

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**  
**General Certificate of Secondary Education**

**DRAMA**

**1916/3**

Practical Examination: REALISATION TEST OPTION B

**1 FEBRUARY – 9 JUNE 2006**

10 hours

This material may be opened and given to the teacher upon receipt by the Centre.

A ten hour examination to be conducted at the discretion of the Centre between 1 February – 9 June within a period of no longer than 20 working days.

There must be a maximum of seven sessions.

Candidate Name	Centre Number	Candidate Number													
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The examination paper should be given to candidates up to six weeks before the ten hour examination.

**INFORMATION FOR CANDIDATES**

- This booklet contains a script extract from ‘The Woman in Black’ – a ghost play, adapted by Stephen Mallatratt from the book by Susan Hill, and a stimulus item, an illustration by Gustave Doré.
- You may take with you into the examination any preparation material.
- Ten hours are allowed for your examination.

**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre number and candidate number in the spaces above.
- You must consider **both** the script extract and the stimulus item on pages 4–19.
- You must submit a portfolio (see page 3 for instructions).
- To prepare for the examination you must work on **both** the script extract and stimulus item with your teacher for up to six weeks before the examination.

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**This question paper consists of 20 printed pages.**

## READ THIS INFORMATION FIRST

- You must work in a group of between **three** and **six** for the Realisation.
- Your individual work must be clearly identifiable.
- You must produce your **own** portfolio within the ten hour examination.
- When creating work that is to be marked, in the ten hour examination, you will be supervised by one of your teachers.

## PREPARATION

During the preparation time of up to six weeks before the examination you should consider both the script and the stimulus with your teacher.

Choose **one** or **both**.

Consider how you might develop a response:

### **Consider:**

- your genre and performance style
- your audience

### **Draw on:**

- your knowledge of each of the Areas of Study
- texts that have influenced you

### **Plan:**

- how you will create your Realisation in the ten hours you have, including time to complete your portfolio

### **Ensure:**

- you know how you will start your Realisation immediately when told to begin
- your Realisation has a clear link with the script extract and/or stimulus you have chosen.

## THE REALISATION

You must create a performance as a Realisation, responding to **one** or **both** of the script and stimulus. It must develop from the preparation work you have done.

Only rehearsals, draft and development work created during this Realisation period, that is relevant to your final performance, should be included in your portfolio.

Your Realisation will be a performance by your group and will represent about **three** minutes of performance for each person. The total length for your group performance should not exceed **ten** minutes.

At the end of your ten hours, you will perform your Realisation to a visiting examiner.

## THE PORTFOLIO

You must hand in your **own** individual portfolio at the end of the ten hour supervised examination. Group portfolios are unacceptable. Your portfolio must include evidence of:

- intention, planning and shaping
- editing, adapting and adding
- where appropriate, the application of the roles of Deviser, Designer, Director and Performer.

**Your portfolio will be in the form of:**

**Either**

- about 600 words of continuous prose

**or**

- between six and ten sides A4 (or equivalent) as a *compendium* containing continuous writing, (which may be notes or jottings) and any of the following as appropriate:

Scenarios	Sound tape recordings	Diagrams
Storyboards	Video tape recordings	Sketches
Writings		

**or**

- between four and six minutes of normal size cassette sound tape, compact disc or standard VHS video tape commentary with some accompanying explanation in continuous writing which may be notes or jottings

**or**

- a mixture of any of the above.

**Assessment Objective B 40 marks**  
**Assessment Objective C 120 marks**

**An extract has been removed due to third party copyright restrictions.**

Details:

An extract of a play.

Title:	The Woman in Black
Author:	Susan Hill
Adapted by:	Stephen Mallatrait
ISBN-10:	0573040192
ISBN-13:	978-0573040191

(The scene is set)

ACTOR: It was nine-thirty on.....  
.....

PREIST'S VOICE: .....we shall be changed

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#### Plot outline for the full play

The play progresses from the given extract with the Actor engaging fully and competently with his various roles. By Act 2 the acting advice from Kipps has stopped. In effect, the play moves into being an enactment of the Actor's story. Sound effects and narrative rather than naturalistic approaches are used to capture the mood and suspense of the story, yet this has the effect of making the story dramatic and full of suspense, which works well with the developing ghost story.

The plot is gradually revealed, being melodramatic in many respects and while utilising standard aspects of such storylines, the playing should not be a parody or in any way treated as cliché. The description of the marsh and the strange house create the tone for the developing mystery play.

Kipps is taken to the house but remains there alone to go through the old lady's papers. After a days work he leaves the house to return to the village. The mist comes down, and as he passes the deserted graveyard he sees the Woman in Black. He stumbles while searching for the roadway and hears what he thinks is the pony and trap sent for him.

'The sound grows near, then recedes. Kipps is baffled by it, at one moment seems to locate it in the fog, at the next is utterly disorientated. At length, the noise of the pony and trap fades altogether, and away on the marsh is a draining, sucking, churning sound, which goes on, together with the shrill neighing and whinnying of a horse in panic. And then another cry: a shout, a terrified sobbing – it is hard to decipher, though it is clear it comes from a young child. Kipps struggles blindly forward a few steps.'



His lift arrives and he returns to the village for the night, end of Act 1.

At the start of Act 2 Kipps tries to recruit someone to come to the house to help with the volume of work he has sorting all the old lady's papers, but he is told that none of the locals will be willing to go to the house. He 'bravely' or foolishly, returns alone, there is nothing after all to be afraid of. As a rational man he doesn't believe in ghosts. The Woman in Black with the wasted face can do him no harm.

Returning to the house he works through the night, his only companion, the dog which one of the villagers has given him (the imaginary dog is an interesting theatrical device in that it will give a reason for Kipps to talk aloud to himself on stage and a dog features in earlier events which are to be gradually revealed). Sifting through the old lady's documents he reads of Jennet Humfrye an unmarried mother whose infant son Nathaniel Pierston is adopted by Morgan and Alice Drablow of Eel Marsh House. At this significant moment more sound effects are heard: a horse; a carriage; a child screaming, then the creaking of a rocking chair. Kipps locates the sound of the rocking chair to an old nursery in the house. The rocking chair is seen by him and the audience going backwards and forwards of its own volition. Kipps leaves the nursery and the audience then sees the Woman in Black then the nursery.

Daylight comes and Sam Daily comes to see how Kipps has fared. While collecting his belongings Kipps sees the devastation in the nursery. Working further on the old lady's papers Kipps finds death certificates for: Nathaniel Drablow – died aged six, cause of death drowning; Rose Judd nursemaid, cause of death drowning; Jennet Humfrye – spinster, age thirty six, cause of death heart failure. He talks to Sam Daily and speculates whether the old lady, Mrs Drablow, had endured the dreadful noises about the marsh and house he had been hearing. Kipps prepares to return to the house, but Sam Daily warns him not to go and tells him the story of the adoption.

He tells of how Jennet Humfrye gave up her child for adoption to an older sister and the adoptive mothers attempts to prevent any bond forming between real mother and child. However, despite this, a close affinity begins to develop despite the child being unaware of his true parentage. He goes on to tell of the sister's plans to take the boy away to stop the bond developing further, but before she can act, a terrible accident with the pony and trap on the causeway. Jennet sees the whole thing from a window in the house and from that day starts to go mad, developing a desire for revenge. Having contracted a disease, she begins to waste away and was soon dead. The locals have since come to realise that whenever her ghost is seen something terrible happens – a child dies in some violent or dreadful circumstance.

Kipps is not fully convinced by such tales, but his own experiences have left him feeling very uneasy. There follows a nightmare scene in which Kipps deliriously rambles through all he has experienced and heard. In the morning he rounds off his work at the house and returns to London to continue with his life.

We are informed that he married his fiancée Stella, and that they had a son. On a holiday when the child was still very young they went to a London park, where there were pony and trap rides with only space for mother and child. Father watched them, the child was full of joy. The Woman in Black appeared and there was a dreadful accident, which killed the child instantly and so badly injuring the mother that she dies ten months later. The Actor tells Kipps that he now knew that the Woman in Black was the ghost of Jennet Humfrye and that he realises she had come for her revenge.

The Actor has now finished his story. He thanks Kipps for helping him tell the story and Kipps, for his part, hopes the telling will have exorcised the ghost. Kipps then comments on the remarkable 'surprise' the Actor created, with the appearances of the Woman in Black throughout the enactment of the story. This, Kipps thinks is something the Actor has created for the performance. He thinks it is the 'surprise' the Actor said he had arranged for him. This misunderstanding is maintained right through to the final three lines of the play. The Actor's actual surprise was that he'd learnt his lines.

Now at the end of the play they both realise that the Woman in Black had been the ghost and the

implication is her malevolent force is still abroad and has not been exorcised by the telling of the Actor's story. The finale of the play is:

ACTOR: A young woman?.....

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PREIST'S VOICE: .....see a young woman

STIMULUS ITEM



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