



**GCSE**  
in

**Drama**

## **Examination Support Package for Teachers**

For use with specification for first teaching from **Autumn 2001**

Issued: March 2003

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# Introduction

The materials contained in this booklet are designed to support teachers in preparing candidates for the first sitting of the new format GCSE drama examination associated with CCEA's new Drama Specification.

The materials have been prepared by the senior examining team and give an indication of what the team expects from candidates in the new examination.

In addition, the booklet contains examples of an acceptable format for the Candidate Notebook required for the Internally Assessed Component of the Examination.

**The new examination has four questions. The first three questions (Questions (a), (b) and (c)) comprise Section A of the paper and are based on the Set Text. The fourth question (Question (d)) is based on the text studied for the compulsory internally assessed unit, Scripted Performance.**

For each question, this booklet provides some or all of the following:

- Tips from the Examination Team;
- A Vocabulary Grid;
- A Writing Frame Template;
- An Example of a Completed Writing Frame;
- A Sample Annotated Answer.

## **Tips from the Examination Team**

This section lists significant features of each question in the new examination and provides pointers to what will be expected of candidates in the forthcoming examinations.

## **Vocabulary Grids**

These grids illustrate the sort of vocabulary candidates are expected to be familiar with and are expected to use in answers to examination questions. The vocabulary items given in the grids are illustrative only – they do not represent complete lists nor are they text specific. Teachers should use these grids as they feel appropriate. The vocabulary lists can be added to, and adapted according to the text being studied and in accordance with the needs of particular pupils.

## **Writing Frame Templates**

The writing frame templates are designed to help those pupils whose writing skills need to be developed in preparation for the examination. The frames guide students in structuring and organising their answers. The frames are useful teaching aids and can be photocopied, copied, adapted and/or amended as is felt appropriate.

## **Examples of Completed Writing Frames**

Examples of completed writing frames have been included. These have been completed by students in a classroom setting. Some of these students will go on to use the frame in the examination – in other words they will learn and remember the framework and will reproduce it on the answer paper using pencil and ruler before beginning to write. While this is acceptable, and certainly helpful to those lacking confidence in their writing skills, teachers should point out to candidates that reproducing the writing frames is time consuming and takes away from writing time. Only those who would be disadvantaged by not reproducing the writing frames should be encouraged to use them in this way.

## **Sample Annotated Answers**

A sample question and an associated annotated answer have been included for each section of the new format question paper. These answers have, in some cases, been prepared by the examining team. In other cases, work has been provided by centres. In all cases, the answers, read together with the annotation, provide insight into the thinking of, and the approaches taken by, the examining team. **The passages on which the exemplar questions are based are given in the appendix.**

## **The Candidate Notebook**

The booklet provides photocopiable templates of Candidate Notebooks. The templates provided have been designed by one centre for use with its candidates. The formats presented here are not prescriptive but are offered as examples of what is acceptable. One template is designed for use with the Scripted Performance, Devised Performance and Practical Exploration of the Set Text units; the second template is designed for use with the other three units. For illustration, an example of a completed notebook has been included in the booklet.

## The New Written Examination – Key Features

- Question (a)** This question will, in any one year, focus on one of set or costume.  
**Note:** this is different from the old examination. In the old examination candidates could chose to answer on either set or costume. (10 marks)
- Question (b)** This question is the equivalent of question (c) in the old examination. The main differences are that the relevant extract will be 15 lines long and each line will be individually numbered. (20 marks)
- Question (c)** This question focuses on rehearsal work and will refer to the whole set text (rather than just an extract as in the old examination). The question can focus on character, role, relationships or on aspects of production such as creation of tension or comedy. (30 marks)
- Question (d)** This question refers to the play that was performed for the internally assessed units Scripted Performance. It will focus on two of movement, voice, gesture, facial expression, costume and props. Students will be expected to quote from the text where appropriate. (20 marks)

## **Question (a): Costume**

# Tips from the Team

## Question (a) Costume

The “tips” given here highlight significant features of this question and provide pointers to what will be expected of candidates in the forthcoming examination.

- This is not an art test – some candidates take far too long to draw their figure. A clearly labelled sketch is all that is required – facial features are not necessary.
- Colour can help and, if necessary, very simple additional sketches can be included to illustrate detail.
- Attention should be paid to the extra details of costumes such as hats, hairstyle, bags, belts, shoes, jewellery etc, which are important indicators of period, culture, status and personality.
- The sketch should show a costume appropriate to the extract as well as to the character.
- The period to which the costume belongs should be mentioned and if this period is different from the one suggested in the play then a clearly justified reason should be given.
- The materials, shape and colours used should reflect the period, style and status of the wearer and should be discussed. If Lady Macbeth is wearing yellow polyester an explanation must be given.
- Examine how the costumes might reflect the personality of the wearer as well as their social position.
- If possible take into account the practical needs of the actor wearing the costume.

## Vocabulary Grid

The grid below illustrates the sort of vocabulary candidates are expected to be familiar with and are expected to be able to use in answers to this question. The vocabulary items given in the grid are illustrative only – they are not complete nor are they text specific. Teachers should use the grid as they feel appropriate. The vocabulary items can be added to and adapted to the texts being studied and in accordance with the particular needs of particular pupils.

### (a) Costume

<b>Status</b>	<b>Shape</b>	<b>Material</b>
working class	well fitted	acrylic
middle class	loosely fitted	cotton
professional	tailored	linen
male		polyester
female		tweed
		wool

## Writing Frame – Template

This writing frame template is designed to help those pupils whose writing skills need to be developed in preparation for the examination. The frame guides students in structuring and organising their answers. The frame is a useful teaching aid that can be photocopied, copied, adapted and/or amended as is felt appropriate.

### (a) Costume

**Draw and label costume - include your choices of: colour shape material**

STATUS:	PERIOD:

Write a short paragraph giving reasons for your choices.

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## Writing Frame – Completed Example

An example of a completed writing frame is given below.

### (a) Costume

Draw and label costume – include your choices of: colour  
shape  
material

STATUS: working class, single mother and cleaner to Mrs Lyons.		PERIOD: 1960's
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**Top**  
Mrs Johnstone is wearing a red top. It is made of a plain cheap material, perhaps nylon. It has long sleeves and is quite tight on her.

**apron**  
This apron is of a dull grey colour, which covers most of her outfit. It is also quite plain and worn as though she'd had it for a while. It would be made from a cheap cloth - maybe cotton.

**Skirt**  
Mrs Johnstone is shown here in a dull brown skirt, which almost reaches her ankles. It is made from a cheap cotton material.

**dusters.**  
Mrs Johnstone would be carrying dusters as she is a cleaner for Mrs Lyons.

**Slippers**  
I have chosen to dress her in slippers made from nylon and coloured blue.

**Tights**  
Tan coloured nylon tights.

Write a short paragraph giving reasons for your choices.

Mrs Johnstone is a poor woman living in the 1960's. The clothes she wears should show her lack of money and should represent the type of person she is, as well as what is happening in her life ie her job and the time. Each item of clothing would be made from a cheap material as she couldn't afford any better. All the colours would be dull to reflect her personality and the red would reflect her darkside. She is wearing slippers as they are the most comfortable for her work as a cleaner.

## Exemplar Question and Annotated Answer

**Exemplar Question** (based on extract from *Blood Brothers* – see Appendix)

**(a)** Spend no more than 15 minutes on this part of the question.

Draw a costume for Mrs Johnstone **in this extract**. Use a basic sketch and label it clearly.

Her costume should be appropriate to her status and to the period in which the play is set.

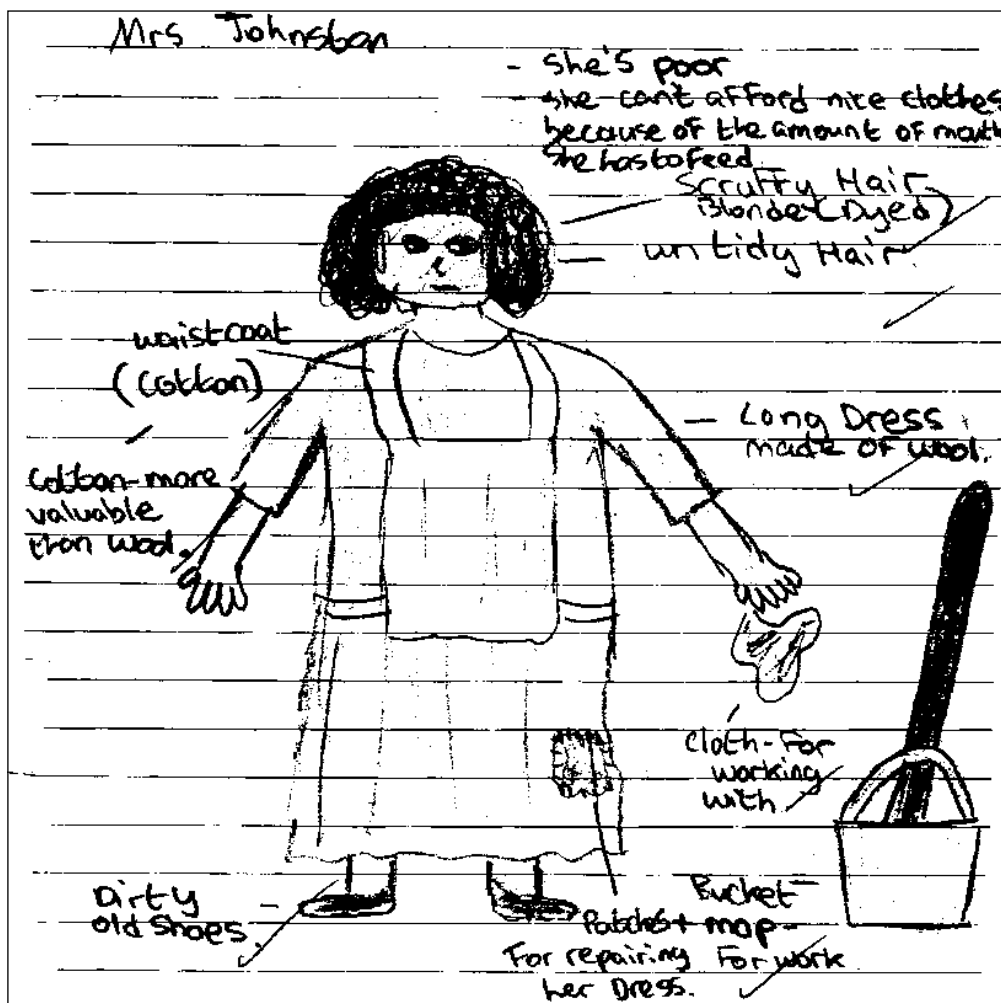
Your answer should include:

- your choices on colour, shape and materials;
- a **short** paragraph giving reasons for your choices.

[10]

**Annotated Answer**

This answer is a response to the extract from *Blood Brothers*.



no justification for colour or materials

appropriate knowledge and understanding

I suggest that Mrs Johnston wears a long green dress made by herself using wool. I have drawn a bucket, mop and cloth showing that she is a housecleaner for Mrs Lyons. I would say that her dress wouldn't be very dirty as she is a very responsible parent looking after a lot of children. Mrs Johnston would be a clean person. There is a clean waistcoat that was given to Mrs Johnston from Mrs Lyons. Notice that it is the most spotless clothing Mrs Johnston wears.

reference to status

limited justification

Sketch and labelling convey clear sense of status without specific reference to period or extract. Some knowledge and understanding of how costume contributes to portrayal of character is evident. Justification is limited. A low band 3 answer.

**Question (a): Set**

## Tips from the Team

### Question (a): Set

The “tips” given here highlight significant features of this question and provide pointers to what will be expected of candidates in the forthcoming examination.

- Remember this is not an art test – a clear diagram is all that is required, though where necessary you can add additional, very simple sketches to illustrate detail, eg a sideways view or the detail of an important fixture.
- Explain what all the shapes on your diagram mean either on the diagram itself or in a glossary, eg wavy lines to mean curtains.
- Show entrances and exits and indicate the acting area – it is not likely to be a simple square – how is it marked out?
- Show where the audience is and make sure its view is not obstructed.
- Do not forget to mention the period in which the extract/play is set and if you change this period then give reasons.
- In your writing indicate the materials, colours, furnishings and style you have used and explain why you chose them. Always give detail on the “why”, eg why that type of chair. If possible, link the set to the action of the play and the practical needs of the actors and crew.
- Remember, the diagram and writing should focus on the given extract rather than the play on a whole.

## Vocabulary Grid

The grid below illustrates the sort of vocabulary candidates are expected to be familiar with and are expected to be able to use in answers to this question. The vocabulary items given in the grid are illustrative only – they are not complete nor are they text specific. Teachers should use the grid as they feel appropriate. The vocabulary items can be added to and adapted to the texts being studied and in accordance with the particular needs of particular pupils.

<b>Technical</b>	<b>Material</b>	<b>Style</b>
curtains	canvas	luxurious
backdrop	gauze	exclusive
wings	scaffolding	comfortable
rostrum	aluminium	gothic
proscenium (arch)	plywood	regency
acting space	wallpaper	edwardian
composite	linoleum	smooth
apron	dresser	rough
thrust	sideboard	mimimalistic
sightline	wardrobe	sparse
flats	suite	cluttered
cyclorama	mantelpiece	dilapidated
exterior backing	cornice	run-down
front of house	cabinet	threadbare

## Writing Frame – Template

This writing frame template is designed to help those pupils whose writing skills need to be developed in preparation for the examination. The frame guides students in structuring and organising their answers. The frame is a useful teaching aid that can be photocopied, copied, adapted and/or amended as is felt appropriate.

### (a) Set

Draw and label ground plan - include your choices of:  
colour; furniture; furnishings. Include: entrances/exits.

LOCATION:	PERIOD:

Write a short paragraph giving reasons for your choices.

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## Exemplar Question and Annotated Answer

**Exemplar Question** (based on extract from *Philadelphia Here I Come* – see Appendix)

**(a)** Spend no more than 15 minutes on this question.

Draw a ground plan for this extract.

Your ground plan should be appropriate to the action of the play, the setting and the period in which it is set:

Your answer should include:

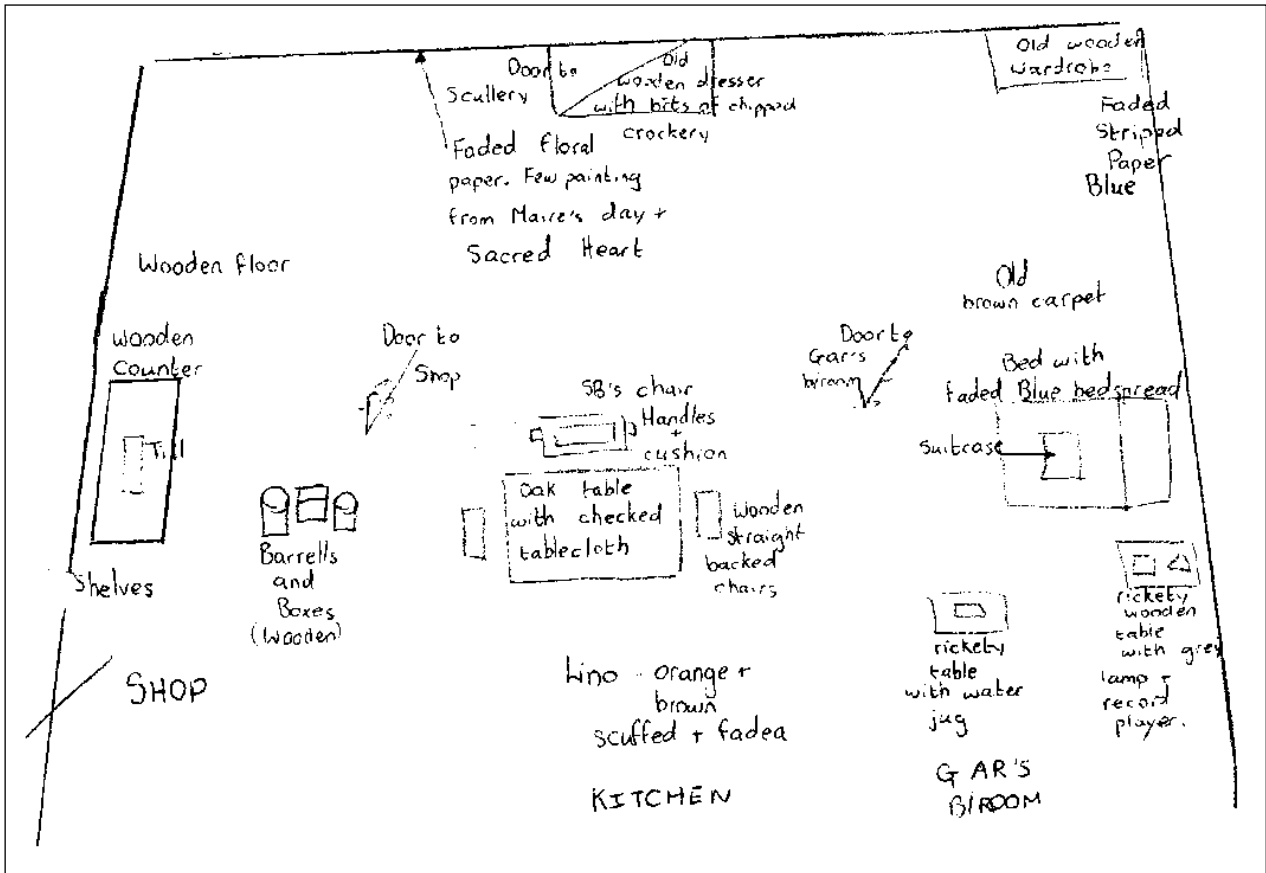
- your choice of materials, colours, furniture and furnishings;
- exits and entrances;
- a short paragraph giving reasons for your choices.

[10]

**Annotated Answer**

This answer is a response to the extract from *Philadelphia Here I Come*.

Detailed reference to materials, colour and texture.



A very practical and detailed sketch of set for whole play, not specific to extract.

The play is set in Ballybeg, Donegal in the 1960s. We are in the house of County Councillor S.B. O'Donnell and his son Gar. Their housekeeper Madge also lives here.

reference to period, location and setting

not specific to extract

The stage is a proscenium arch stage and a composite set. There are three parts, the shop, the kitchen and Gar's bedroom. There are doors leading to each part but no walls as the audience would not be able to see.

comments on whole set

imaginative detail

This scene is set in the kitchen. The kitchen is floored with faded brown linoleum and there is some faded floral paper on the wall. There is an old wooden dresser with lists of old crockery that Madge has bought. There is an old oak table with a checked tablecloth that Madge bought to keep things tidy. There are three wooden chairs. The chair at the head of the table belongs to S.B. It has handles and a cushion as he is an old man. There are only a few paintings on the wall from Maire's day and also the sacred heart, as this is a Catholic household. It is very much a bachelors kitchen.

much of this detail could be annotated on sketch

justification

insightful response

S.B. is described as a "skinflint" and "tight" with money. Therefore he would not spend a great deal of money on decorating. Madge has kept things neat and tidy but everything is still dull, faded and this reflects what Gar's life in Ballybeg has been like. The wood and the linoleum represent coldness, which is what Gar's relationship with his father is like.

In this scene the shop and the bedroom are kept in darkness. The shop is a regular hardware store. It is SB's territory. Everything is wooden to suggest coldness and boredom which describes S.B. and his relationship with Gar.

appropriate understanding of how exact it is

Gar's bedroom is typical of a man of his age. His room is quite dull and empty, reflecting his life in Ballybeg. I chose blue for his bed to show depression.

insightful response

appropriate reference to text

The house is described as "sparsely and comfortably furnished", which is just what it is: Everything is dull, grey and boring. It is in need of a woman's touch.

some repetition

Answer is imaginative and perceptive but over-written (a short paragraph is required). Detail is highly relevant and very appropriate to the task, if sometimes repetitive. Sketch is for whole play, not specific extract as requested, but clearly labelled. Response is imaginative and justified. A top of band 4 answer.

## **Question (b): Performance Notes**

## Tips from the Team

### Question (b): Performance Notes

The “tips” given here highlight significant features of this question and provide pointers to what will be expected of candidates in the forthcoming examination.

- There is stress on the word **notes** – writing full sentences is time consuming and wasteful.
- It helps to begin with a very simple set diagram showing the position of the characters.
- You should also include, in an introduction, reference to mood and atmosphere and how acting in general, lighting and sound might reflect this.
- You should also briefly place the scene in the context of the play.
- Remember that you should refer to each of the fifteen lines individually (though where a sentence runs on to an extra line for just a word or two it might be possible to amalgamate).
- Writing the line number in the margin is the best way of indicating the line you are writing about. Remember just the number – “4” or “L4” as required, not the time consuming “Line 4”.
- Try, where possible, to make the actions and voice reflect the personality and background of the character speaking.
- In certain situations the introduction of an appropriate prop might help make the acting clearer.
- Don’t forget that where appropriate, reference should be made to the reactions of the other actors and not just of the actor speaking.
- Try to identify key lines/moments.
- Don’t forget to mention points at which mood or atmosphere changes within the extract.
- Mapping character movements with mini set maps can be helpful in tracking the movement of characters during the extract.

## Vocabulary Grid

The grid below illustrate the sort of vocabulary candidates are expected to be familiar with and are expected to be able to use in answers to this question. The vocabulary items given in the grid are illustrative only – they are not complete nor are they text specific. Teachers should use the grid as they feel appropriate. The vocabulary items can be added to and adapted to the texts being studied and in accordance with the particular needs of particular pupils.

### (b) Performance Notes

Voice	Movement	Facial Expression	Mood	Atmosphere
accent	use of stage	wide eyed	tense	lighting
inflection	pace of movement	open mouthed	angry	sound
pace	think of leg, arm, head movement	furrowed eyebrows	light-hearted	gels
pause		tight mouthed	upbeat	intensity
pitch		pursed lips	calm	
stress	nod		frightened	
tone	wink		comic	
volume	thumbs up			

## Writing Frame – Template (Format A)

This writing frame template is designed to help those pupils whose writing skills need to be developed in preparation for the examination. The frame guides students in structuring and organising their answers. The frame is a useful teaching aid that can be photocopied, copied, adapted and/or amended as is felt appropriate.

### (b) Performance Notes

Write a brief overview of what is happening in this extract.

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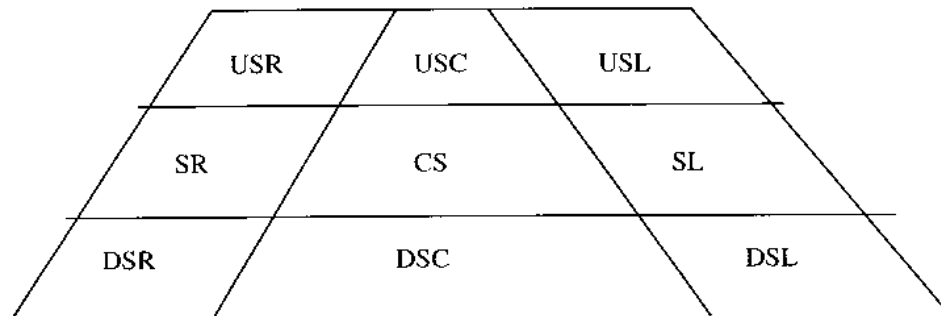
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Draw a sketch of the stage and the position of the characters in the extract.



Describe the mood (feeling) of the extract \_\_\_\_\_

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Describe the atmosphere (lighting, sound) required in the extract:

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**(b) Performance Notes**

<b>Line No</b>	<b>Voice</b>	<b>Movement</b>	<b>Gesture</b>	<b>Facial expression</b>	<b>Mood/ atmosphere</b>
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

## Writing Frame – Completed Example (Format A)

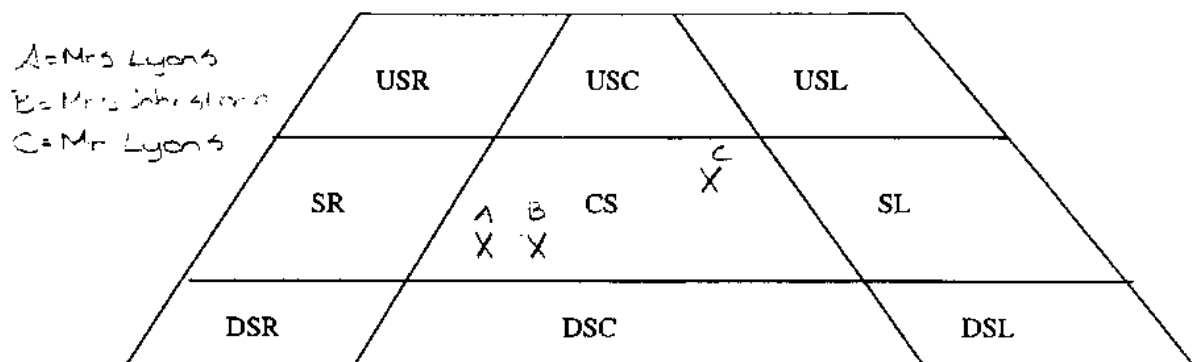
An example of a completed writing frame is given below. The answer is a response to a question on *Blood Brothers*.

### (b) Performance Notes

Write a brief overview of what is happening in this extract.

In this extract, Mrs Lyons and Mrs Johnstone argue slightly about the baby, and although it is not a big confrontation, it is tense. Mrs Lyons then talks to her husband about Mrs Johnstone being around the baby.

Draw a sketch of the stage and the position of the characters in the extract.



Describe the mood (feeling) of the extract The mood of the extract is tense and has a bit of an uneasy feeling to it.

Describe the atmosphere (lighting, sound) required in the extract: The lights should be up fully on centre stage. Tense music should be playing in the background and when the mood changes the lights should dim a little and red gels could be used.

(b) Performance Notes

Line No	Voice	Movement	Gesture	Facial expression	Mood/atmosphere
1	Broad Liverpool accent - loud whispering inflection as 'picked up' - sincere and happy.	Bent over the cot - looking at baby - tries to pick up baby but steps when Mrs Lysons stands upright in shock.	Tickling baby - goes to pick up child but hesitates.	Making faces at baby smiling - face crumpled like up - mood becomes up - happy - then straddled tense - tense music slightly built.	Starts off with a happy mood - stage lights dim slightly and red gels are used.
2		Stands upright in shock.	fiddles with cloth she is working with.		
3	Push, well spoken accent - Loud 'No' - then softer, nervous	Steps quickly to the cot - grabs the edge of the cot protectively	Starts with hands clasped - wringing in front of her - then	Face anxious - eyebrows furrowed eyes wide, biting lip slightly - face drawn.	Mood is tense so tense music is played - This starts off loud and then quiets down.
4	'He's fine' firm - 'He doesn't want to be picked up.' Falling inflection 'picked up.'	Tries to block Mrs Johnstone from seeing the baby.	grabs the edge of the cot.		
5	Slightly taken aback - Voice 'quivering' - rising inflection 'cry'	Steps back - standing bolt upright -	Hands wringing - clasped in front of her	Face stricken - eyebrows furrowed - mouth pursed.	Mood is still tense and uneasy. Lights go down slightly.
6	firm - determined - emphasised 'I shall pick him up.' Rising inflection 'All right.'	Standing in front of cot to block Mrs Johnstone.	Hands clasped to edge of cot - tightly gripping	face stern - eyebrows raised - head up - looking down at Mrs J. - mouth pursed	More tense music used - lights become redder.
7	stuttering - apologetic - rushed - rising inflection 'I just' - soft 'I'm sorry'.	Cracked over - shoulders hunched in - head bent down - steps towards Mrs Lysons.	Tucks her hair nervously behind ear - points right hand to cot at 'I just thought then' clasps hands in front.	Nervous - Eyebrows framing - eyes downturned - biting lip.	Music dies away then silence.

(b) Performance Notes

Line No	Voice	Movement	Gesture	Facial expression	Mood/atmosphere
8	Trying to change the mood - lighter - less aggressive - Hesitant inflection 'time is setting on'.	Backs down slightly - less upright - moves to the side of the cat - turned away from Mrs Johnstone	Hands outstretched at 'Yes, erm' - fingers apart - Taps watch at 'Time' - then together - finally holds them in front of her	Face has an almost pained expression - eyebrows furrowed; eyes dart around and a forced smile. Avoids looking at Mrs J.	Much less tense - lighter yet still uneasy - music stopped - lights a little brighter and less red.
9	'Yes, erm' - rising inflection 'time is setting on'.	Still hunched over - slightly drawn back - edging away yet looks at the cat Mrs J.	Again back's hair nervously behind ear. Then points to bathroom that's dirty.	eyebrows raised - eyes staring from cat to Mrs Lyons - mouth ajar.	Still an uneasy feeling.
10	Lower 'oh' - A little hesitant before saying 'Yes, yes...'	Looks over top of a newspaper - legs fiddled - sitting in an armchair -	Holding the newspaper - Holds one hand out -	Looking over the rim of his glasses - eyebrows raised in question - mouth pointing downwards	Mood is much less tense now Mrs Johnstone is gone - lights go back to normal - no music
11	Polish well spoken accent - learned - emphasis on 'hard', 'all women' - rising inflection on 'don't they?'	Moves over towards him. She then turns and goes to the cat at 'she's... I don't' - Turns so she is not facing Mr Lyons.	Grabs hold of his shoulders at 'I don't... Richard!'	Pained expression - Upset - Eyebrows in V shape.	This again signifies a change in mood, as it again becomes tense.
12	Then wings hands in front of her - then puts right hand into cat to fix blanket.	stands looking into cat for last sentence.			
13	loud - upset - rushed - stressed 'want', 'catch anything' Matter-of-factly 'Babies catch things very easily Richard.'				
14	Falling inflection 'Richard!'				
15					

## Writing Frame – Template (Format B)

This writing frame template is designed to help those pupils whose writing skills need to be developed in preparation for the examination. The frame guides students in structuring and organising their answers. The frame is a useful teaching aid that can be photocopied, copied, adapted and/or amended as is felt appropriate.

### (b) Performance Notes

Write a brief overview of what is happening in this extract.

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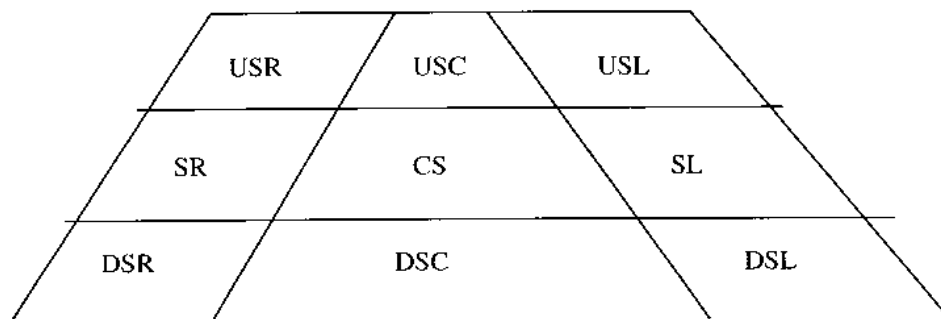
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Draw a sketch of the stage and the position of the characters in the extract.



Describe the mood (feeling) of the extract \_\_\_\_\_

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Describe the atmosphere (lighting, sound) required in the extract:

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## Writing Frame – Completed Example (Format B)

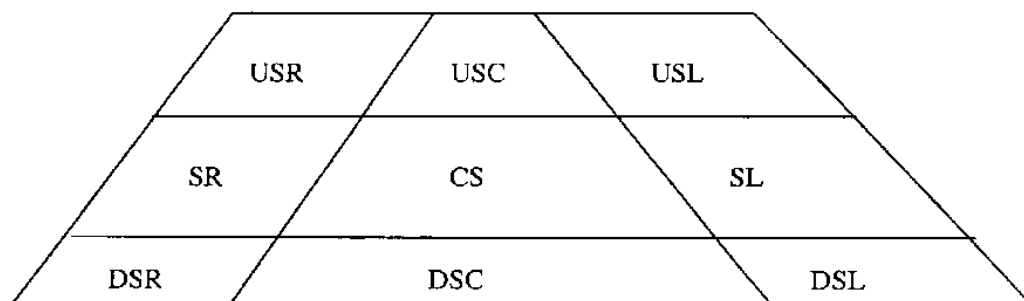
An example of a completed writing frame is given below. The answer is a response to a question on *Blood Brothers*.

### (b) Performance Notes

Write a brief overview of what is happening in this extract.

In this extract Mrs. Johnstone wanted to pick Edward up from the cot but Mrs. Lyons was not happy and stopped her from picking the baby up. Mr. Lyons then told his wife not to be hard on Mrs. Johnstone.

Draw a sketch of the stage and the position of the characters in the extract.



Describe the mood (feeling) of the extract The mood started happy but then turned to anxiety.

Describe the atmosphere (lighting, sound) required in the extract: The atmosphere in this extract should be created using blue and white lights & soft eerie music.

Line No	Notes
1.	v. soft, happy, content, caring, M. walking up towards the cot.

Line No	Notes
	G. putting hand into cot, touching baby's face FE: wide eyes, smiling, happy, caring.
2.	v. medium tone & pitch, happy, excited, loving M moving round to side of the cot. G setting down her cluster, putting arms into cot. FE: smiling, wide eyes, eyebrows raised.
3.	v sharp, loud tone, high pitch, anxious.
4.	M moving towards Mrs. Johnstone. G shaking her head, waving her hand. FE wide eyes, frowning, worried, tight lips.
5.	v soft, caring, loving, medium pitch, M moving further towards the cot. G putting hands around baby, FE gentle eyes, slight frown, sympathetic.
6.	v medium tone & pitch, stern, cross, M moving in front of Mrs. Johnstone. G picking the baby up, wrapping her arms around him. FE frowning, kissing baby, unhappy,
7.	v soft, unhappy, tense, medium pitch, M backing away from Mrs. Lyons. G. picking up cluster, folding her arms. FE. blinking rapidly, frowning slightly, unhappy.

Line No	Notes
8.	v- medium tone, hesitant, tense, anxious.
9.	m- moving upstage to Mr. Lyons. g- moving the baby from side to side. FE- slightly screwed up, frowning,
10.	v - soft, hesitant, slow, medium pitch. m - walking across stage to exit. g - lifting her cleaning equipment. FE- trying to smile, slight frown, tight mouth.
11.	v soft, sympathetic, slow, caring, understanding m walking up to stand behind Mrs Lyons. g putting his hands on her shoulders. FE smiling, relaxed features, relaxed eyes.
12	v slightly higher pitch, calm, understanding M moving in front of her. g resting his hands on her & the baby. FE smiling, caring, relaxed eyes, comforting.
13	v loud, sharp, high pitched, stern, quick. M walking away down stage. G kissing the baby's head, rocking him FE frowning, tight eyes & mouth, stern.



# Exemplar Question and Annotated Answers

## Exemplar Question

(b) Spend no more than 25 minutes on this question.

Imagine you are the director **for this extract**. Write performance notes to help your actors play their roles in a way that is appropriate to the action, period and setting of the play.

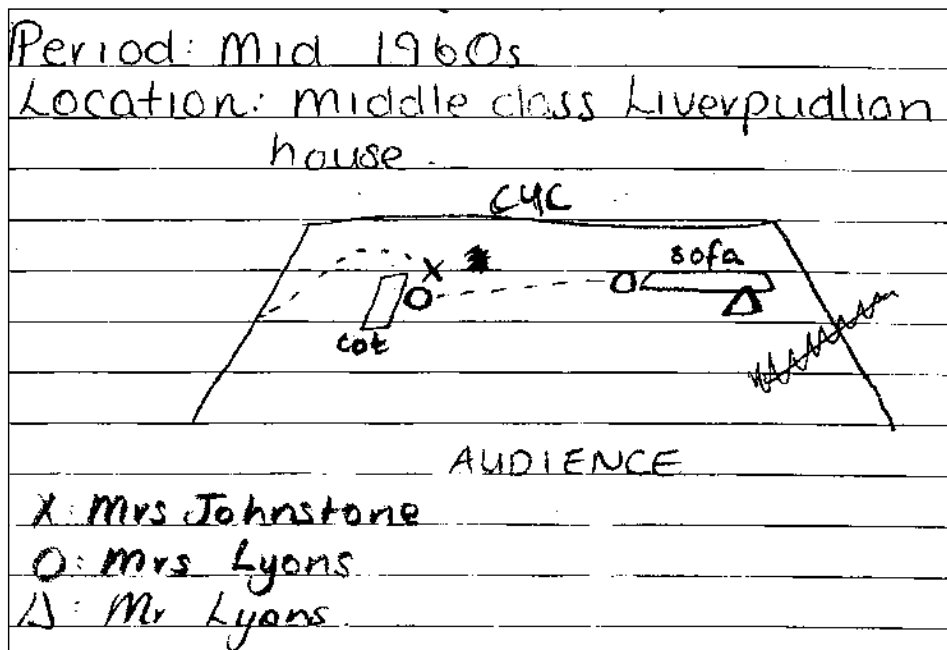
You should write notes for every line.

The notes should include your ideas on:

- voice;
- movement;
- gesture;
- facial expressions;
- mood;
- atmosphere.

**Annotated Answer 1**

This answer is a response to the extract from *Blood Brothers* (see Appendix).



Highly developed appreciation of extract. Appropriate references made to period, location and character positioning on set.

Atmosphere: inside, daytime, quite bright  
 Mood: quite relaxed but underlying uneasiness and tension, little sadness

clear understanding of mood and atmosphere

concise notes

Line 1 pause after "ah, emphasis on "lovely"  
 / \ / looks towards Mrs Lyons, questioning look, step towards cot, rub hands to warm, pause after lovely, eyes wide, nod towards cot slightly, emphasis on "look".

imaginative reference to voice, movement, gesture and facial expression

Line 2 move to edge of cot, lean over, touch Edwards nose gently / \ "picked up", pause after "up" reach into cot.

clear and specific detail

Line 3 quite quick, sharp, pause, calm "no", block Mrs Johnstone from cot, pause after "Johnstone" take Mrs Johnstone's arm, turn away from cot, emphasis on "fine", pause after "fine", emphasis on "want", slight shake of head.

highly suitable response

Line 4 "/ \", "picked up", walk little more centre stage.

Line 5 turn towards cot, pause after "Ah,", emphasis on "look", eyes widened, slightly puzzled.

Line 6 sharp, articulated, slight pause between each word, emphasis on "needs", pause after "up", emphasis on "I", point to self, standing tall, prolonged pause after "up", slightly raised eyebrow, \ / "all right", fists slightly clenched.

imaginative and detailed response

voice, movement, gesture and facial expression included clearly

Line 7 turn to Mrs Lyons, eyes wide, apologetic, shake head slightly, emphasis on "thought", pause after "thought", emphasis on "sorry", interrupted sharply.

Line 8 quick, sharp, "yes", pause \ / "done, more quickly, expressionless, pause after "done", emphasis on "is".

relevant and very appropriate

Line 9 /\ "on", stare at Mrs Johnstone.

Line 10 surprised, blink quite rapidly, pause after "oh", confused, turn, exit DSL

clear understanding of term

- Line 11 relaxed, quite slow, pause after "darling", shake head, emphasis on hard, pause after "woman", / \ "woman" emphasis on "only".
- Line 12 emphasis on "hold", pause after baby, hand slightly outstretched, emphasis on "all", quite drawn out, pause after "babies" \ / "don't they", eyes slightly furrowed, puzzled. imaginative and perceptive response
- Line 13 emphasis on "want", step towards Richard, hands outstretched hand, leaning slightly forward, obviously upset, pause after "baby" / \ "Richard" trail off after "she", lean further forward. perceptive appreciation of character's feelings
- Line 14 shake head slightly, face scrunched up a little, disgusted, emphasis on "catch", pause after "anything", slow, articulated, as if speaking to child, emphasis on "very", straighten up a little. specific performance skills clearly reflected
- Line 15 pause after easily, nod head / \ "Richard".

Notes reflect a highly developed appreciation of the extract in performance. Clear reference made to set and period. Imaginative and perceptive responses appropriate to the characters. Highly relevant information with clear understanding of /\ and \ / for upward and downward inflections of voice. Limited specific references to mood and atmosphere. A top of band 4 answer.

## Annotated Answer 2

This answer is a response to the extract from *Philadelphia Here I Come* (see Appendix).

not clearly understood or appropriate	<p>Blue lighting to suggest awkwardness between SB and Gar. Awkward atmosphere. Quite a repressed mood as Gar is quiet and repressed with his father. "He always behaves like this in his father's company".</p>	<p>could be more specific on atmosphere</p> <p>clear appreciation of feeling</p>
unnecessary details included	<p>Line 1 Public has a pleading tone of voice. His eyes are wide with raised eyebrows pleading with Madge to break the silence. He shuffles in his seat awkwardly.</p>	written in prose
could be more precise	<p>Line 2 Madge has a sarcastic tone. She has her hand on her hips and frown at Public disapprovingly. She shakes her head also disapprovingly.</p>	appropriate detail
not specific	<p>Line 3 Public speaks with an awkward tone. He stands up and starts to edge away to get out of the awkward situation. He shakes his head at "It doesn't matter" and looks down awkwardly and apologetically (to Madge) at the floor.</p>	
lines grouped	<p>Line 4, Madge speaks with sarcasm and suppressed anger. She frowns at SB. She shakes her head disapprovingly and looks hard at SB had Gar almost daring them to speak. She shakes her head resignedly as she shuffles off slowly.</p>	<p>written in prose</p> <p>only words highlighted need appropriate detail</p>

Line 7- Private says "tick tock" very slowly as if dragging

9 out the time. He leans in towards Public. He shakes his head and say the "Dauphiness" speech rhythmically, rhyming it off like he has done it a hundred times. He nudges Gar at "Go on". He has wide eyes and raised eyebrows. His arms are folded.

Line 10 SB talks slowly. He puts emphasis on "suppose". He looks at Gar with raised eyebrows and wide eyes, nodding towards his at "you".

appropriate detail highlighted

Line 11 Public replies quickly with resentment in his voice. He has narrowed eyes and a slight frown. He nods at earned and folds his arms.

needs more precise detail

Line 12 SB replies defensively with the same slow tone. He hands over the money slowly and shakes his head at "needs I". He says everything in the matter-of-fact tone of an old man.

Line 14 Public replies with the sarcastic insolence of a teenager. He cocks his head to the side sarcastically with half raised eyebrows giving a half-sarcastic, half-angry look. His arms stay folded.

vague comment

clear appreciation

more specific performance notes required

Line 15 Private says this line again slowly as if the time is dragging on. He leans in even closer to public as if teasing him. He is leaning on the table with his elbows pointed out. He nods his head at each "tick-tock". He has wide eyes and raised eyebrows.

prose style

Answer is written in prose and not notes, as required with some irrelevant detail. Clear and appropriate references to skills with sound understanding and appreciation of the extract. Reference is made to all lines. Limited detail of mood and atmosphere. A middle of band 3 answer.

### Annotated Answer 3

This is a sample answer in performance notes when the candidate has used the grid to help that response. Response is based on extract from *Blood Brothers* (see Appendix).

	Line No Character	Voice	Movement	F Exp	Gesture	Mood Atmosphere	
character's name not required	1 Mrs Johnston	high slow	bends down to pick up baby	smiling happy	both hands on heart	It is a tense mood and	clear detail
simplistic but appropriate responses	2 Mrs Johnston	high slow	bending down	smiling	both hands outwards	everyone is trying to	
	3 Mrs Lyons	loud fast	walks towards Mrs Johnston	eyes opened wide	hands on head	stay calm. In the background	
	4 Mrs Lyons	loud fast	walking to Mrs J	annoyed	hands on head	you can hear the ticking of the big	
some repetition and lack of range	5 Mrs Johnston	loud slow	steps away from cot	sad	arms folded	grandfather clock. It is a	some understanding of how lighting is used
	6 Mrs Lyons	loud angry	sits down with baby	eyebrows furrowed	lifts baby	general wash	
	7 Mrs Johnston	loud steady	walks to table	eyebrows furrowed	lifts duster	and there is	
	8 Mrs Lyons	high questioning	walks to cot	angry	puts baby in cot	a brighter white light	
	9 Mr Lyons	high	standing at cot	annoyed	places blanket on baby	on each character.	
limited detail	10 Mrs Johnston	loud hesitant	walks out of the room	eyebrows raised	lifts the polish	It is a tense and	appropriate reference to mood
	11 Mr Lyons	calm low	walks towards	smiling	puts hand on Mrs Lyons	everyone is trying to	
	12 Mr Lyons	calm low	sits down	smiling	puts arm around her	stay calm. In the	
lack of specific detail	13 Mrs Lyons	loud annoyed	sits down	angry	folded arms	background you can her	appropriate understanding
	14 Mrs Lyons	serious	still sitting	serious	arms folded	the sound of	
	15 Mrs Lyons	loud fast	stands up	eyebrows raised	hands on hips	the big	

Candidate has used the writing frame for this answer which is very time demanding but for some candidates is beneficial. Reference is made to all lines and mood and atmosphere. Notes reflect appropriate information although limited in detail and imagination. Understanding for characters is clear but general and sometimes repetitive. A high Band 2 answer.

## **Question (c): Rehearsal Work**

## Tips from the Team

### Question (c): Rehearsal Work

The “tips” given here highlight significant features of this question and provide pointers to what will be expected of candidates in the forthcoming examination.

- This question asks you to show how you would use rehearsal methods and drama strategies.
- Make sure you know the difference between rehearsal methods and drama strategies. (See CCEA Drama Specification pp 50–52).
- Make sure that you include two of each and be clear on why you would use them.
- Assume that the examiner knows what all the most popular strategies are and does not need them explained.
- Justify your use of each of the methods and strategies you mention.
- Discuss the effect you expect the method/strategy to have.
- Use plenty of text reference from the whole play to justify and illustrate your choice.
- Appropriate original ideas will always be credited.
- Try to include your own personal experience in your answer.

## Vocabulary Grid

The grid below illustrates the sort of vocabulary candidates are expected to be familiar with and are expected to be able to use in answers to this question. The vocabulary items given in the grid are illustrative only – they are not complete nor are they text specific. Teachers should use the grid as they feel appropriate. The vocabulary items can be added to and adapted to the texts being studied and in accordance with the particular needs of particular pupils.

<b>Rehearsal method</b>	<b>Drama strategies</b>
acting	thought tracking
improvisation	hot seating
mime	freeze frame
dance	tableau
voice work	waxworks
using a video camera	
working with costume	

(Rehearsal Methods and Drama Strategies are discussed and explained in pages 50–52 of CCEA’s GCSE Drama specification).

## Writing Frame – Template

This writing frame template is designed to help those pupils whose writing skills need to be developed in preparation for the examination. The frame guides students in structuring and organising their answers. The frame is a useful teaching aid that can be photocopied, copied, adapted and/or amended as is felt appropriate.

(c) Write a paragraph relating to the opening sentence of the question.

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## TWO REHEARSAL METHODS

<p>1 (a) Rehearsal method</p> <p>(b) Where in text I'd use it</p>	<p>How I'd use this rehearsal method</p>	<p>Why I'd use it</p>
<p>2 (a) Rehearsal method</p> <p>(b) Where in text I'd use it</p>	<p>How I'd use this rehearsal method</p>	<p>Why I'd use it</p>

## TWO REHEARSAL METHODS

<p>1 (a) Strategy</p> <p>(b) Where in text I'd use it</p>	<p>How I'd use this strategy</p>	<p>Why I'd use it</p>
<p>2 (a) Strategy</p> <p>(b) Where in text I'd use it</p>	<p>How I'd use this strategy</p>	<p>Why I'd use it</p>

## Writing Frame – Completed Example

An example of a completed writing frame is given below.

(c) Write a paragraph relating to the opening sentence of the question.

In order for characterization to occur and to show the development of the relationship between Mickey and Edward throughout the play, I used the following rehearsal methods and drama strategies.

T W R E H E A R S A L M E T H O D S

<p>1 (a) Rehearsal method</p> <p style="text-align: center;"><i>Facial expression</i></p> <p>(b) Where in text I'd use it</p> <p>I use facial expression in 3 parts of the play which I feel to be the most important in relation to the question asked.</p>	<p>How I'd use this rehearsal method</p> <p>I use facial expression by taking the three lines that I have chosen from the text and then standing in front of a mirror. I then try various facial expressions and choose the expression which I feel suits the line and my character the best.</p>	<p>Why I'd use it</p> <p>I use facial expression so I can see how my character reacts to lines said in the play, and understand why so I can then play my character in the best way I can.</p>
<p>2 (a) Rehearsal method</p> <p style="text-align: center;"><i>Gesture</i></p> <p>(b) Where in text I'd use it</p> <p>I use gesture for 3 parts of the play that I feel the most important in relation to the question.</p>	<p>How I'd use this rehearsal method</p> <p>Again, I use gesture by using the lines I chose for Facial expression and combining them with different gestures in front of a mirror and judging for myself which gestures po best with the I have chose expression.</p>	<p>Why I'd use it</p> <p>I use gesture so I can make the reactions I came up with for facial expression and combine them with gestures to make them more effective and believable in relation to my character, to portray their correct emotions.</p>

**TW RA A STRATEGIES**

<p>1 (a) Strategy</p> <p style="text-align: center;"><i>Hotseat</i></p> <p>(b) Where in text I'd use it</p> <p>I use the strategy in three different parts of the play - at the beginning when the boys are seven, in the middle when they are teenagers and at the end when they are adults.</p>	<p>How I'd use this strategy</p> <p>I use the strategy of hotseat by sitting in the middle of a room surrounded by an audience who ask me three open ended hotseat questions, that I answer in character, so the audience can find out in detail about my character.</p>	<p>Why I'd use it</p> <p>I use this strategy to develop and understand the opinion and actions of my character a lot more. It deepens my insight into the mind of my character and therefore enables me to play him to the best of my ability.</p>
<p>2 (a) Rehearsal method</p> <p style="text-align: center;"><i>Gesture</i></p> <p>(b) Where in text I'd use it</p> <p>I use this strategy in the scene which I feel most important in relation to the question asked.</p>	<p>How I'd use this strategy</p> <p>I used the strategy of character transfer by taking the character from the scene of the play which I feel the most important and placing them in another scene, which I made up, with different characters to see how they behave.</p>	<p>Why I'd use it</p> <p>I use the strategy of character transfer to see how my character reacts with other characters and what their real opinion is on a particular matter, so I can play my character to the best of my ability.</p>

# Exemplar Question and Annotated Answer

## Exemplar Question 1

This question refers to *Philadelphia Here I Come*.

(c) Spend no more than 40 minutes on this question.

This question refers to the whole play.

Imagine that you are the actor who is playing SB in a production of the play. What rehearsal work would you use to explore and develop aspects of your character? In your answer you should:

- write about two relevant rehearsal methods and two drama strategies;
- give reasons for your choices;
- refer closely to the text.

[30]

## Annotated Answer 1

This answer is a response to *Philadelphia Here I Come* (actor's point of view, whole play, open book response).

clear  
identification  
with the role

I was playing the part of SB in the play Philadelphia, Here I Come! by Brian Friel. I used a number of drama strategies and rehearsal methods to help me better understand this complex character.

clear, specific  
question

I hot-seated him at the end of the play as I wondered how he felt knowing Gar was leaving. By asking and answering questions I could better understand his emotions at this time. I asked the question: Why do you not tell Gar how you feel?

appropriate  
justification

imaginative  
explanation of  
feelings

I .... I just don't know how to, it was so much easier when he was younger, he always listened then now I can't even have a proper conversation with him. When his mother was alive she would always help me but now she is gone I don't know what to do. I hope I haven't disappointed her. I wanted to tell Gar how I felt, I just don't know how. Maybe if there was more time .... but .... I .... well I guess its too late. I love him you know and I will miss him. All I will have left is memories, him wearing a sailor suit as a wee lad, God I'll miss him.

clear and  
detailed insight  
into character

This helped me with my movements and I was able to reach out as if to hug Gar then pull away and when Gar started talking about Laugh na Cbs Car I was able to look thoughtful as if I was looking into the past. I really understood how SB felt and found this method invaluable to me.

clear and  
perceptive  
understanding  
and justification

appropriate text reference and stimulus

Another strategy I used was thought tracking for the dinner table scene. I found it hard to relate with SB so I used the line "Sure you know I never take a second cup" and continued on saying "what did I say that for, I could have been more polite instead of brushing him off, he was only trying to help. What good am I, I can't even say no thank you to my only son, on his last night at home. I wish I could tell him how I feel but I can't, I don't know how. Oh I wish his mother was still alive she would know what to do. I will have to say something before he leaves or it will be too late."

appropriate reasoning

clear and imaginative identification and development of character

clear justification

Thought tracking really helped me understand how confused SB felt, he just didn't know how to communicate with his son. Thought tracking helped me to open my mouth as if I was going to say something and close it again. It helped me with my facial expressions as I could look at Gar with sadness in my eyes and voice. It allowed me to stumble a bit when saying "Its all there - you needn't count it". Thought tracking made it clear to me what SB was feeling and how I could communicate it with the audience.

perceptive and creative response to rehearsal work

clear reasons for choice

identification with complexity of role

I found it quite hard to master SBs accent as it is quite a strong county Donegal one. I had to watch my pace and think about SBs age and character. I especially found it hard in the cannon scene as he talked quite a lot there. I taped myself and asked family members to help me perfect my accent. I watched the lyrics production of Philadelphia and other types like "Agnes Brown" and "Devil's own". I also asked members of my group to help me. Soon I was able to maintain SBs gruff voice throughout the play. It allowed me to raise my voice when saying "shhh" and saying quietly "She's a sharp one Madge."

imaginative and appropriate ideas explored

specific text reference

logical reasoning

Finally I used mime for the final scene with Madge. By cutting out the dialogue I was able to concentrate on my physical movements. It helped me show exactly what I was thinking and feeling and this complimented my dialogue beautifully. By blocking my movements out I was able to create the right blend of emotions within my performance. When ever I said "I'll manage rightly" I was able to nod my head as if trying to convince myself and when talking about Gar in his sailor suit I smiled and made lots of hand gestures as I thought of the fun times I had when Gar was younger. Then at the end of the scene SBs mood changes when he says "I could have been his grandfather". I was able to walk over to Madge and look down then look at Gars bedroom door. As I left that scene I was unable to seem quite unsteady as I thought about how Gar was leaving. I even put my hand on my head and shake it. Just as I walked out I stopped and rested my hand on the door frame giving one last look.

highly relevant task

appropriate use of text

Overall these drama strategies and rehearsal methods helped greatly and I was able to play SB to the best of my ability. Using these methods I could probably play any character in the play as they helped broaden my understanding, I really felt SBs emotions throughout the play and I enjoyed playing this character though it took a while to get into.

appropriate summary

Answer reflects a comprehensive, detailed and perceptive knowledge and understanding of the text. Insightful and creative explanation of rehearsal methods and drama strategies evident with clear justification and well chosen references to text. Candidate identifies clearly with the subtleties and complexities of the role. A top band 4 answer.

## Exemplar Question 2

This question refers to *Blood Brothers*.

**(c)** Spend no more than 40 minutes on this question.

This question refers to the whole play.

Imagine that you are the director for a production of the play. What rehearsal work would you use to develop the relationship between Mrs Johnstone and Edward?

In your answer you should:

- write about two rehearsal methods and two drama strategies;
- give reasons for your choices;
- refer closely to the text.

## Annotated Answer 2

This is a response to the play *Blood Brothers* as director (whole play answer and open book response).

identification with the question	The relationship between Edward and his blood mother, Mrs Johnstone in the play is really important and quite emotional but Eddie never knows that Mrs Johnstone is actually his mother but she always knows that it is her son. I think as a director it is important to make Edward feel something special for Mickey's mum, just as he feels something special for Mickey.	
appropriate reasoning	I would begin using freeze frames at different moments in the play and use thought-tracking as well to help me as the director to get the body language and the facial expressions right.	reference to drama strategies
appropriate reference to text	When Mickey introduces Edward to his mum for the first time when he says "this is my brother", I would freeze the action and look at Mrs Johnstone's body language and facial expression and also at Mickey's and ask them both what they are thinking and how they feel. Mrs Johnstone will have lots of mixed emotions that will help her to react maternally and then angrily and for Edward he can be amused, happy and then confused when Mrs Johnstone tells him to go away.	appropriate response as director
use of appropriate rehearsal method	At this stage a video camera would also be useful to show the actors how they look and talk about how they feel and think that they should look. This rehearsal work could be repeated at different moments in the play. When Mrs Johnstone and Edward meet the next time, when she gives him the locket or when she later meets Edward and Mickey going to the cinema. Freeze-frame, thought-tracking and conscience alley could all be	clear and appropriate directions suggested
		general references

appropriate use  
of rehearsal  
method

used effectively at these stages. There are some special moments as a director which would need a lot more rehearsal work to develop the relationship between Edward and Mrs Johnstone. When she says "Does your mother look after you" and when he says "I don't want to go. I want to stay here where my friends are" and then when Russell says as a director "she takes him, cradling him, letting him cry", I would work on improvisation such as parallel improvisation when I would try to develop similar situations from real life to help the actors feel close to someone and also use flashback improvisation for Mrs Johnstone when she gave the baby away and act out what it might have been like to keep the baby and for Edward to act out what it would be like to live with the Johnstones.

appropriate  
references to  
text, including  
Russell's  
directions

general  
reference to idea  
- more  
development  
needed

appropriate  
reference to  
text

When Mrs Johnstone gives Edward the locket and says "Keep it a secret eh, Eddie? Just our secret" and Edward says "I think you're smashing", I would ask both actors to write a diary entry and write their thoughts about each other and include personal insights so that when they see each other on stage there is a bond between them and their body language and facial expressions and tone of voice would suggest a maternal instinct.

some appropriate  
response to  
rehearsal work

Candidate has referred to 3 rehearsal methods and 3 drama strategies and has detailed some knowledge and understanding of how these are applied to specific incidents as a director. Information given is relevant and appropriate to the task. Text references are well chosen and candidate has a clear knowledge and understanding of the text but would have been better giving more detail on 4 ideas, as requested, rather than less on 6. A low band 3 answer.

**Question (d): An Aspect of Staging or an  
Aspect of Role**

## Tips from the Team

### Question (d): An Aspect of Staging or an Aspect of Role

The “tips” given here highlight significant changes from the old examination format and provide pointers to what will be expected of candidates in the forthcoming examination.

- Make sure to include the name of the play, the playwright and your character at the very start of your answer.
- If you played more than one role make sure you mention this.
- Be sure to describe the type of person your character was – in terms of their status and personality.
- Select appropriate parts of the play to discuss in the light of the question asked.
- If costume is being discussed then sketches will be required.
- If movement is being discussed then very simple ground plans will be necessary.
- Be careful to limit your answer to the specific areas the question refers to. Be sure to quote from your part to illustrate the points you make.











A large rectangular box containing 25 horizontal lines, intended for writing or drawing.

## Writing Frame – Completed Example

An example of a completed writing frame is given below.

ASPECTS	-	costume
of <i>stealing</i>	-	facial expression
+	-	gesture
<i>Design</i>	-	movements
	-	props
	-	voice

Two chosen aspects are: 1. Costume and 2. props

Title of play: Born girls

Playwright: Bona Muro

Character I played: Marie

Write a detailed description of your character. (Refer to age, status and personality).

Marie is in her mid to late 30s. She does not look her age. This is because she has lots of stress in her life. She is a widow, as her husband Michael died a few years ago. She is the mother of 2 young growing children who demand a lot out of her. Her stress levels towards the end of the play are very high as she finds out that she has a step daughter who she never knew about. This was the result of her husband having an affair. Marie lives in West Belfast, near the falls. From where Marie lives we can see that she is lower class. Marie has a part time job in a post office, sticking envelopes. Since Marie is a single parent she may be collecting benefits such as child benefit. Marie may be a person who entertains a lot, as before the play starts we are told the "kettles always hot for tea." This implies that she is friendly & sociable. From the play we get the sense that Marie enjoys Nora and Cassie's company, and wants them to stay. As she offers Cassie to stay for her dinner. This suggests that she may be lonely. (10)

USER | GENERAL DRAMA PLAYS

Marie likes to get things done, as soon as the towels come in she starts putting them away. But when Cassie + Nora come in she stops doing the housework.

Marie is very caring as when she is told Dendra is taking a shower she says, "Oh leave her, Cassie." Marie mentions Michael quite a few times throughout the play, this could indicate that she misses him dearly and thinks about him everyday.

Outline how the aspects were important in portraying your character.

Costume and props helped me develop my character because I was able to feel, think, dress and portray the character of Marie to the best of my ability. Without costume or props the audience would be unaware of my character.

Give 2 examples of how you used the chosen aspects in 2 parts of the play.

Aspect 1 Costumes

Example 1

Just before Marie goes out with Cassie and Nora she is busy doing housework and feeding the birds. Marie is wearing towels, jog bottoms and a baggy white top. This outfit tells us a lot about Marie. Firstly it tells us that Marie chooses practical clothes. As she doesn't do the housework in high heels. Also it tells us that she is a mother and she dresses to that image of a mother. Secondly it confirms that she is lower class as she isn't in designer clothes eg "D + G."

Marie's clothes tell us that she may <sup>find herself</sup> not a very attractive. This is because she ~~never~~ <sup>rarely</sup> makes an effort with her appearance as she rarely gets dressed up and wears make-up. This also may feel "what's the point, as I've no man in my life?"

In conclusion Marie's costume tells us a bit about her. These

Clothes tell us that she wears clothes that are casual and practical. They also tell us that she is a mother and her clothes fit in with that image. It tells us that she may feel that she is unattractive and has no need to dress up.

### Example 2

When Marie comes back from her night out with Cassie and Nora, she is in a completely different costume. She is in a long denim skirt, a white blouse and a denim jacket. She is wearing black boots. This shows us a lot about her personality. Maybe this is suggesting to us that she wants a new partner in her life. This is because she has made an effort to get dressed up. Getting dressed up may make her feel more attractive, so it may raise her confidence. But also maybe the only reason she is getting dressed up to compete with Cassie. I say this because Marie is fed up with Cassie getting the men and her being left out in the cold. This maybe why she may have low levels of confidence.

As before, this costume still tells us that she is a mother, as it is not too revealing and it is very modest.

In conclusion, this costume tells us that Marie is lonely and

does want to feel wanted. It also tells us that she doesn't have high levels of confidence or self esteem. It gives us an in-depth look into Marie's life and personality.

Aspect 2 props

Example 1

One of Marie's props uses is <sup>worn</sup> rubber gloves. These rubber gloves show us something about Marie. Firstly (that) she wears them to do all her chores. These gloves show that she is a very practical person who does a lot of housework. These gloves also show us that she like Nora has a routine and doesn't like change. This is because everytime she does the housework she wears them.

Another reason is she wears them to protect her arms from the cleaning products. This is because they can damage your skin and make it look older. This tells us that Marie is does not want to look older the reason for this is because she is fed up with being on her own. She in a way wants to be like Cassie who can get a man but she wants a man for love, companionship and to be a father figure to her 2 children.

This theory is backed up with what is on her fireplace. There

are several bottles of skin cream eg Oil of U, Hand Cream etc.  
Marie thinks that in order to get a man you need to look  
young and (beauty) attractive, not by being a nice person - which is  
the real way

### Example 2

The 2<sup>nd</sup> prop that Marie uses are gold earrings. We notice these  
when she is going out with Nora and Cassie. They change her behaviour.  
When she puts them on she changes. It is as if they are  
magic. The earrings make Marie feel like a million dollars. They  
give her a boost in confidence. Marie never wears jewellery so when  
she wears these earrings they create a new person. Marie wore  
these earrings when she was <sup>first</sup> going out with Michael. She was young,  
cute and most of all fun.

When she puts them on she is that young, fun loving girl that  
Michael fell in love with but when she takes them off she is different.  
She is the dull mother of a who was cheated on many times. She has  
lived that life for so long it has become a security blanket. She  
doesn't want to waste even thought she becomes this young fun loving  
girl, as she knows that things can never be how they used to be.  
This is why she only wears them every couple of weeks as they

remind her of Michael and what may have been if only he hadn't  
died.

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# Exemplar Question and Annotated Answer

## Exemplar Question

### Section B

Answer question (d).

(d) Spend about 35 minutes on this question.

This question is about the role you played in the Compulsory Internally Assessed Unit - Scripted Performance.

Before beginning your answer, write down the title of the play and the name of the person who wrote the play.

Explain how you used voice and gesture to portray your character. In your answer you should include:

- refer to the status and personality of your character;
- refer to the action of the play;
- refer closely to the text.

[20]

## Annotated Answer 1

### Compulsory Internally Assessed Unit Scripted Performance

clear reference  
to play and  
playwright

Play: Dreamjobs  
Playwright: Graham Jones

Recently four other girls and I performed a play called Dream Jobs, this was about five girls sitting in a careers room waiting to be advised on a career to suit them, they each have one in mind, but in reality, can never achieve it.

appropriate  
synopsis of play

clear  
identification  
with role

I played the part of a girl named Angela, who is around 15 and wants to be a model. She quite a feminine character who is never without a nail file or a mirror, all she is interested in is makeup, clothes and herself. She is also very loud, rude and she talks with a very strong, broad cockney accent, she quite course had has a very distinctive, dirty laugh. She loves to wind the others up and is always teasing them, especially Mandy and Joan, who she doesn't get on with. The reason probably for this is that they are the complete opposite of Angela as they are quiet and mainly keep themselves to themselves.

clear and  
perceptive  
understanding of  
character's  
personality and  
status

references to  
voice and  
suggestion of  
gestures

Angela is not the central figure in the play, but she does play a very strong role in the play and cannot possibly fade into the background. Her role in the play is to add some humour in contrast to a more serious side of the play eg Joans pregnancy.

reference to  
status

appropriate  
references to  
text

When playing Angela the very first line in the opening scene was "you too" to fit into the character of Angela, I had to say this in a cheeky tone, pitch high, pace steady, looking Joan up and down, as I had to give the impression that I didn't get on with Joan. I sat on the swinging my legs, file my nails and smacking on a piece of chewing gum, with a scowl on my face.

clear and specific  
reference to  
voice and  
gestures

understanding of status of role

I used a nail file and mirror as a prop to give the impression that I am totally into my looks, and think that I am absolutely gorgeous and would make a brilliant model. I also sat slouched in my chair, while smacking on a piece of chewing gum, this showing the audience, that I was a sloppy type of character that had no manners or self respect at all.

clear and perceptive understanding of how voice and gesture are used

Another part in the play which strongly reflects Angelas loud and outgoing character is when she teases Fiona about a boy called "Jamie Mitchell" when really she knows it was Joan who went with him, she does this to stir up trouble and to get a reaction from the others. When acting this scene, I had to become conniving and scheming. I said "hours Jamie". I used my voice in a jokily way, to show that I knew something but was waiting for a reaction. My pitch was high and my pace fast, I had to laugh while saying this line to show that I get a kick out of teasing others.

specific vocal detail with reasoning for choice

specific detail of voice and gesture in performance

The whole way through the play my voice was mostly high pitch and very loud, I spoke with a strong broad cockney accent and was quite course. I had a very ridiculous but funny laugh and a distinctive tone of voice was millyish. I made quite a few gestures to show that I didn't like some people eg in the first scene when Mandy walks in. I had to stick out my foot and trip her up, then let out a loud laugh, this showed Angela didn't like Mandy, and this was only within a few seconds of Mandy being on stage.

clear and perceptive response and understanding of character

Another gesture was when Mandy wanted to be an air hostess, I screamed at her "what you could fly" and imitated that I had wings while laughing raucously, this annoyed Mandy and showed how effective those gesture could come across to show Angela's personality.

specific  
reference to  
gesture and  
understanding of  
use

Candidate has a coherent and perceptive knowledge and understanding of how voice and gesture are used to portray the chosen character of Angela. Clear references to personality and status with appropriate references and exploration of text, though not extensive. A band 4 answer.

## Annotated Answer 2

### How I used Voice and Gesture to Portray My Character

clear reference to play and playwright

"We three" by Olwyn Wymark

clear identification with role

reference to character's status

The character I portrayed in Olwyn Wymark's unique play, *We Three*, was Bridie. Bridie is an outgoing young girl of about 22, who appears to be a little insecure regarding her acting ability. As an aspiring actress, she tries extremely hard to impress. Her accent suggests she is lower middle class from just outside London and her voice also suggests an innocence about her, maybe seeming a little less mature than she should be for her age.

specific vocal detail

She has a close relationship with Em, who she has known for years, because they both are stuck in the same routine, over and over. This closeness - along with the boredom - is shown through Em's conversation with Bridie. The young girl tenderly touches and fixes the elderly, fragile woman's hat, saying "I should think you'd get sick of your grey". There is no malice in her words, she just says what she thinks. This is also true for when Bridie carefully holds Em's hand when they are entertaining the idea of freedom, "Oh, Em, think of it!", she says while kneeling beside her and softly taking the old lady's hand in hers. Later in the play, when girl enters, Bridie is forced onto the floor by Em, who throws a blanket over her and then sits on her. When Bridie jumps up, Em falls hard to the floor and so immediately, with a worried expression and almost apologetically, Bridie rushes to help the woman up. Bridie uses open handed gestures when speaking of her possible future, free of the constraints

reference to specific gestures used in performance

clear and precise detail of gestures

appropriate text reference	<p>the play, Macbeth inflicts on them "I would travel the fairs telling fortunes. I'd be rich!", she exclaims excitedly, with wide eyes, looking naive and innocent and extremely excited.</p>	
	<p>In comparison, Bridie's relationship with Girl is very different, she treats her with caution, asking "who are you", suspiciously, uncaring of how rude she sounds. At first the new arrival is not taken seriously, but as the story progresses, the sinisterness of the situation becomes more evident.</p>	understanding of the complexities of role
voice and gesture reference	<p>The first we see of Bridie shows a great deal about her character. Her outgoing nature and even slight insecurity is illustrated. Her entrance is very dramatic, loud, eerie music is sounded and Bridie appears, making large open gestures, static movements and contorted shapes with her body and arms. She circles Em in an attempt to intimidate her. When Em reacts without even looking up, stating "the mash's awfully common" Bridie's entire image changes. She slouches slightly removing her mask and fails to look intimidating in the long black coat. "Oh common do you think?. I thought it was rather exciting", she is obviously very hurt that Em is not praising her, she is desperately seeking approval from the women who she admires so much, she is very disappointed and even a little embarrassed that Em is not impressed.</p>	appropriate use of text  some description
	<p>Later in the play Girl takes over Bridie's body. She shouts "dance Bridie" and her arms immediately fly up, placing her in a puppet-like position, she is then forced to dance on a circle with an invisible partner and then dance slowly as Girl controls her with careless flicks of her hand which Bridie follows involenteraly. As Bridie passes Em, Em reaches out to her, but seems to be</p>	imaginative detail of gestures but mostly descriptive

appropriate references to text

unable to move, and can only call "stop Bridie, stop". Though, all Bridie is able to reply with is a feeble "I can't, I can't". just about audible. As Girl moves, twisting Bridie incessantly, she eventually says "You can", in reference to Bridie's belief that she couldn't stop, and so she falls to the floor shaking all over and sobbing uncontrollably. She begins to rock back and forth, seemingly unaware of her surroundings until Girl decides yet another performance of Macbeth is to be done. She gets up obediently, keeping her gaze on the floor and walks to the stand which contains the props she needs. Walking back with her cloak draped around her shoulders, she stands, booming out her lines.

description of performance

I had previously portrayed Bridie as very childish, innocent and giggly, confident without being intimidating but because she takes her acting so seriously, she delivers her lines, emanating a power on stage. When the character is acting herself, she is very different.

understanding of role but general comment

I do not feel I am like Bridie at all, in only one respect can I find a similarity and that is on her need for change, she likes variety and difference to keep situations which has boring routines as interesting as possible. Due to this I found it quite a challenge to adapt my voice and gestures.

some justification and interpretation

Candidate reflects a clear and perceptive knowledge and understanding of the role of Bridie. There are clear and specific references to a range of gestures used with appropriate text support and some reasoning. Voice response is limited and candidate lapses into description of performance at times. Status and personality of the character are identified. A band 3 answer.

### Annotated Answer 3

clear reference to play and playwright

Mother Figure - Alan Ayckburn

I played the character of Rosemary in the play "Mother Figure". Rosemary is a woman of thirty-eight and is married to Terry. She has no children and lives next door to Lucy. Lucy - a mother of three - is a great companion to Rosemary - a well established woman.

clear identification with role

Rosemary is quite well off compared to Lucy we portrayed this by dressing Rosemary in golfing clothes. Even though Rosemary is better off than Lucy, she doesn't use it to her advantage and actually becomes good friends with Lucy. At the beginning of the play we are shown Lucy on her own looking after the three children - her husband is not present. From the moment Rosemary enters she acts as if her life is perfect and her marriage flawless - unlike Lucy who has a husband who is never around. This attitude changes with the entrance of Terry, Rosemary acts timid and is scared of him. When he leaves Rosemary begins to cry and tells Lucy about her marriage, it isn't all that it seems to be, "its just sometimes, he comes home at night, and he starts on me ... and I just can't handle it ... I'm so sorry". Rosemary almost apologised for Terry and feels ashamed. Lucy reunites Terry and Rosemary after beginning to treat them like children, a very funny scene.

perceptive understanding of character's status and personality

clear understanding and knowledge of role

appropriate references to text

appropriate text references

I used a Scottish accent when playing the character of Rosemary. I chose this because Scottish people are renowned for being very pleasant and kind people - just like Rosemary. Lots chose to use a high pitch to emphasise the fact that she is a bit over the top. This is obvious when she first enters. "Whoo", puts out golf club in front of her and leans on it, smiles, wide-eyed, cheerful expression.

references to voice and justification for choice of accent and vocal quality

reference to gesture

Rosemary gets extremely excited over minor things. When Lucy asks her does she want a drink, she replies "Oh well, I don't know if I should, what's the time? ... half past, yes, why not just a little one!", what she doesn't realise is that Lucy is asking her does she want a soft drink, ie orange, already starting to treat her like a child. Rosemary is very bright and bubbly and her facial expression was always over-exaggerated, just as her gesture was.

justification for use of gesture

appropriate reference to gesture with text support

Gesture was a very important factor when I tried to understand Rosemary's personality. She continually refers to "her husband Terry" putting her hands up just to make sure Lucy knows who he is. Simple things like taking a piece of paper out of her bag where over-exaggerated. She stretched out her fingers, opened the bag dramatically, searched and soon found it, a pink piece of paper in her minute phonebook. When talking Rosemary gets very excited, even when talking about the phonecall.

clear and perceptive reference to gesture and use

detail of performance

Rosemary is a very important character who brings life to the play. Although she doesn't have many big speeches she has numerous one line parts which are just as important. When there is an awkward silence after Terry and Lucy have had words Rosemary says "Very pleasant orange juice " tone excited, pitch high, pace steady, emphasis on "orange", pause after "pleasant", shruggs shoulders, raises glass, wide eyed, smiles. If Rosemary wouldn't have answered the phone call from Lucy's husband, Terry and Lucy wouldn't have met. Rosemary brings a lot of humour to the play and makes it more enjoyable. Her bubbly personality constrasts with Lucy's - a tired mother and Terry's - a bored man.

clear indication and understanding of character

a positive personal response

specific vocal and gesture work with perceptive response to effect in performance

I really enjoyed this play and enjoyed the script.

Knowledge and understanding of Rosemary is coherent, clear and perceptive. Candidate has clearly identified voice and gesture aspects of performance throughout the play and detail is quite extensively and logically explored with appropriate chosen text. Chosen incidents are highly relevant and appropriate. A band 4 answer.

# **The Candidate Notebook**

Name \_\_\_\_\_

Scripted performance, Devised performance, Practical exploration of the set text

**COMPLETE THE FOLLOWING**

I played the part of \_\_\_\_\_ in this piece of drama.

We decided who played which part by \_\_\_\_\_

I was chosen as my character because

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Some other girls played the following roles

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They were chosen because

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The casting was successful/reasonably successful/unsuccessful because

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I prepared for this piece of drama by using different methods.

Preparation method one - an example of a rehearsal method used (recording voice, videoing, mirror work etc).

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Preparation method two - an example of a drama strategy used (hot seat, tableau, thought track etc).

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Preparation method three - an example of research information used  
(books, website etc)

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Give examples of how **you** used your performance skill to develop and perform your drama.

I used my voice in the following ways (pause, pace, tone, volume).

1 \_\_\_\_\_

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2 \_\_\_\_\_

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3 \_\_\_\_\_

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I used gesture and facial expression in the following ways (nodding, eyebrows, mouth etc).

1 \_\_\_\_\_

\_\_\_\_\_

2 \_\_\_\_\_

\_\_\_\_\_

3 \_\_\_\_\_

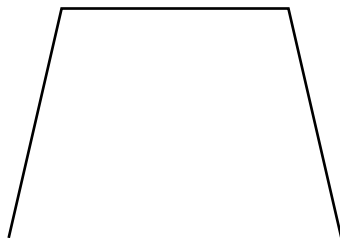
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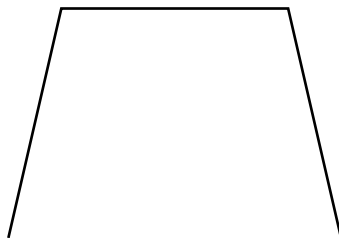
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We used space and movement to help create the drama.

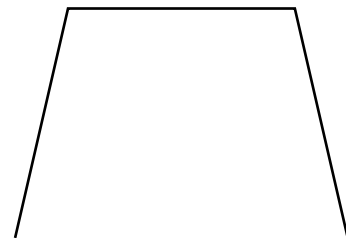
Example 1



Example 2



Example 3



Our performance was successful/reasonably successful/unsuccessful because

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Ideas for developing the drama would include

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Name \_\_\_\_\_

**Impovisation, Dance Drama, Mime**

We decided on our idea for this drama in the following ways. (Include at least two decisions.)

1 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Once we decided on the idea we developed this by.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I gave the following ideas (include ideas on characters, music, lights, costume, props).

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Give examples of how you used your performance skills to develop and perform your drama.

I used the performance skill of \_\_\_\_\_ in the following ways.

1 \_\_\_\_\_

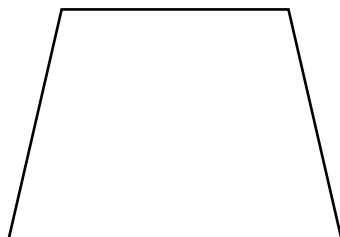
2 \_\_\_\_\_

3 \_\_\_\_\_

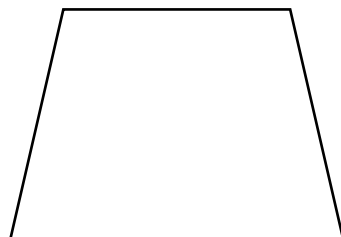
\_\_\_\_\_

We used space and movement to help create the drama.

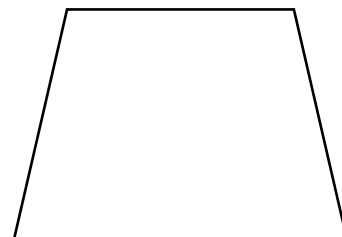
Example 1



Example 2



Example 3



Our performance was successful/reasonably successful/unsuccessful because

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Ideas for developing the drama would include:

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A Completed Candidate Notebook in the format appropriate for Improvisation, Dance Drama and Mime (The example given here is for Scripted Performance).

**CANDIDATE NOTEBOOK**

**CCEA DRAMA**

Name: Bronagh Monaghan

Scripted performance, Devised Performance, Practical exploration  
of the set text.

**COMPLETE THE FOLLOWING**

I played the part of Emma + in this piece of drama.

We decided who played which part by reading the script right  
through and looking how our voices suited the characters.

I was chosen as my character because our group thought that I  
would be able to act this out the best because  
my voice suited and sounded like the character.

The facial expressions I used while reading the  
script were very effective for this particular  
character. Also my height suited the character.

Some other girls played the following roles:

Sarah, Dave, Sophie, Mike.

They were chosen because:

We found when we read the script that each  
girl suited a particular character. Some girls  
suited their character because they could do a  
deep voice to play a man and others because of height etc.

The casting was successful / reasonably successful / unsuccessful because

I think the casting worked well and turned  
out successful because we took time choosing  
the characters we would play. Some of the  
girls personality was very like the characters  
so they were very natural. The facial expression  
each girl used was appropriate for that character.

I prepared for this piece of drama by using different methods.

Preparation method one - an example of a rehearsal method used (recording voice, videoing, mirror work etc.)

There was three in our group and while two were performing the other girl watched their performance. When we finished the girl who watched pointed out what we done wrong and how we could improve it. This helped when we were falling during the crash scene and the girl who watched point out how we could fall with more force

Preparation method two - an example of a drama strategy used (hot seat, tableau, thought track etc.)

In our group we used a thought track and I found that it helped me greatly. I used a thought track when I played Becky. I wish I had a new pair of trainers, My dad is great for giving me £50, Another surprise this is amazing, I wonder what it is, I have always wanted to drive and have my own car.

Preparation method three - an example of research information used (books, website etc.)

I got information from the internet. Alexander Graham Bell was born on March 3<sup>rd</sup> 1847 in Edinburgh. It was on June 2 1875 while Bell was at one end of the line and Watson worked on the reeds of the telegraph in another room that he heard the sound of a plucked reed coming to him over the wire. The next day the instrument transmitted the sound of Bells

Give examples of how you used your performance skill to develop and perform your voice drama.

I used my voice in the following ways (pause, pace, tone, volume).

1. When I was the daughter going for an interview my voice was light and happy "I really want this job"
2. In the last scene after the crash when I said "and only the voices of the dead to speak to us now" my voice was soft and calm.

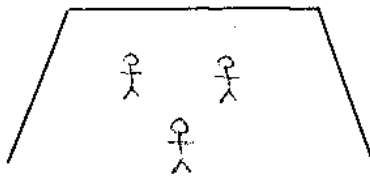
3. When I was Becky and my dad told me about the car my voice was fast and loud I sounded excited

I used gesture and facial expression in the following ways (nodding, eyebrows, mouth etc)

1. When I was Becky I hugged my dad to thank him for my birthday present
2. When I was Emma I looked up into the sky when I said "I really want this job mum"
3. When I was the sister of Sarah I asked her "Have you got the present" my eyebrows were furrowed

We used space and movement to help create the drama.

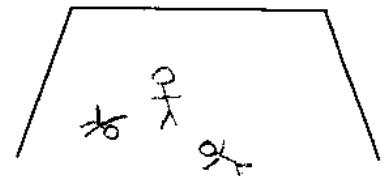
Example 1



Example 2



Example 3



Our performance was successful / reasonably successful / unsuccessful because

Our performance was successful because we spent very long practicing our lines. The girls suited the characters they played and the music was effective and we had props for each character we were.

Ideas for developing the drama would include:

IF we had proper costumes for each character and used more suitable music and more props. Also sound effects ie the loud speaker, the train crashing, ambulance.

# Appendix 1

Passages on which exemplar questions are based.

## 1. "Philadelphia Here I Come"

This extract is taken from early in Episode 1

Madge at the scullery door.

1 **Public** Can we have more bread Madge . . . please . . .

2 **Madge** Huh! Pity you lost the power of your legs.

3 **Public** I'll - I'll get it myself - it doesn't matter . . .

Madge comes over to the table and takes the plate from Public. She gives S.B. a hard look.

4 **Madge** (irony) The chatting in this place would deafen a body.

5 Won't the house be quiet soon enough - long enough? (She shuffles off with the plate).

6 **Private** Tick-tock-tick-tock-tick-tock. It is now sixteen or  
7 seventeen years since I saw the Queen of France, then the  
8 Dauphiness, at Versailles . . . Go on! What's the next line?

S.B. produces a roll of money from his pocket and puts it on the table.

9 **S.B.** I suppose you'll be looking for your pay.

10 **Public** I earned it.

11 **S.B.** I'm not saying you didn't. It's all there - you needn't  
12 count it.

13 **Public** I didn't say I was going to count it, did I?

14 **Private** Tick-tock-tick-tock-tick-tock -

## 2. "Blood Brothers"

This extract is taken from early in Act 1

1 MRS JOHNSTONE: Ah . . . he's lovely. (She coos into the cot.) Ah  
2 look, he wants to be picked up, I'll just . . .

3 MRS LYONS: No, no, Mrs Johnstone. He's fine. He doesn't want  
4 to be picked up.

5 MRS JOHNSTONE: Ah, but look he's gonna cry . . .

6 MRS LYONS: If he needs picking, up, I shall pick him up. All right?

7 MRS JOHNSTONE: Well, I just thought, I'm sorry I ...

8 MRS LYONS: Yes, Erm, has the bathroom been done? Time is  
9 getting on.

10 MRS JOHNSTONE: Oh. Yeh, yeh . . .

MRS JOHNSTONE exits

11 MR LYONS: Darling. Don't be hard on the woman. She only wanted  
12 to hold the baby. All women like to hold babies, don't they?

13 MRS LYONS: I don't want her to hold the baby Richard. She's . . . I  
14 don't want the baby to catch anything. Babies catch things very easily,  
Richard.



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