



GCE AS/A level

363/01

DRAMA & THEATRE STUDIES

DR3: Unit 3 Text Analysis

P.M. WEDNESDAY, 4 June 2008

1½ hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and a copy of the two set texts.

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.

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, from the entrance of Romeo up to the entrance of the Nurse.

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

2. *THE SCHOOL FOR SCANDAL*

Look again at Act 1, Scene 2.

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

3. *A DOLL'S HOUSE*

Look again at the end of Act 2, from the point where Nora tells Helmer that she wants him to play for her so that she can dance, up to the end of the act.

- (i) Analyse the dramatic relationship between Nora and Helmer in this extract. [15]
- (ii) What are your ideas about character movement and positioning in this extract? 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 beginning of Act 2, from the entrance of Leonardo up to his exit.

- (i) What advice would you give to an actor performing the part of Leonardo in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about staging this extract? You must include details of set, costume, lighting and sound. [15]

5. **THE ZOO STORY**

Look again at the extract towards the end of the play from where Peter shouts: ‘*POLICE! I warn you*’, up to the point where Jerry says: ‘*Very well, Peter, we’ll battle for the bench.*’

- (i) What advice would you give to an actor performing the part of Peter in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about staging this extract? You must include details of set, costume, lighting and sound. [15]

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

Look again at Act 2, Scene 10, up to the point where Pizarro says: ‘*They live here as part of nature, no hope and no despair.*’

- (i) What advice would you give to an actor performing the part of Pizarro in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about staging this extract? You must include details of set, costume, lighting and sound. [15]

7. **WYNEB YN WYNEB**

Look again at the extract from the top of page 38, up to the point where Steff says: ‘*Smo fe riôd wedi bod yn rili dost,*’ on page 40.

- (i) What advice would you give to an actor performing the part of Steff in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about staging this extract? You must include details of set, costume, lighting and sound. [15]