



GCE A level

366/01

DRAMA & THEATRE STUDIES

DR6: Unit 6 Text in Context (Synoptic)

P.M. FRIDAY, 20 June 2008

2½ hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and copies of the two texts studied for this unit.

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.

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 a 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 scene towards the end of the play, where the Shepherd tells his tale, up to the exit of Oedipus.

- (a) Analyse the ways in which Sophocles creates tension in this extract and give your ideas for its staging. [20]
- (b) How does Sophocles use the Chorus 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 5, Scene 1, from the entrance of Hamlet and Horatio, up to the point where Hamlet takes the skull.

- (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 revenge 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 end of Act 3, from the point where Pischick asks what happened at the auction, up to the end of the act.

- (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 failure 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 Scene 2, up to the point where Mother Courage plucks the fowl.

- (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 link between war and capitalism 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 Act 1, from the point where Mercy leaves the room and leaves Abigail and Proctor alone, up to the point where Proctor says: ‘*Stop that wailing!*’.

- (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 hypocrisy 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 opening of the play, up to the point where the MC says: ‘*And the lady on my right*’.

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

7. *TŶAR Y TYWOD*

Look again at the beginning of Act 3, up to the point where Gŵr y Tŷ says: ‘*Run arall. Chwith! De! Chwith! De!*’.

- (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 change in *Tŷ ar y Tywod*? You may wish to focus on 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? You should focus on three scenes from the play. [40]

2. *HAMLET*

How would your knowledge of the way *Hamlet* was originally performed influence a production you would undertake in the theatre today? You should focus on three scenes from the play. [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? You should focus on three scenes from the play. [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? You should focus on three scenes from the play. [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? You should focus on three scenes from the play. [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? You should focus on three scenes from the play. [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? You should focus on three scenes from the play. [40]