



**General Certificate of Education
Advanced Subsidiary/Advanced**

363/01

**DRAMA & THEATRE STUDIES
DR3: Unit 3 Text Analysis**

A.M. WEDNESDAY, 9 January 2008
(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 5, Scene 3, from the entrance of Montague to the end of the play.

- (i) What advice would you give to an actor performing the part of Friar Lawrence in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas about staging this extract on a thrust stage (audience on three sides)? 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, from the entrance of Lady Teazle up to the entrance of Sir Peter Teazle.

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

3. *A DOLL'S HOUSE*

Look again at the beginning of Act 3, up to the point where Mrs Linde tells Krogstad that she wants to be mother to his children and that she is afraid of nothing with him.

- (i) What advice would you give to an actor performing the part of Mrs Linde in this extract? Refer to character motivation, relationships with other characters, voice and movement. [15]
- (ii) What are your ideas for staging this extract on a thrust stage (audience on three sides)? 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 opening of Act 3, Scene 1, up to the entrance of the Moon.

- (i) Analyse the dramatic relationship between the Woodcutters in this extract. [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 extract at the end of the story of Jerry and the Dog from where Jerry says: ‘*Well Peter?*’ up to the point where Jerry stops tickling Peter.

- (i) Analyse the dramatic relationship between Peter and Jerry in this extract. [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 3 up to the point where Atahualpa says: ‘*Bring him gold*’.

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

7. **WYNEB YN WYNEB**

Look again at page 20 from where Tom says: ‘*Ardd yn neis gyno chi leni,*’ up to page 22 where Tom says: ‘*Mi gafodd ‘i eni felly.*’

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