

363/01

DRAMA & THEATRE STUDIES

DR3: Unit 3 Text Analysis

A.M. WEDNESDAY, 10 January 2007

(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 1, Scene 1, from the exit of Lord and Lady Montague up to the end of the scene.

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

2. *THE SCHOOL FOR SCANDAL*

Look again at the beginning of Act 4, Scene 3, up to the point where the servant enters.

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

3. *A DOLL'S HOUSE*

Look again at the beginning of Act 1, from the entrance of Helmer up to the point where Nora asks Helmer to give her money as a present for Christmas.

- (i) What advice would you give to an actor performing the part of Helmer in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas for staging this extract? You must include details of set, costume, lighting and sound. [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 scene in Act 3, Scene 1, from where Moon enters, up to the point where Moon exits.

- (i) What advice would you give to an actor performing the part of Moon in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about character movement and positioning in this extract? Give reasons for your ideas. [15]

5. **THE ZOO STORY**

Look again at the final section of the play, from where Peter says: *You are mad! You're stark raving mad!* up to the end of the play.

- (i) What advice would you give to an actor performing the part of Jerry in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about character movement and positioning in this extract? Give reasons for your ideas. [15]

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

Look again at Act 2, Scene 12.

- (i) What advice would you give to an actor performing the part of Pizarro in this scene? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about character movement and positioning in this scene? Give reasons for your ideas. [15]

7. **WYNEB YN WYNEB**

Look again at the beginning of the play from page 6 to the middle of page 8 where Laura says: *Â'n gwardo.*

- (i) What advice would you give to an actor performing the part of Tom in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about character movement and positioning in this extract? Give reasons for your ideas. [15]