answer. [30]

7. *Tŷ AR Y TYWOD*

Look again at the end of Act 3 from where *Gŵr y Tŷ* says: ‘Pob erw... a phawb yn ufuddhau... a dydw i ddim yn mynd i edrych ar ryw ewach bach run fath â chdi yn sefyll...’ up to the end of the play.

- (a) Analyse the ways in which Parry creates tension in this extract and give your ideas for its staging. [20]
- (b) How does Parry dramatise the theme of the battle between the old and the new in *Tŷ ar y Tywod*? You may wish to refer to two or three key scenes in your answer. [30]

SECTION B

Answer **one** question from this section on **the other** text you have studied.

This section assesses your ability to:

- research, analyse and evaluate drama texts and theoretical contexts including historical and cultural circumstances, performance conditions and conventions;
- identify the relationships between text and performance.

You should refer to your practical experiences from the course as a whole (through acting, technical skills or theatre visits), where you feel such information will help you answer the question.

1. *OEDIPUS THE KING*

How would your knowledge of the way *Oedipus the King* was originally performed influence a production you would undertake in the theatre today? [40]

2. *HAMLET*

How would your knowledge of the way *Hamlet* was originally performed influence a production you would undertake in the theatre today? [40]

3. *THE CHERRY ORCHARD*

How would your knowledge of the way *The Cherry Orchard* was originally performed influence a production you would undertake in the theatre today? [40]

4. *MOTHER COURAGE AND HER CHILDREN*

How would your knowledge of the way *Mother Courage and her Children* was originally performed influence a production you would undertake in the theatre today? [40]

5. *OH WHAT A LOVELY WAR*

How would your knowledge of the way *Oh What a Lovely War* was originally performed influence a production you would undertake in the theatre today? [40]

6. *THE CRUCIBLE*

How would your knowledge of the way *The Crucible* was originally performed influence a production you would undertake in the theatre today? [40]

7. *Tŷ AR Y TYWOD*

How would your knowledge of the way *Tŷ ar y Tywod* was originally performed influence a production you would undertake in the theatre today? [40]