

Candidate Name	Centre Number	Candidate Number

WELSH JOINT EDUCATION COMMITTEE
General Certificate of Education
Advanced Subsidiary/Advanced



CYD-BWYLLGOR ADDYSG CYMRU
Tystysgrif Addysg Gyffredinol
Uwch Gyfrannol/Uwch

362/01

DRAMA & THEATRE STUDIES

DR2: Unit 2 Directorial Analysis

A.M. WEDNESDAY, 10 January 2007

(1½ hours)

Question	Examiner's use only
1	
2	
3	
4	
TOTAL MARKS	

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided above.

Read the instructions **carefully** before answering the questions. You are required to answer **four** questions, therefore allow adequate time for each question.

Question 1 should be answered on pages 2, 3, and 4 of the answer booklet.

Please **note** the pages are divided into the appropriate headings.

Questions 2 **and** 3 should be answered alongside the text.

Question 4 should be answered on pages 10, 11 and 12 of this booklet.

If more paper is required for this question, please include it inside this booklet.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets at the end of each 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.

Read the following extract from *Lettice And Lovage* by Peter Shaffer.

The scene takes place in a room of a stately home. Lettice is the tour guide and is middle aged. It is set in the present day.

Answer the following questions which together require you to present your ideas as a director preparing a staging of this scene.

Remember your ideas **must** be presented clearly and neatly.

1. Prepare your initial stage plan and design ideas in the appropriate sections on pages 2, 3 **and** 4. This should include a labelled **BASIC GROUND PLAN**, showing the audience's position, type of staging and set including use of colour, reference to atmosphere, furniture, props and costume. [20]
2. Alongside the text, in the appropriate column, give details of stage movement for each character involved in the scene. Ensure that you have noted on the text where movements happen. [10]
3. Alongside the text, in the appropriate column, give technical details of recorded sound (if not used give reasons) and lighting for an effective staging of the scene. Make sure that you have noted on the text where cues occur. [10]
4. Look at Lettice's speech from '*And then suddenly ...*' to '*... you are safe!*'

For this section what vocal advice would you give to an actor who is rehearsing the part of Lettice? (*You should include details about accent, rhythm, pitch, tone and link between voice and character.*) Write your advice on pages 10 to 12 of the booklet. [10]

Basic Ground Plan/Audience Position

Type of Staging, Set, Colour, Atmosphere

Furniture/Props

Costume

BLANK PAGE

Please refer to Questions 2 and 3 on Page 2.

We join the scene as Lettice is describing to the people on the guided tour how Queen Elizabeth 1st was saved by John Fustian as she tripped on the stairs.

LETTICE: ... Imagine the scene! Time as if suspended! A hundred beribboned guests frozen like Renaissance statues: arms outstretched in powerless gesture! Eyes wide with terror in the flare of torches! ... **And then suddenly John Fustian moves! He who up to that moment has lived his whole life as a dull and turgid yeoman, breaks the spell! Springs forward – upward – rises like a bird – like feathered Mercury – soars in one astounding leap the whole flight of these stairs, and at the last possible moment catches her in his loyal arms, raises her high above his head, and rose-cheeked with triumph cries up to her: ‘Adored Majesty! Adored and Endored Majesty! Fear not! You are safe!’...**

(Members of the guided tour applaud.)

MAN: Excuse me.

LETTICE: Yes?

MAN: Could you give me your reference for that story?

LETTICE: My what?

MAN: Reference. I’m an Elizabethan scholar. The doings of the Virgin Queen is my hobby. I have nowhere read that John Fustian leapt up that staircase, let alone lifted her on high or spoke those words.

LETTICE: It is true nevertheless.

MAN: I don’t see how it can be.

LETTICE: What do you say?

MAN: It’s really impossible to leap those stairs from a standing position. There are fifteen of them.

LETTICE: I know how many there are. *I told you.*

MAN: Well then.

LETTICE: I’m not quite sure what you mean by ‘well then’.

MAN: Well then it’s impossible. Your story is, frankly, not on.

(Pause.)

I ask you again, please, for your reference.

(Pause.)

LETTICE: Excuse me, but there is a hostility in your voice which implies that what I am saying is an untruth.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

- MAN: It can't be done. You can't do a standing leap straight up in the air from here, and land on the fifteenth step of a staircase. An Olympic athlete couldn't do it.
- LETTICE: Well.....it might be an exaggeration, I'm willing to grant you that.....A 'single bound' might indeed have been in reality two, three or even four single bounds. But the heroism of the act – the sheer exuberant romance of it – *leaps* from the pages of the Chronicle I quote as dazzlingly as John Fustian did himself!
- MAN: Yes, but what is it? That's all I'm asking. What is it, please?
- LETTICE: What is what?
- MAN: The Chronicle you quote.
- LETTICE: The Family Chronicle, of course. The Fustian Family Chronicle!
- MAN: And where may I find that?
- LETTICE: You may not.
- MAN: Why not?
- LETTICE: Because it is not published. It lies hidden in a private archive.....This tour is now at an end. Please take that way out. As you go you will observe a saucer on the table by the door.....It's purpose is for the collection of such *pourboires* as you may care to leave. If, as is possible, some of you lack the French tongue, I translate the word as –
- MAN: Tips
- LETTICE: Tokens of appreciation.
- (*Members of the guided tour make their exit.*)

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

A series of horizontal dotted lines for writing, spanning the width of the page.

A series of horizontal dotted lines for writing, spanning the width of the page.