



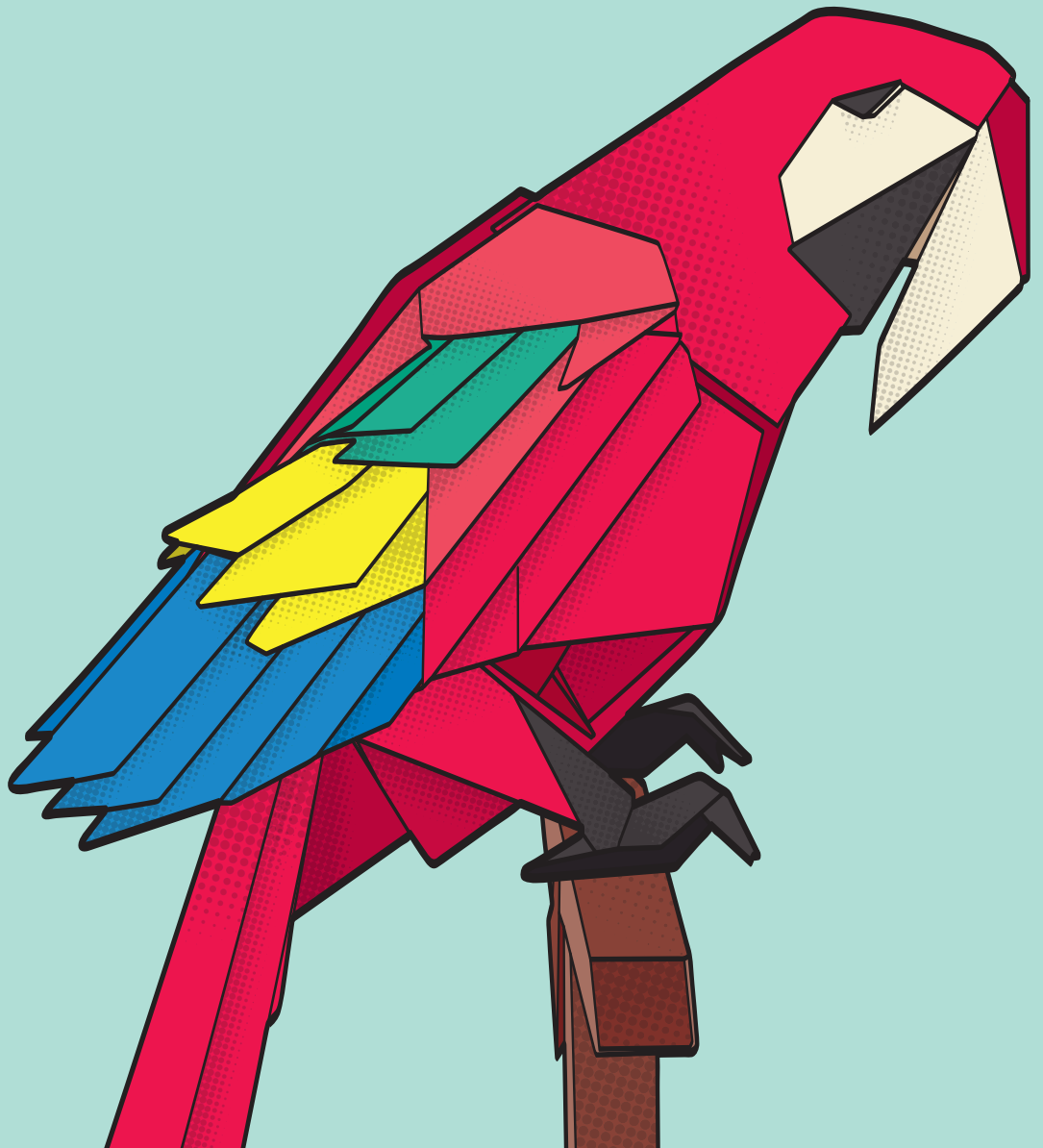
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**Pearson Edexcel GCSE (9–1)**

**Drama**

**Second Edition**

**Revision Workbook**



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**Drama**
**Second Edition**
**Revision Workbook**

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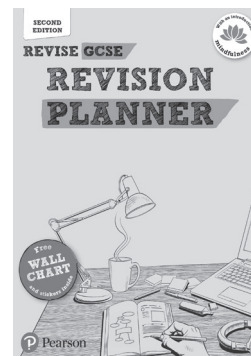
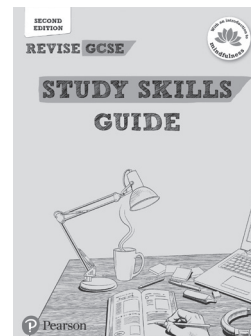
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## A small bit of small print

Pearson Edexcel publishes Sample Assessment Material and the Specification on its website. This is the official content and this book should be used in conjunction with it. The questions in this book have been written to help you practise the knowledge and skills you will require for your assessment. Remember: the real assessment may not look like this.

# Key roles in the theatre

**Guided**

- 1 Look at Figures 1–3, which show the key theatre roles. Identify each role. Then annotate each photograph, summarising the key skills and responsibilities for each.

In the exam, you will need to consider how theatre is made from three different perspectives: the roles of **performer**, **director** and **designer**. Think about the skills involved in each role, and what each role is mainly responsible for.

(a) Role:  
.....



Interpreting and developing character

**Figure 1** In this role, a range of skills is used to convey narrative and plot to an audience.

(b) Role:  
.....



**Figure 2** People in this role tend to specialise in different aspects of the production.

(c) Role:  
.....



**Figure 3** This role includes overall creative control of a production.

- 2 Read through the different elements listed in the table below. For each, indicate whether the performer, director or designer has primary responsibility for that element by completing the ‘Key role’ column.

	Element	Key role
a	Develop characterisation.	
b	Produce a range of initial ideas for the lighting, costume, sound or set.	
c	Give detailed feedback to the performers during and after a rehearsal.	

	Element	Key role
d	Lead the production team to create an overall vision for the production.	
e	Use facial expression to convey emotions.	
f	Consider which colours would best convey different atmospheres to an audience.	

# The audience

**Guided**

- 1 Complete the paragraph below to describe the role of the audience. Use words from the box to fill in the gaps.

<del>production team</del>	director	themes	performer
designer	centre	perspective	audience

The audience should be placed at the ..... of every decision made relating to a performance. It is the responsibility of the entire *production team* to ensure the play successfully communicates key ..... and the agreed purpose to an audience. Decisions such as where a performer is positioned on stage, or the way a line is delivered, can have a powerful impact on an ....., controlling their reaction. Each role within the production will consider different things. A ..... may ask how they want the audience to feel about the character they are portraying. A ..... may ask how they want the audience to react to the choices made relating to lighting, costume, sound or set. A ..... will consider where the audience may be positioned and what impact this will have on their ..... of the events on stage.

- 2 Look at the three factors below. For each factor, write a brief paragraph to explain why this can affect decisions about the target audience.

(a) Content and material: .....

.....

.....

(b) Language: .....

.....

.....

(c) Themes and issues: .....

.....

.....

- 3 Read the play outline below. Explain who the target audience might be for this play. Give reasons for your answer.

It is important to be clear about who a production is aimed at. Think carefully about who your target audience would be in light of these factors: content and material, language, and themes and issues.

An old man loses his wife and returns to an empty home. His two children are both grown up and lead very busy lives. They live a long way from their father and rarely see him. The man becomes extremely lonely, sometimes spending days without speaking to anyone. The audience are encouraged to think about what they can practically do to support someone who is lonely. The play is linked by a series of monologues, spoken by the old man at different times of his life. The language changes to reflect his age and also the era in which he is living.

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# Theatrical concepts

**Guided**

1 Look at the anagrams below. Unscramble the words to reveal different theatre concepts.

- (a) GREEN *genre*
- (b) COPS REMIX .....
- (c) DECREASING TO SIT .....
- (d) OF MR .....
- (e) EL STY .....
- (f) CURE STRUT .....
- (g) TIN GAGS .....
- (h) NEXT COT .....

2 Read through the list of theatrical concepts in the table below. In your own words:

- (a) Define each concept.
- (b) Describe how it can affect a production.

In the exam, you need to show your understanding of theatrical concepts. Make sure you are familiar with a wide range of concepts and the impact they can have on a production.

Concept	(a) Definition	(b) Impact on performance
Social, historical and cultural contexts		
Stage directions		
Genre		
Type of staging		

# Conventions and terminology

- 1 The table below lists **four** conventions that are often used in making theatre. For each convention, give an example of how it can be used practically, and describe the impact it may have on an audience.

Theatre conventions are techniques for communicating ideas to an audience. In the exam, you need to use the most appropriate technical vocabulary when discussing your ideas.

Convention	Practical use and impact on an audience
Directly addressing the audience	
Symbolism in costume and set	
Use of multimedia (such as music and projection)	
Use of multi-role (where a performer plays more than one character)	

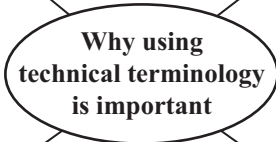
**Guided**

- 2 The concept map below gives four reasons why it is a good idea to use the correct vocabulary and terminology when discussing different aspects of theatre-making.

For each reason, explain why this is important when answering questions in the exam.

To ensure my answers are strong  
 .....  
 .....  
 .....  
 .....  
 .....  
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 .....

To prove my knowledge and understanding of theatre-making  
 Using the correct terminology indicates that I have grasped different ideas and concepts. Also, that I have a clear understanding about the things I am talking about, whether these are ideas relating to the actual performance or the themes of the play.



To communicate my ideas and intentions clearly, and to avoid confusion  
 .....  
 .....  
 .....  
 .....  
 .....  
 .....

To show my understanding of the different roles in theatre-making  
 .....  
 .....  
 .....  
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# The performer

**Guided**

- 1 Complete the sentences below to describe the role of the performer. Use words from the box to fill in the gaps.

designers	audience	physical	interpretation
text	<del>communicate</del>	directors	ensemble

A performer uses a range of skills to *communicate* with an audience, including vocal skills, ..... skills, characterisation and use of space. During rehearsals, performers will often work with ..... and ..... to create a successful performance. A performer will also usually work as part of an ....., being an effective member of a team. They will need to develop their own ..... of a character, as well as exploring the ..... in as much depth as possible. However, the most important thing for a performer to consider is the relationship they develop with the .....

- 2 Complete the following table to show which tasks are the primary responsibility of the performer and which are the primary responsibility of the director. Use a tick (✓) to show your answers.

When staging a production, tasks will be shared out. The responsibility may not always rest with just one person. Here, think about who is **primarily** responsible for the task.

Task	Primary responsibility of	
	the performer (✓)	the director (✓)
Communicating character		
Engaging with the audience		
Creating an overall vision for the performance		
Applying the overall vision in performance		

- 3 Read the extract below.

ELIZABETH: This is your mess. I want nothing more to do with it. [Exits]  
[KAREN is left, staring at the box fearfully. She looks around to ensure she is alone and moves to check there is no one at the door. She moves back to the box and picks it up. She then takes the box and exits.]

Explain **one** way you would perform the role of Karen. You will need to consider the context of the scene and the characters' intentions, as well as the stage directions that are given.

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# Tone and intonation

**Guided**

1 Voice is an important performance tool. Name **four** things that voice can convey to an audience.

- (a) Emotions
- (b) .....
- (c) .....
- (d) .....

Being clear about the difference between tone and intonation is very important in the exam. Try to use a range of adjectives to describe both tone and intonation, such as 'clipped', 'accusatory' and 'light-hearted', which will make your ideas clear.

2 In your own words, describe the meaning of the following terms.

- (a) Tone: .....
- .....
- .....
- (b) Intonation: .....
- .....
- .....

3 Read the extract below.

ROBERT: Finally! You've made it. We have been so worried about you. Where on earth have you been? We have been worried sick. Why didn't you phone to tell us where you were?

When performing the extract, how would you use tone and intonation to show these **two** different emotions?

- (a) Concern/worry: .....
- .....
- .....
- (b) Anger: .....
- .....
- .....

4 Read the extract below.

GEETA: Just put the bag down over there, underneath the window. You must be careful with it – don't bash it or let it drop. Tell me – is it heavy?

When performing the extract, how would you use tone and intonation to show these **two** different emotions?

- (a) Hopelessness: .....
- .....
- .....
- (b) Enthusiasm: .....
- .....
- .....

# Pause and pitch

**Guided**

1 What sort of information can voice help to communicate about a character? List them below.

- (a) Their age – for example, very young, young, very old.
- (b) .....
- (c) .....
- (d) .....

2 Read the extract below.

ERIN: I'm not sure what to say...

ROSE: You're supposed to help me. You can't be lost for words.

ERIN: Wait.

- (a) If you were playing the role of Erin and decided that she was very nervous and scared, where could you place a pause in the first line to reflect this? Mark the place in the extract above with a forward slash ('/').
- (b) Justify your decision.

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3 Decide on a context for the extract above. Then explain how you would use pitch and pause to help convey your intended meaning to an audience.

Consider who is saying what, and why. Think about the emotional state of the characters, as well as the relationships between them. This will put the scene into **context** and help you decide what it is you wish to communicate to the audience.

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# Clarity and pace

- 1 Read the extract below. Set in 1802, a young woman from London is convicted of theft and sentenced to transportation to Australia.

[MARY JOHNSON, *aged 19, stands in the dock of a courtroom, distraught and sobbing while the JUDGE delivers the verdict and sentence for her crime.*]

JUDGE: Mary Johnson. You have been found guilty of the theft of two overcoats from the household of Thomas Baker, where you worked as a servant girl. You will be taken from this courtroom and held at the county gaol until such a time as you can be transported to Sydney Cove, Australia, for a period of seven years.

MARY: No! Please, Sir. Please don't send me to Australia. I'm needed here to look after my brothers. Please, Sir. Let me stay here. I didn't do it. Please! Please! Please!

[MARY is taken away from the dock by two Police Officers.]

- (a) Explain how you would use vocal clarity to deliver the lines of the judge.

Vocal clarity is changed by many different vocal techniques, such as pitch, pause and volume. Use these to help make your point.

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- (b) How could you use pace to deliver the repeated words 'Please! Please! Please!' at the end of Mary's line?

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- (c) Explain how you would use vocal clarity and pace in Mary's lines to contrast with those of the judge.

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# Accent and inflection

**Guided**

1 What sort of information can a specific accent help to communicate about a character or play?

- (a) Character status
- (b) .....
- (c) .....
- (d) .....

2 Look back at the extract on page 8, and then read the information below.

At the end of the play, the cast take on the roles of different political prisoners who were transported to Australia and other penal colonies. They tell the audience about their experiences and the conditions they faced. These political prisoners were made up of the following groups of people:

- Scots rebels
- Yorkshire rebels
- British naval mutineers
- Canadian rebels
- The rebels from the Merthyr Tydfil (Wales) Rising
- Irish rebels

Explain how you could use accent to help the audience understand the identity of each of the different groups mentioned above.

Sometimes the location of a play is vital to the overall presentation or interpretation of the performance. At other times, location is not important and does not add to the narrative in any way. As a performer, consider whether your interpretation of character would benefit from using an accent.

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3 Read the extract below.

You actually thought this was a good idea

Notice there is no punctuation. Explain how you would use inflection to make this line into a:

- (a) Question: .....
- .....
- .....
- (b) Statement: .....
- .....
- .....

# Emphasis and volume

**Guided**

1 Read the extract below.

ANDREW: I think there is a solution.  
 MARIE: I just don't know how this could have happened. How could she do this and then just leave?  
 ANDREW: We can't worry about that now. Let's just work out what we need to do and then get started.  
 MARIE: You don't understand. I trusted her.

In each case below, explain what impact putting a stronger emphasis on the words in **bold** would have on the meaning of the line.

Remember that **stress** and **emphasis** mean the same thing.

(a) ANDREW: **I** think there is a solution.

This means that Andrew himself believes that there is a solution to the problem.

(b) ANDREW: I **think** there is a solution.

.....  
 .....  
 .....

(c) ANDREW: I think there is a **solution**.

.....  
 .....  
 .....

2 How could different volume levels impact on Marie's last line?

Sudden changes in volume can have a significant impact on the interpretation of a character.

(a) If the line were shouted, it could show that: .....

.....  
 .....

(b) If the line were whispered, it could show that: .....

.....  
 .....

**Guided**

3 The following words can be used to describe volume or tone.

Complete the table below by writing either 'Volume' or 'Tone' next to each word.

Remember: **tone** describes how lines are said to convey meaning; **volume** refers to how loud or quiet the voice is.

Quiet	Volume	Whispering	
Booming		Softly	Volume
Diminuendo		Nasally	
Monotone		Crescendo	

# Diction and nuance

**Guided**

1 Read the extract below.

ALI: You must know where you put it.  
 KELLY: I can't remember. It was here – I'm sure it was.  
 BREANNA: Where did you go after you left the room? Did you take it with you?  
 KELLY: No. I put it down here, on the table, and then, after hearing the door slam, I went into the back room. But I didn't take it with me.

Describe how you could use nuance to show the following situations.

(a) Context 1: Kelly is terrified of Ali and Breanna:

If I were playing Kelly, I would speak the first line with a slight stutter on the word 'I'm' to show fear. I would then speak the second line with pace and energy to show I was trying to get all of my explanation out before being interrupted. I would then give a slight pause before saying, quite definitely, 'But I didn't take it with me'.

(b) Context 2: Breanna and Kelly are working together:

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2 Look at the anagrams below. Unscramble the words to reveal different words used to describe diction or nuance.

Using the correct technical language can help you make your point clearly.

- (a) CURTAIN OIL AT .....
- (b) UNICORN PAIN TO .....
- (c) ELF COIN TIN .....
- (d) THIN .....
- (e) HAD GINS .....
- (f) CARET .....
- (g) CAUTION NINE .....
- (h) INTO US EGGS .....

**Guided**

3 The following words can be used to describe diction or nuance. Complete the table below by writing either 'Diction' or 'Nuance' next to each word.

**Shading** is a subtle hint of an emotion in the voice.

Shading	Nuance	Inflection	
Enunciation		Articulation	Diction
Pronunciation		Trace	
Suggestion		Hint	



# Gesture and proxemics

**Guided**

1 Describe how you could use proxemics to show the following.

(a) **High status:** Place the highest status character upstage, looking downstage and separate to the other characters on stage.

(b) **Love:** .....

(c) **Hate:** .....

(d) **Fear:** .....

2 As a performer, describe the gestures and proxemics you would use for the following situations.

Being clear about the context of the scene will help you decide exactly what the character is trying to communicate. Remember that gesture is only one element that can be used to convey information. Body language, facial expression and vocal skills are also vital in communicating ideas.

(a) A character is furious with a group who have forced their way into his house. He demands that they leave. The context is serious.

.....  
.....  
.....

(b) A character has been tortured and is begging for mercy. The context is serious.

.....  
.....  
.....

(c) A character is chasing a man she is madly in love with. However, he manages to get away from her. The context is comedy.

.....  
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.....

(d) A group of people gleefully plan a trap for a high-status character who has made their lives very difficult. The context is comedy.

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.....  
.....



# Stance and stillness

**Guided**

1 Identify **six** types of information that stance can convey about a character.

- (a) Status
- (b) .....
- (c) .....
- (d) .....
- (e) .....
- (f) .....

2 Which of the following is another term for stance? Tick (✓) the correct answer.

- (a) Stillness
- (b) Position
- (c) Posture
- (d) Physique

3 Describe **two** scenarios in which a character might be still. Provide a reason for each of your answers.

The choices a performer makes to portray a character are often affected by the performer's interpretation of that character. For your performance text, you need to use your knowledge of the play and of the context to help you develop your own interpretations about the characters. You also need to be clear about why you have come to those interpretations.

- (a) Scenario 1: .....
- .....
- .....
- .....
- .....
- (b) Scenario 2: .....
- .....
- .....
- .....
- .....

4 Choose **two** moments from your performance text when a character or characters could use stillness to convey an important point to the audience. Explain each of your choices.

- (a) Moment 1: .....
- .....
- .....
- .....
- .....
- (b) Moment 2: .....
- .....
- .....
- .....
- .....

# Movement and spatial awareness

Guided

1 Which of the following words can be used to describe movement? Tick (✓) to show your answer.

In the exam, you will be asked about how you might interpret a particular character from your performance text. Indicating how you would like a character to move on stage will provide clarity and meaning to your answer.

Stagger		Creep		Trot	
Volume		Scramble		Edge	
Tumble		Burst	✓	Plod	
March		Crescendo		Stammer	
Amble		Dash		Glide	

2 Read through the phrases in the boxes below. Draw lines to match up the phrases so they make sense.

You can match up the phrases in different ways. However, make sure there is a logic to your answers and that the type of movement is consistent with the situation the character is in.

	How...	Where...	Why...
He/She...	tumbled	from upstage left	joyfully and full of love.
	skated	across centre stage	fearfully hiding from the burglar.
	crept	downstage	determined to give the child a serious telling off.
	strode briskly	to upstage right	from a combination of being pushed and falling down the slope.

3 As a performer, how could you use spatial awareness to communicate to an audience that your character is frightened?

Spatial awareness can be a useful technique to communicate different **emotions** to an audience.

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# Personality and purpose

**Guided**

- 1 Read the following list of words that could be used to describe a character’s personality. Some of the words relate to a positive personality trait while others indicate a negative personality trait. Indicate which trait is which by writing ‘P’ for positive or ‘N’ for negative next to the word.

Being able to describe a character’s personality can help you to express your thoughts and ideas about them. Aim to have a clear understanding of the personalities of the characters in your performance text.

Look up the meaning of any word you aren’t sure about.

Interfering		Sincere		Vengeful		Understanding	
Obstinate	N	Truculent		Versatile		Aloof	
Philosophical		Witty		Pompous		Modest	
Indiscrete		Compassionate		Amiable	P	Self-centred	

- 2 Choose **three** characters from your performance text and complete the following table. For each character:
  - list **three** key characteristics
  - describe the character’s purpose within the play.

Character	(a)	(b)	(c)
Personality trait 1			
Personality trait 2			
Personality trait 3			
Purpose in play			

- 3 Take **one** of the characters from your answer to Question 2. Using the plot of your performance text, give examples that indicate how each of the personality traits you have listed helps to support the character’s purpose or objective at a specific moment in the play.

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# Motives, aims and objectives

**Guided**

1 In your own words, write a definition of the following words/phrases.

(a) **Aims and objectives:** What the character wants or needs to achieve in either a scene or over the whole play.

(b) **Motive:** .....

.....

2 Read the scenarios below. For each one, consider what motive the character might have for their actions. Write down your ideas.

You also need to consider why the characters in your own performance text behave the way they do. Think about whether their motives stem from something that happens elsewhere in the play or at the precise moment the specific action takes place.

(a) A man keeps sending gifts to a woman.

.....

.....

(b) A local politician gathers his corrupt officials together to tell them to smarten up the town ahead of a visit from a high-ranking official.

.....

.....

(c) A homeless orphan steals some fruit from a market stall.

.....

.....

3 Select **two** characters from your performance text. For each character, list **three** aims and objectives they have in the play. For each aim/objective, give an example to justify your opinion.

<b>Character name:</b>
(a)
(b)
(c)

<b>Character name:</b>
(a)
(b)
(c)

# Development and relationships

**Guided**

- 1 Add in the missing words below so that the completed sentence provides a definition of the term **character development**.

evolves                      play                      ~~development~~                      beginning

Character *development* refers to the way in which a character ..... and changes from the ..... to the end of the .....

- 2 Take **three** different characters from your performance text. Add to the table below to show how each character develops over the course of the play. Write a brief description of the character at the beginning, the middle and the end of the play.

If a character does not appear throughout the whole play, consider how they develop from the start of their own appearance in the play.

Character	Beginning	Middle	End

- 3 Select **one** of the characters you described in Question 2.

(a) Identify a key relationship that affects your chosen character's development.

.....

(b) Write down **three** words to describe that key relationship.

Using a range of words to describe a relationship will help make your ideas and opinions much clearer in the exam.

.....

(c) Explain the role of this key relationship in your character's development.

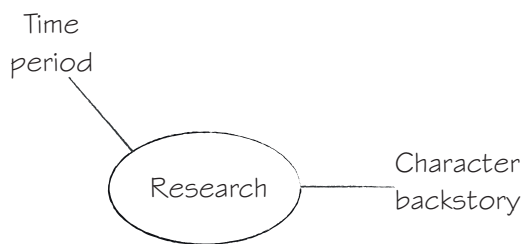
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# Research and impact

**Guided**

- 1 (a) Create a concept map to show the different aspects a performer could research to help develop their performance.

Remember: there is a range of aspects relating to a play that will help a performer produce a more focused, solid performance. For example, researching a character's backstory (what happened to them before the beginning of the play) can help the performer understand the role better.



- (b) Expand the concept map you created for Question 1 (a) to include details and examples relating to your own performance text. Add as many points as you can to each category.

For example, for *The Crucible*, the time period would be 1692, and the character types might include high-status religious leaders, rich landowners and vulnerable villagers.

- 2 Choose **two** characters from your performance text. Explain the impact you would like them to have on the audience when they first appear.

Think carefully about your character in light of the concept map you created above. How are they affected by this context?

(a) Character name: .....

Impact when first enters stage: .....

.....  
.....

(b) Character name: .....

Impact when first enters stage: .....

.....  
.....

