

PiXL Independence:

Drama - Student Booklet

KS5

The Love of a Nightingale

Contents:

- I. Multiple Choice Questions – 20 credits
- II. Short Answer Questions – 20 credits per question
- III. Wider Reading – 50 credits each
- IV. Essay Style Questions – 100 credits each

I. Multiple Choice Questions

1. **The Love of a Nightingale is written in the style of...**

- a. Elizabethan Theatre
- b. Greek Theatre
- c. Naturalistic
- d. Theatre in Education

2. **In which Country is the play set?**

- a. Sidari
- b. Corfu
- c. Athens
- d. Haladiki

3. **Who does Pandion allow Tereus to marry?**

- a. His daughter, Procne.
- b. His niece.
- c. His daughter, Philomele
- d. His step-daughter.

4. **What body part does Tereus cut from Philomele?**

- a. Heart
- b. Eyes
- c. Tongue
- d. Fingers

5. **Who does Procne kill in revenge?**

- a. Tereus
- b. Philomele
- c. Itys, the son
- d. Pandion, her father

6. **What theatre would you use to stage this Greek play?**

- a. Traverse
- b. Ampitheatre
- c. Thrust
- d. Arena

7. What Greek Theatre element is included in the play?

- a. A female lead
- b. Chorus
- c. Projector
- d. Lighting

8. What is the Skene in Greek Theatre?

- a. The backdrop / cyclorama
- b. The stage
- c. Props
- d. Actors

9. What is the role of the Chorus in the play?

- a. Dramatic function; to offer background and summary information to help the audience follow the story, similar to a narrator.
- b. To provide interval entertainment
- c. To bring on set and props
- d. To read the stage directions

10. What animal does Philomele turn into?

- a. Swallow
- b. Hoopoe
- c. The Monkey
- d. Nightingale

II. Short Answer Context Questions

1. What genre of literature was this originally written as?
2. Explain briefly the type of staging that would have been used for this Greek Play?
3. What are the various locations within the text? Can you find any examples of this in the text and state the locations?
4. The play is set in Athens, therefore what aspects would a costume designer need to consider?
5. What is the difference between the male chorus and the female chorus within the play?
6. Can you reference to a scene where Tereus is seen as hero and give reasons for this?
7. What Greek philosopher defined the term 'tragic hero' and how is this evidenced in the play through Timberlake's protagonists?
8. Which sister is the main heroine in the play. Give reasons for your answer?
9. What two key themes are evident in the play and can you give examples of these from text?
10. In what scene does the Male chorus narrate the villainous act that is about to unfold knowing they cannot interrupt fate?

III. Wider Reading

Read these books/articles to deepen your understanding of *The Love of a Nightingale* as a play and context as well as in relation to design ideas, acting roles and the playwright's intentions.

1. **Book: *The Theatre of Timberlake Wertenbaker: By Sophie Bush*** / Bloomsbury, 2013
2. **Book: *The Theater of Teaching and the Lessons of Theater*** / edited by Domnica Radulescu, Maria Stadter Fox / Lexington Books (Chapter 3; Page 27)
3. **Book: *Feminist Theatrical Revisions of Classic Works: Critical Essays*** / edited by Sharon Friedman / MCFarland & Company, Inc., 2001.
4. **Book: *Greek Theatre Performance: An Introduction: By David Wiles*** / Cambridge University Press, 2000.
5. **Book: *An Introduction to Feminism and Theatre: By Elaine Aston*** / Routledge, (Page 15)
6. **Article: *New Theatre Quarterly 35: Volume 9, Part 3*** edited by Clive Barker, Simon Trussle / Cambridge University Press, Page 267
7. **Book: *The Art of Ancient Greek Theater: by Mary Louise Hart*** / J. Paul Getty Museum, LA, 2011. (Page 129)
8. **The Naked Text: *Chaucer's Legend of Good Women: By Sheila Delany*** / University of California Press, 1994. (Page 182)

IV. Exam Style Questions

1. Discuss the performance skills an actor could use to convey the role of the Teseus as a villainess character. Justify your ideas with examples from at least three scenes from the performance you have chosen for this question.
(20 marks)
2. Explain how you could use set to communicate the locations from the play you have chosen to convey a heroic atmosphere. Refer to at least three scenes from the performance text to justify your ideas.
(20 marks)
3. Discuss the proxemics an actor could use to convey the relationship between Teseus and Philomele in comparison to Tesus and Procne exploring the different hero/villain relationships. Refer to at least three scenes from the performance text you have chosen for this question.
(20 marks)
4. Discuss your design ideas for Philomele costume to communicate her as a victim of being heroic. Refer to at least three scenes from the performance text you have chosen for this question.
(20 marks)
5. “There are no heroes without villains and there are both in each of us” Discuss how an actor could use movement and gestures in their interactions with others to characterise their personality traits of transforming from a hero to a villain. Refer to at least three scenes from the performance text you have chosen for this question.
(20 marks)
6. Explain how you could use lighting and sound design to communicate the good and evil theme evident within the text. Justify your ideas with examples from at least three scenes from your chosen performance text.
(20 marks)
7. Explain how the chorus could use movement and gestures to communicate the villainess traits of a character within the play. Refer to at least three scenes from the performance text you have chosen.
(20 marks)

8. Explain the chosen stage for this performance and how you could use it to show social status of a Villain. Refer to at least three scenes from the performance text you have chosen.

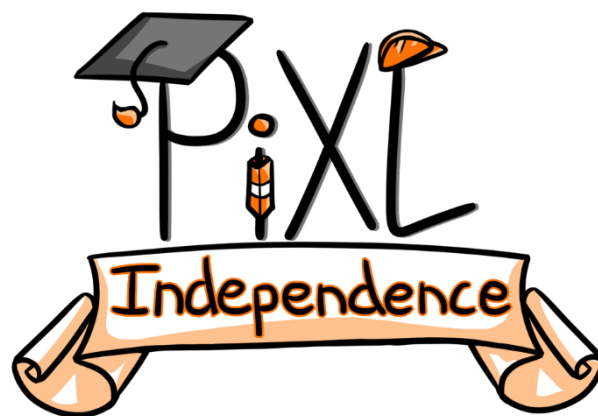
(20 marks)

9. Explain how an actor could emphasise the social status of a villain in the opening scenes of the performance using their body language. Refer to the opening scenes of the performance text you have chosen for this question.

(20 marks)

10. Explain the chosen stage for this performance and how you could use it to show social status of a hero. Refer to at least three scenes from the performance text you have chosen.

(20 marks)



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