

Candidate Name	Centre Number	Candidate Number
		2



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

362/01

**DRAMA & THEATRE STUDIES
DR2: Unit 2 Directorial
Analysis**

A.M. WEDNESDAY, 9 January 2008
(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 *East of the Gantry* by Ed Thomas.

The scene takes place in a derelict house on a mountain.

A blue moon lights up the sky. The remains of a long ago feast litters a table.

The scene 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 Trampas' speech from '*My grandmother was making breakfast ...*' to '*... with Magnus Magnusson*'.

For this section what vocal advice would you give to an actor who is rehearsing the part of Trampas? (*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

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Please refer to Questions 2 and 3 on Page 2.

*In the derelict house there are already two people, Trampas and Bella.
Trampas smokes, Bella looks eastwards.*

TRAMPAS: It was a Sunday night. There'd been some flooding down the valley, Uncle Jim had gone to see the damage for himself. Liked disasters did my Uncle Jim, my mother told me not to be too hard on him because of the trauma he suffered as a boy. She was still in her cot when it happened, Uncle Jim was ten and my Uncle Ieu was fourteen.

BELLA: Fourteen is a difficult age.

TRAMPAS: **My grandmother was making breakfast when Ieu picked up a loaded shotgun and shot her dead with both barrels. It was an accident, he didn't know it was loaded, but it affected him and Uncle Jim, they were never the same again.**

BELLA: That's terrible.

TRAMPAS: **When he was out watching the valley flood, my mother turned to me just as Fred Housego, the taxi driver, was winning 'Mastermind'. "Can I let you into a secret?" she said. And I said "Sure thing ma, what's on your mind?", "I'm in love with him," she said. "With Fred Housego?" I said. "No," she said, "with Magnus Magnusson."**

BELLA: Get away.

TRAMPAS: It's the truth, she said she'd written him hundreds of letters.

BELLA: Did he ever reply?

TRAMPAS: Not personally, no, just a note from his office saying best wishes and a signed photo. She was very disappointed.

BELLA: I can imagine.

TRAMPAS: She was gutted.

BELLA: I bet.

TRAMPAS: She always thought she'd meet him somewhere see, perhaps share a drink in front of the fire, chew the cud. She thought Magnus would have told her fantastic tales of old Iceland long into the night.

BELLA: She sounds a very nice person.

TRAMPAS: She was. She got me to hire a sailing boat once, with a European skipper, to take us to Iceland but we got lost in heavy fog off the Scottish coast and had to turn back.

BELLA: That's a pity.

TRAMPAS: I suppose it is.

BELLA: They say Reykjavik's a really interesting place.

Movement

**LX
(Lighting)**

**SFX
(Recorded Sound Effects)**

- TRAMPAS: Really?
- BELLA: Yes.
- TRAMPAS: Have you every been there?
- BELLA: No. I just read about it once.
- TRAMPAS: Oh. *[pause]* She died not long after that on the same day I saw Telly Savalas window shopping in the city. I was on the bus stuck in traffic, just staring out of the window, when bingo, there he was! I jumped out of my seat, taking a pen and an unpaid gas bill out of my pocket for an autograph and ran downstairs. With my eyes fixed firmly on my prize, I stepped off the bus and smash, collided with an Australian cycle messenger, overtaking on the inside, who knocked me senseless to the floor.
- BELLA: And Telly?
- TRAMPAS: By the time I came round, Telly and the cyclist and everyone else had gone. When I got back to Johnny Greco's I got a phone call from Uncle Jim, saying I had to come home straight away because my mother wasn't well. "But I've just seen Telly Savalas in the street," I said. "Did you get his autograph?" asked Uncle Jim. "No" I said, "I ..." but before I had time to explain, Uncle Jim called me a stupid git and put down the phone and that was that.
- BELLA: How insensitive can you get?
- TRAMPAS: Exactly, I was gutted, when I got home I found Uncle Jim sitting with Mam looking sheepish. She was looking up at the ceiling with a Turkish Delight on her chest, Uncle Jim said she'd been dead for two hours, but it was very peaceful.
- BELLA: It must have been a shock.
- TRAMPAS: It was. *[pause]* I loved her, I really loved her.
- [Trampas begins to break down. Bella rummages around in her bag. She pulls out an apple and offers it to him.]*
- BELLA: I'm sorry.
- TRAMPAS: Forget it.

Movement

LX
(Lighting)

SFX
(Recorded Sound Effects)

A series of horizontal dotted lines for writing.