

363/01

DRAMA & THEATRE STUDIES

DR3: Unit 3 Text Analysis

P. M. FRIDAY, 8 June 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 the beginning of Act 2, Scene 2, from the end of Romeo's speech:

That I may touch that cheek.

up to the point where Romeo says:

*Alack, there lies more peril in thine eye
Than twenty of their swords.*

- (i) Analyse the dramatic relationship between Romeo and Juliet 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 1, up to the entrance of the servant.

- (i) Analyse the dramatic relationship between Lady Sneerwell and Snake 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 3, from the point where Nora tells Torvald that she no longer loves him, up to the end of the play.

- (i) Analyse the dramatic relationship between Nora and Torvald 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 end of Act 1, Scene 1, from the exit of the Bridegroom to the end of the scene.

- (i) What advice would you give to an actor performing the part of the Mother 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 section near the beginning of the play, from the point where Jerry says at the end of his first long speech '*Never. Never ever*', up to the point where Jerry says '*I'm Jerry*'.

- (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 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 1, Scene 5.

- (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 top of page 50 up to the end of the play.

- (i) What advice would you give to an actor performing the part of Laura 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]