

366/01

DRAMA & THEATRE STUDIES

DR6: Unit 6 Text in Context (Synoptic)

P.M. TUESDAY, 26 June 2007

(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 beginning of the play up to the entrance of Kreon.

- (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 pride 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 1, Scene 5, up to Ghost's exit.

- (a) Analyse the ways in which Shakespeare creates tension in this scene and give your ideas for its staging. [20]
- (b) How does Shakespeare dramatise the theme of indecision 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 the play, from the point where Varya is lying on the floor crying up to the end of the play.

- (a) How does Chekov create tension in this scene? Give your ideas for its staging. [20]
- (b) How does Chekov dramatise the theme of change in the play *The Cherry Orchard*? You may wish to focus on two or three key scenes in your answer. [30]

4. *OH WHAT A LOVELY WAR*

Look again at the end of the play, from the point where the French soldiers line up for an advance up to the end of the play.

- (a) How does Littlewood create tension in this scene? Give your ideas for its staging. [20]
- (b) How does Littlewood use songs, slides and captions in the play? You may wish to focus on two or three key scenes in your answer. [30]

5. THE CRUCIBLE

Look again at the end of the play, from the point where Proctor rips up the paper up to the end of the play.

- (a) How does Miller create tension in this scene? Give your ideas for its staging. [20]
- (b) How does Miller dramatise the theme of betrayal in *The Crucible*? You may wish to focus on two or three key scenes in your answer. [30]

6. MOTHER COURAGE AND HER CHILDREN

Look again at Scene 11, from the point where Katrin gets on the roof up to the end of the scene.

- (a) How does Brecht create tension in this scene? Give your ideas for its staging. [20]
- (b) How does Brecht use songs in the play? 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 2, up to the point where Gŵr y Ffair says:

‘yn yr ystafell yma. . .be sgin ti i ddweud am hynna’r hen ddyn?’

- (a) How does Parry create tension in this scene? Give your ideas for its staging. [20]
- (b) Discuss the way Parry uses theatrical effects to underline his themes. 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*

Choose **three** scenes/extracts from the play and give your ideas for staging them. In your answer you must refer to the way the play would have been originally staged. [40]

2. *HAMLET*

Choose **three** scenes/extracts from the play and give your ideas for staging them. In your answer you must refer to the way the play would have been originally staged. [40]

3. *THE CHERRY ORCHARD*

Choose **three** scenes/extracts from the play and give your ideas for staging them. In your answer you must refer to the way the play would have been originally staged. [40]

4. *THE CRUCIBLE*

Choose **three** scenes/extracts from the play and give your ideas for staging them. In your answer you must refer to the way the play would have been originally staged. [40]

5. *OH WHAT A LOVELY WAR*

Choose **three** scenes/extracts from the play and give your ideas for staging them. In your answer you must refer to the way the play would have been originally staged. [40]

6. *MOTHER COURAGE AND HER CHILDREN*

Choose **three** scenes/extracts from the play and give your ideas for staging them. In your answer you must refer to the way the play would have been originally staged. [40]

7. *TŶAR Y TYWOD*

Choose **three** scenes/extracts from the play and give your ideas for staging them. In your answer you must refer to the way the play would have been originally performed. [40]