**Drama:**

“As the action of the play unfolds, dramatic tension is often produced by the contrast of concealment and revelation.” Compare at least two of the plays which you have studied in light of this statement.

Compare and contrast the presentation of any three or four characters in plays you have studied. Say how, and how effectively, each character seems to you to further the dramatic force of the play in which he or she appears.

“To succeed in creating a convincing character, the dramatist needs to give the audience a sense that characters have inner thoughts and feelings.” To what extent, and in what ways, does this statement apply to two or three plays you have studied?

Setting can often reflect the underlying ideas in a play. In the light of this statement consider the importance and use of setting in two or three plays you have studied.

“In plays, no one arrives on or leaves from the stage without contributing in some way to the complexity of the play.” Considering two or three plays you have studied, compare the impact on meaning of some arrivals and departures from the stage.

What dramatic techniques have playwrights used to convey ideas and/or beliefs in two or three plays you have studied, and how effective have they been?

“Visual action can be as important on the stage as speech.” How far do you agree with this claim? In your answer you should refer to two or three plays you have studied.

Compare the dramatic effectiveness of the relationship between setting and plot in two or three plays you have studied.

Compare and contrast the role of symbolism in two or three plays you have studied.

“Long after the words are forgotten, the spectacle of the drama is remembered.” Compare two or three plays you have studied in light of this quotation.

“What is drama but life with all the dull bits cut out?” To what extent do you find this statement applicable in at least two plays you have studied?

A dramatist often creates a gap between what the audience knows and what the characters know. With reference to at least two plays, discuss how and to what effect dramatists have used this technique.

In dramatic construction there must be variation of pace and rhythm, monotony of any kind being sure to induce boredom.” Comparing at least two plays you have studied in the light of this statement, show how variations of pace and rhythm have been used to attract or heighten the interest of the audience.

To what extent can the plays you have studied be seen to have, directly or indirectly, a social or political purpose? Refer to two or three plays, exploring how they achieve their purposes.

“The theatre brings into the open important issues of the time.” How have dramatists presented “important issues” in plays you have studied?

Compare and discuss how the action unfolds in two or three plays you have studied, paying attention to the sequence of particular scenes. How effective do you find the arrangements to be in each play as a whole?

The success of any drama depends on the credibility of the protagonists. Referring closely to at least two of the plays you have studied, explore to what extent and in what ways they illustrate the truth of this statement.

Looking closely at one or more of the following elements: lighting, sound and music, discuss the ways in which they can affect the presentation of ideas in at least two of the plays you have studied.

Drama can be said to contain something of the ritual – something to be repeated in front of an audience for a significant occasion, event or purpose, or simply everyday routines and patterns of behavior. In what ways have at least two plays you have studied made use of the notion of ritual in this way and to what effect?

“The dramatic life of any play often emerges from what is not said rather than what is.” Examine the role and significance of all or any of silence, suggestion and subtext in at least two plays you have studied.

Techniques of characterization in drama are often directed to foregrounding an overall driving theme or idea. Using two plays you have studied, show how the presentation of a character or characters can serve such a purpose.

Explore the ways in which dramatists have made use of monologues and/or soliloquies in at least two plays you have studied.

Plays employ various kinds of structural divisions such as prologues and epilogues, act and scene divisions, even carefully placed intermissions. Discuss the dramatic uses made of these divisions in at least two plays you have studied.

“A play should make you laugh or should make you cry.” With reference to at least two plays you have studied, discuss the methods playwrights use to generate emotional response in their audiences.