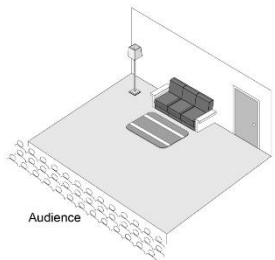
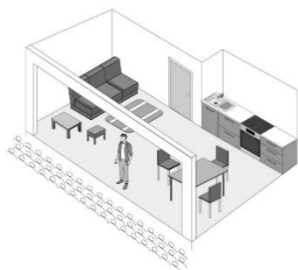


# GCSE Drama Revision for Component 1 Written Exam

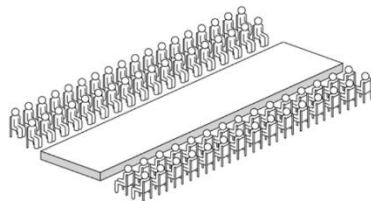
## Section A – 4 Multiple Choice Questions



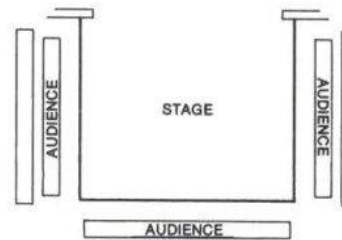
**End On Stage**  
Audience on **One Side.**



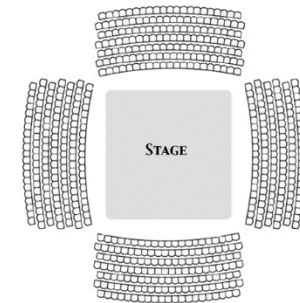
**Proscenium Arch**  
Audience on **One Side.** Has an **Arch.**



**Traverse Stage**  
Audience on **Two Sides.**

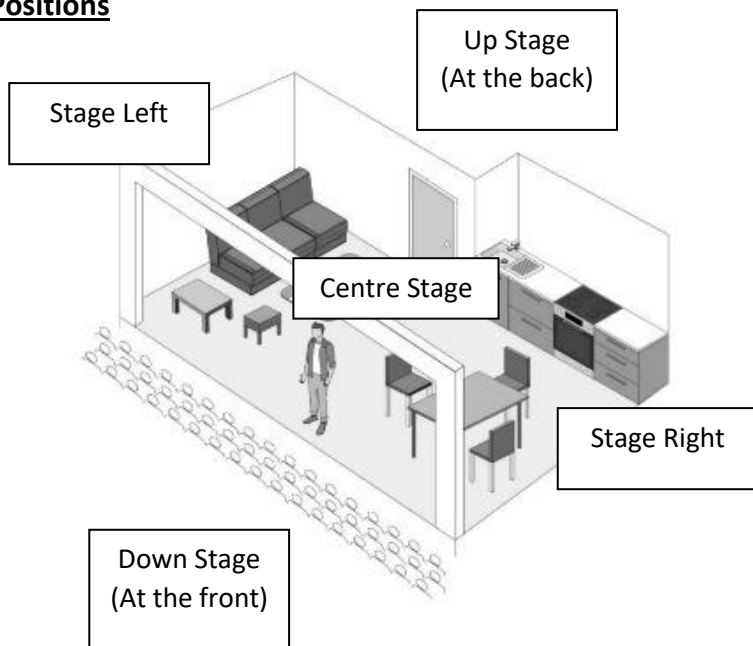


**Thrust Stage**  
Audience on **Three Sides.**



**In The Round**  
Audience on **4 sides.** **All around the stage.**

## Stage Positions



## Roles & Responsibilities

<b>Director</b>	Makes all executive and creative decisions about a show.
<b>Performer</b>	Learns and performs lines and a role for performance on stage.
<b>Designers</b>	Work with the directors to create and design costumes, set, lighting, sound and puppets.
<b>Technicians</b>	Ensure that all technical elements, sound and lighting work on stage for a performance. Health and safety of lighting and sound.
<b>Stage Manager</b>	Ensures that the cast and crew are organised for rehearsal and that the show runs smoothly. They co-ordinate everyone. Health and safety of the performers.
<b>Theatre Manager</b>	Ensures that a theatre is ready for performance. Ticket sales, front of house staff, health and safety of the audience.

**Section B – Blood Brothers**

**IN THE EXAM YOU WILL SEE THE QUESTIONS FOR ALL OF THE POSSIBLE PLAYS TO STUDY... ONLY ANSWER THE BLOOD BROTHERS QUESTIONS.**

The extract given:

*The classroom  
sequence breaks  
up as we see*

We're in Mrs. Lyons house. Remember Mrs. L and Eddie are going to be speaking with Middle Class – Posh Accents.

*MRS LYONS staring at a piece of paper. EDWARD is standing before her.*

**MRS LYONS** (*incredulously*): Suspended? Suspended? (*She looks at the paper.*) Because of a locket?

This means she is angry and upset. Raising her voice, using a higher pitch to show her anger. She is asking 'suspended?' as a rhetorical question she can't believe what has happened. Possibly pointing at Eddie, facing him, centre stage (telling him off).

**EDWARD:** Because I wouldn't let them have my locket.

Emphasising each word... slow pace... correcting Mrs. L. He's being defiant. He doesn't see what the 'big deal is'.

**MRS LYONS:** But what's so... Can I see this locket?

*There is a pause*

During the pause, Eddie considers whether he should show Mrs. L the locket. He decides there's no harm to be done. He still feels that he has done nothing wrong.

**EDWARD:** I suppose so... if you want to.

*EDWARD takes off the locket from around his neck and hands it to his mother. She looks at it without opening it.*

**MRS LYONS:** Where did you get this?

Interested in the expensive locket. Holding it in two hands locking down at it. She is cross but probably more intrigued at this point. She still doesn't know Mrs. L hands behind his back to show that he is not bothered.

Still defiant. Still looking away from Mrs. Lyons and using his body language to show her that is not bothered by her looking at it. He is being stubborn and sticking to his principles. He doesn't feel bad about being suspended because he thinks what he did was right.

**EDWARD:** I can't tell you that. It's a secret.

**MRS LYONS:** (*finally smiling in relief*) I know it's from a girlfriend, isn't it? (*She laughs*) Is there a picture in here?

**EDWARD:** Yes, Mummy. Can I have it back now?

She relaxes here. Her shoulders lower and she becomes visibly more relaxed and less suspicious. She thinks she has figured it out. Facial expressions into a smile. He is just agreeing with whatever Mrs. L says to get it over and done with and get the locket back. Turning towards her now, reaching his hands out towards her to try and get her to hand the locket back.

Getting a bit irritated now trying to get hold of the locket. Annoyed as a teenage boy would be at being teased by his mother.

**MRS LYONS:** You won't let your Mummy see your girlfriend. Oh, Edward, don't be so... *(She playfully moves away)*. Is she beautiful?

She is teasing Edward, emphasising the words 'girlfriend' and 'beautiful'. She 'playfully' moves away elegantly and lightly turning and stepping away from Edward perhaps pretending to give the locket back before lifting the locket out of his reach to that he can't get a hold of it.

**EDWARD:** Mummy can...

Getting a bit irritated now trying to get hold of the locket. Annoyed as a teenage boy would be at being teased by his mother.

**MRS LYONS:** Oh, let me look, let me look. *(She beams a smile at him and then opens the locket)*.

'Let me look' said in a light and patronising tone of voice, playfully pleading with him. Then when she opens the locket the tone changes. She sees Mrs. Johnstone holding a baby and assumes it is Edward and that Mrs. Johnstone has given Edward the locket as a tick to try and tell him the truth. After opening the locket, her face would drop suddenly ashen faced. Mouth open, staring blankly out towards the audience in shock. Holding the locket in one hand with the other hand clasped towards her heart as if she is in shock.

**EDWARD:** Mummy... Mummy what's wrong... *(He goes to her and holds her steady.)* Mummy!

Edward rushes towards her, panicked. His voice higher pitched with a quick pace and emphasising Mummy in a worried tone of voice. He holds her up with his hands on her back.

*(MRS LYONS takes his arms away from her.)*

Mrs. L snaps out of her shock and pushes Eddie off her, feeling betrayed. Edward stumbles backwards, shocked at his mother treating him harshly.

What is it?

Stammering on this line, unsure why his mother is so worried and concerned over a photograph of Mickey!

**MRS LYONS:** When... when were you photographed with this woman?

Standing still, eye contact with Eddie. Using a lower pitch and low volume.

**EDWARD:** Pardon!

Staring back at his mother, with a confused facial expression, furrowed brow.

**MRS LYONS:** When! Tell me, Edward.

She explodes, almost shouting with a higher erratically pitched shaky voice. She thinks that Mrs. J has told him the truth and that Edward and her are keeping secrets from her. This is playing into her paranoia about Edward finding out the truth.

*(EDWARD begins to laugh)*

Breaking his mother's gaze, turning towards the audience laughing.

**EDWARD:** Mummy...You silly old thing. That's not me. That's Mickey.

Still, slightly laughing. Now consoling Mrs L. walking over putting his arm around her and pointing at the picture in the locket.

Still confused now frowning at the locket. Starting to become relieved that Edward doesn't know the truth.

**MRS LYONS:** What?

**EDWARD:** Mickey... you remember my friend when I was little. *(He takes the locket and shows it to her.)* Look. That's Mickey... and his mother. Why did you think it was me? *(He looks at it.)* I never looked a bit like Mickey.

*(EDWARD replaces the locket around his neck. MRS LYONS watches him.)*

**MRS LYONS:** No it's just... *(she stares deep in thought)*

Edward has moved away from her but she remains still in the same place, still a bit in shock and dazed staring out towards the audience, with fists clenched at her sides, fiddling with a handkerchief or the side of her skirt deep in thought.

**EDWARD:** *(Looking at her)* Are you feeling all right Mummy? You're not ill

Still concerned for Mrs L. He stares at her from upstage, frowning and looking concerned, slowly moving towards her and rubbing her arm to comfort her.

again like you used to be... are you?

**MRS LYONS:** Where did you get that... locket from, Edward? Why do you wear it?

She is less demanding now, more in a dazed dream like voice. Still saddened and shocked trying to get answers but thinking about Mrs. J.

**EDWARD:** I can't tell you that, Ma. I've explained it's a secret, I can't tell you.

Edward becomes dismissive again. Says this line with authority and a cheeky tone to his voice.

**MRS LYONS:** But... but I'm your mother.

Her one last attempt. She has slightly snapped out of the trance now and is starting to feel angry towards Mrs. J. Emphasis on the word I'm to exaggerate her own insecurities about not really being his biological mother.

**EDWARD:** I know but I still can't tell you. It's not important, I'm going up to my room. It's just a secret, everybody has secrets, don't you have secrets?

Edward is dismissive here. He is now trying to brush the whole incident off. More light hearted tone of voice and more jovial overall. Showing love towards his mother but still that he is not going to share the secret of he and Mickey being blood brothers. He still doesn't realise why Mrs. L is really concerned.

*(EDWARD exits to his room. The NARRATOR enters.)*

**NARRATOR:** Did you really feel that you'd become secure

That time had brushed away the past

That there's no one by the window, no one knocking on your door

Did you believe that you were free at last

Free from the broken looking glass

Oh y'know the devil's got your number

He's never far behind you

He always knows where to find you

And someone said they'd seen him walking past your door.

*(NARRATOR exits. We see MICKEY and LINDA making their way up the hill*

*LINDA having some difficulty in high heeled shoes.)*

It's unlikely that you'll be asked about the narrator in this scene because it's such a short speech but he's basically just reminding the audience of Mrs Lyons secret and warning that she can never escape the terrible deeds in her past.

**Now that you've seen how I have annotated the script given above. Annotate the rest of this script. The more details you can put in the easier it will be to write about in the exam.**

**LINDA:** Tch... You didn't tell me it was gonna be over a load of fields.

**MICKEY:** I didn't tell y' nothin'. I didn't ask y' to come, y' followed me. *(He walk's away from her.)*

**LINDA:** *(Watching him walk away)* Mickey, Mickey... I'm stuck... *(Holding out her helpless arms.)* Me foot's stuck. Honest. *(MICKEY goes back timidly takes a wrist and ineffectively pulls).*

Mickey, I think you might be more successful if you were to sort of put your arms around here. *(She puts her hands on her waist.)* Oh Mickey, be gentle, be gentle...

**MICKEY:** *(Managing to pull her free).* Will you stop taking the piss out of me!

**LINDA:** I'm not, I'm not.

*(MICKEY points down in the direction they've just come from.)*

**MICKEY:** Look... y' can see the whole estate from up here.

**LINDA:** Have we come all this way just to look at the bleedin' estate? Mickey we're fourteen.

*(she beams at him. He can't take it and looks the other way.)*

**MICKEY:** Look.

**LINDA:** What?

**MICKEY:** There's that lad lookin' out the window. I see him sometimes when I'm up here.

**LINDA:** Oh him... He's gorgeous isn't he?

**MICKEY:** What?

**LINDA:** He's lovely lookin', isn't he?

**MICKEY:** All right, all right! You've told me once.

**LINDA:** Well, he is. An' what do you care if I think another feller's gorgeous eh?

**MICKEY:** I don't

**LINDA:** You... I give up with you, Mickey Johnstone. I'm off. You get on my bleedin' nerves.

*(LINDA exits.)*

**MICKEY:** What... Linda... Linda... Don't... Linda, I wanna kiss y', an' put me arms around y' an' kiss y' and kiss y' an even fornicate with y' but I don't know how to tell y', because I've got pimples an' me feet are too big an' me bum sticks out an...

*(He becomes conscious of EDWARD approaching, and affects nonchalance.)*

**THERE IS A SONG HERE CALLED 'That Guy' WHERE MICKEY AND EDDIE SING ABOUT EACH OTHER. THEY DON'T REALISE THAT WHO THE OTHER ONE IS YET AFTER THEY HAVE BEEN SEPERATED BUT THEY ARE DAYDREAMING ABOUT HOW THEIR LIVES WOULD BE BETTER IF THEY WERE LIKE THE OTHER GUY.**

**EDWARD:** Hi.

**MICKEY:** Hi, Gis a ciggie?

**EDWARD:** Oh, I don't smoke actually, But I can go and get you some.

**MICKEY:** Are you soft? *(he suddenly realises)* A blood brother.

**EDWARD:** Micky? Well, shag the vicar.

*(MICKEY laughs)*

What's wrong?

**MICKEY:** You, it sounds dead funny swearin' in that posh voice.

**EDWARD:** What posh voice?

**MICKEY:** That one.

**EDWARD:** Well, where do you live?

**MICKEY:** The estate, look. *(He points.)*

**EDWARD:** My god, I only live...

**MICKEY:** I know.

**EDWARD:** That girl I saw you with, was that...

**MICKEY:** Linda. Do you remember Linda?

**EDWARD:** Wow, was that Linda? And is she your girlfriend?

**MICKEY:** Yeh. She's one of them.

**EDWARD:** One of them.

**MICKEY:** Have you got a girlfriend?

**EDWARD:** Me? Me? No!

**MICKEY:** Haven't y'?

**EDWARD:** Look, you seem to have rather a lot of them, erm... perhaps you'd share one with me.

**MICKEY:** Share one. Eddie I haven't even got one girlfriend.

**EDWARD:** But Linda... you said...

**MICKEY:** I know, but she's not. I mean, I mean she would be me girlfriend, she even says she loves me all over the place, but it's just like dead difficult.



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**Costume Design for these Extracts**

**Mickey – aged 14.**



Messy Hair – Reflects his carefree nature.

Loose school tie & untucked shirt – reflecting his age as a 14-year-old in high school and social class as he is scruffy in appearance.

Denim Jacket – worn over school uniform. Fits the era of late 1970s/1980s. The fact that it is worn over school uniform shows a rebellious side to Mickey.

1970s/80s style trainers. Reflects the era. Little bit scuffed and tatty to reflect they're probably Mickey's only shoes that he wears all the time. Can't afford multiple pairs.



Blue Straight-Cut Stonewashed Denim Jeans. Reflects the era of the late 1970s early 80s. Again shows Mickey's rebelliousness and class. He is more concerned with looking cool than wearing correct uniform unlike Eddie.

**Edward aged 14.**



Hair in a neat side parting – expensive hair cut reflects his neatness & class.

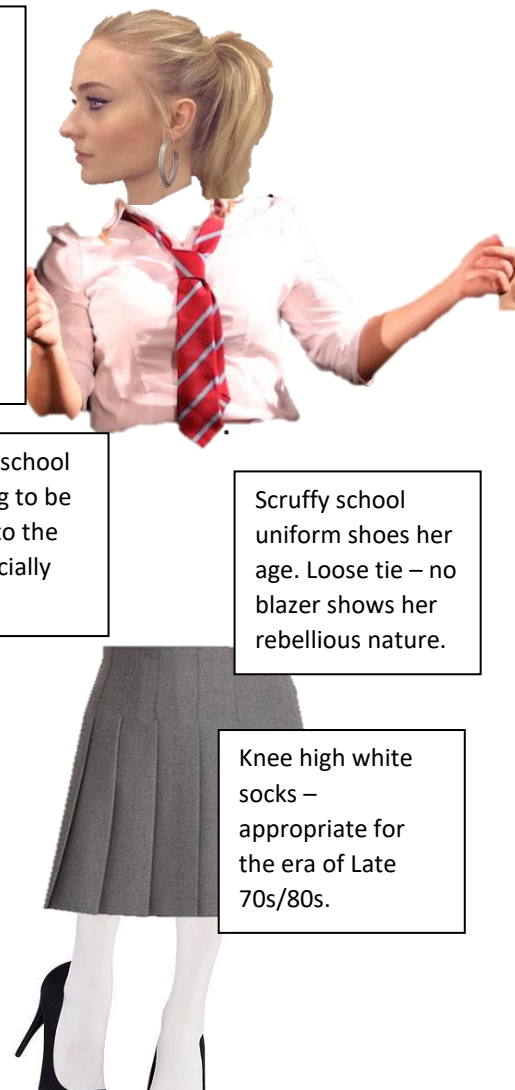
Beige light overcoat. Expensive so reflecting his middle class and ability to afford nicer clothes than Mickey. Reflects 70s fashion.

Clean and polished brown leather brogues. Reflecting his middle class upbringing.

Neatly tucked in clean shirt and tie with tank top over the top – reflects the era of late 70s/80s but also shows Eddie's middle class style.

Neatly ironed navy blue chinos. Brown leather belt. Showing his older mature nature. Dressing like his father. Neatness reflecting his middle class nature.

**Linda aged 14.**



Hair in a ponytail. Thick black mascara suitable for the era and natural other makeup – hoop earrings. Suggests that she is trying to look older than she is.

Short grey school skirt. Trying to be attractive to the boys, especially Mickey.

Scruffy school uniform shoes her age. Loose tie – no blazer shows her rebellious nature.

Knee high white socks – appropriate for the era of Late 70s/80s.



Black High heels.  
Again trying to  
look older than  
she is. Also  
important as later  
on she is walking  
with Mickey over  
fields and it says in  
the script that she  
is tired from  
wearing heels

# Mrs Lyons – act II.

1970s style natural wavy hair. Medium length. Natural Make-up possibly red lipstick. Showing her middle class. She can afford nice make-up. Expensive pearl necklace and other jewellery to show her middle class. She can afford expensive things. Possibly a gift from Mr. L.



1970s style **skirt suit.** Patterned with a 70s style pattern. Possibly pastel colours to help show the era and her class. E.g. she wouldn't wear bright garish colours. Thin black leather belt. Stylish but conservative.

Pastel pink kitten heel shoes. Sensible but still fashionable showing her class as she can afford to keep up with the latest fashions. Although she is a bit older now for full heels.



**Blue Persian rug.** Shows middle class wealth and luxury. Also, homely comfort. Softness that is not seen in Mrs. J's set.

**Expensive looking wooden dining table and chairs.** Covered with a **white lace tablecloth.** Showing wealth and cleanliness.

## Interior Mrs. Lyons House

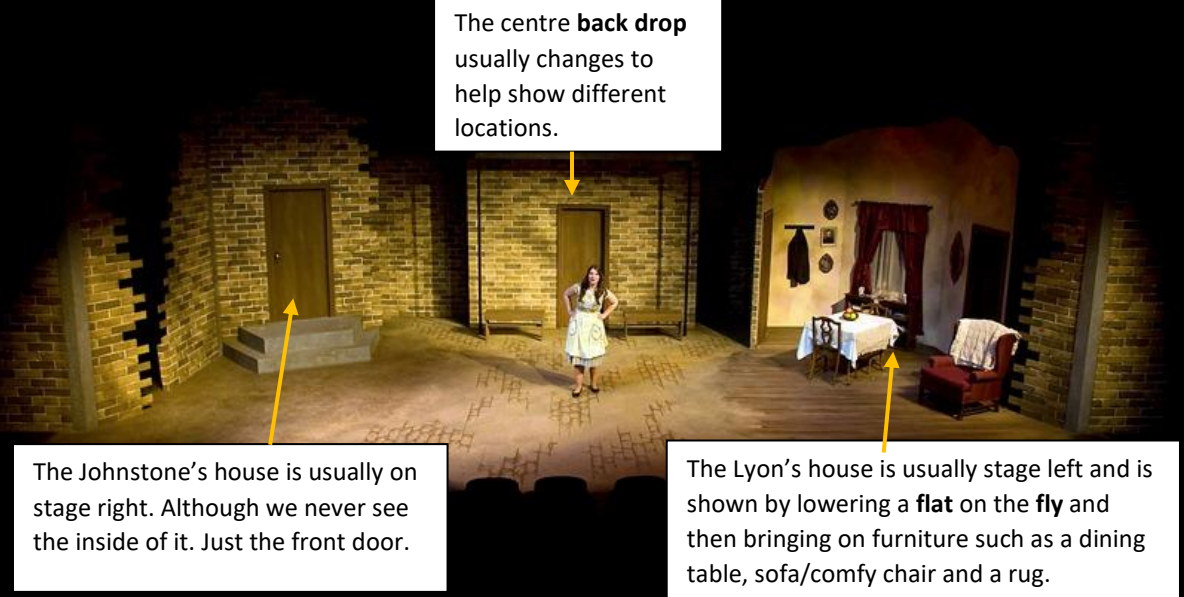


Back drop brought in on **the fly (from above on wires)** showing a **bookcase and floral patterned wall paper.** Oil painting or a **picture of the Lyons Family.**

# Set Design

Blood brothers is always a **Composite Set** meaning that most of the set stays on stage throughout the whole play and smaller **Set Pieces** are brought on to show different locations. It's always a street so lots of **Red Brickwork** with a **Cobbled Street.**

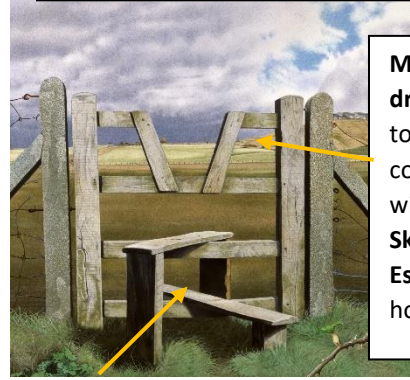
The centre **back drop** usually changes to help show different locations.



The Johnstone's house is usually on stage right. Although we never see the inside of it. Just the front door.

The Lyon's house is usually stage left and is shown by lowering a **flat** on the **fly** and then bringing on furniture such as a dining table, sofa/comfy chair and a rug.

## Exterior up on the hill.



**Main back drop** changes to reveal countryside with the **Skelmersdale Estate** on the horizon.

**Set piece of wooden stile** brought on. Linda get's stuck in this. It remains on in the background when Eddie and Mickey are re-united.

**The 4 mark question will always be either about costume design or set design write a practice paragraph for the following costume and set designs:**

1. Write a paragraph describing the costume for **Mickey** as a 14 year old in act 2 in the extracts given above.

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2. Write a paragraph describing the costume for **Edward** as a 14 year old in act 2 in the extracts given above.

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3. Write a paragraph describing the costume for **Linda** as a 14 year old in act 2 in the extracts given above.

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4. Write a paragraph describing the costume for **Mrs Lyons** in act 2 in the extracts given above.

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5. Write a paragraph describing the setting inside **Mrs. Lyons House**.

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6. Write a paragraph describing the setting for **on the hill overlooking the new Skelmersdale estate**.

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	Mickey Johnstone	Edward Lyons	Linda	Mrs. Lyons
Physical Skills	<p><b>Facial Expressions</b> Exaggerated and energetic facial expressions to show Mickey’s awkwardness as a teenager and hyperactive energy.</p> <p><b>Movement</b> Mickey is hyperactive and a bit of a joker so his movement is often full of energy even when he is a teenager, although he tries to play it cool.</p> <p><b>Posture/Pace</b> Micky’s posture is slouched and informal. Again, trying to act cool and ‘non-cholent’.</p> <p><b>Gesture</b> Mickey’s gestures are big and over the top to reflect his energetic nature.</p>	<p><b>Facial Expressions</b> Edward has less exaggerated facial expressions that Mickey he is more formal and considered.</p> <p><b>Movement</b> Edwards movements are more considered and stiffer that Mickey. He makes decisions before moving so his movements are more precise.</p> <p><b>Posture/Pace</b> Edwards posture is straight and formal at all times reflecting his middle class up bringing. He will move slower than Mickey but might occasionally get carried away.</p> <p><b>Gesture</b> Considered and precise gestures.</p>	<p><b>Facial Expressions</b> Like Mickey, Linda is also quite energetic and over the top. Her facial expressions will be exaggerated.</p> <p><b>Movement</b> Linda is quite flirtatious, especially around Mickey who she fancies a lot. She is trying to impress Mickey she is more wary of Edward as she know’s him less well at this point.</p> <p><b>Posture/Pace</b> Linda’s posture is informal but she is not scruffy like Mickey. She will slouch and stand in ways to make her look cool and attractive to Mickey.</p> <p><b>Gesture</b> Exaggerated over the top.</p>	<p><b>Facial Expressions</b> Mrs. Lyons face is often hard to read. She is stern and strict we see this slip at times when her jealousy slips in and she becomes driven to madness. She often looks down her nose at others and is judgemental of lower classes.</p> <p><b>Movement</b> Mrs Lyons movement is very formal and considered, almost elegant but in a formal way.</p> <p><b>Posture/Pace</b> Mrs Lyons will have a straight posture again very formal to reflect her middle class status. She looks down on others.</p> <p><b>Gesture</b> Considered and precise</p>

<b>Vocal Skills</b>	<p><b>Volume</b> Mickey talks quite loudly. He’s a bit of a show off and brags a bit as a teen. He’s quieter and shyer around Linda.</p> <p><b>Emotion</b> Mickey is very emotional so we’ll hear that emotion a lot in his voice.</p> <p><b>Tone</b> Mickey can often be sarcastic with his humour. His tone will obviously change depending on the line.</p> <p><b>Accent</b> Thick Liverpoolian/Scouse Accent.</p> <p><b>Pitch/Pace</b> Mickey talks with a fast pace, reflecting his energy.</p>	<p><b>Volume</b> Eddie’s volume is quieter than Mickey unless he gets carried away when it will increase.</p> <p><b>Emotion</b> Edward shows less emotion but we may see some of the stroppy teenager coming through at times.</p> <p><b>Tone</b> Eddie’s tone is more serious than Mickey and Linda he comes across as naïve.</p> <p><b>Accent</b> A posh middle-class accent.</p> <p><b>Pitch/Pace</b> Considered and slower talking pace.</p>	<p><b>Volume</b> Linda’s volume may fluctuate depending on who she is with. She might lower her voice to try and draw Mickey closer but then if she loses her temper, shout.</p> <p><b>Emotion</b> Linda, like Mickey is emotional. We will hear lots of emotion in her voice.</p> <p><b>Tone</b> Linda shares Mickey’s sense of humour for sarcasm so this will come across at times.</p> <p><b>Accent</b> Thick Liverpoolian/Scouse Accent</p> <p><b>Pitch/Pace</b> Fast pace mostly, not as energetic as Mickey though.</p>	<p><b>Volume</b> Mrs Lyons will mostly talk at a clear mid-volume with a clear diction.</p> <p><b>Emotion</b> She generally has less emotion in her voice than others. Especially when she is dealing with the lower classes but we will hear the emotion come out when it comes to Edward because she is over protective and scared he will find out the truth.</p> <p><b>Tone</b> She has a stern tone of voice.</p> <p><b>Accent</b> A posh – middle class accent.</p> <p><b>Pitch/Pace</b> Slowly considered words and pace.</p>
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**General Notes about performing the characters**

**Blood Brothers 2022 Practise Exam Style Question 1.**

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**Question 6: *Blood Brothers***

Read the following extract.

Answer parts 06.1, 06.2 and 06.3.

The answer either 06.4 and 06.5

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**LINDA:** Tch... You didn't tell me it was gonna be over a load of fields.

**MICKEY:** I didn't tell y' nothin'. I didn't ask y' to come, y' followed me. *(He walk's away from her.)*

**LINDA:** *(Watching him walk away)* Mickey, Mickey... I'm stuck... *(Holding out her helpless arms.)* Me foot's stuck. Honest. *(MICKEY goes back timidly takes a wrist and ineffectively pulls).*

Mickey, I think you might be more successful if you were to sort of put your arms around here. *(She puts her hands on her waist.)* Oh Mickey, be gentle, be gentle...

**MICKEY:** *(Managing to pull her free).* Will you stop taking the piss out of me!

**LINDA:** I'm not, I'm not.

*(MICKEY points down in the direction they've just come from.)*

**MICKEY:** Look... y' can see the whole estate from up here.

**LINDA:** Have we come all this way just to look at the bleedin' estate? Mickey we're fourteen.

*(she beams at him. He can't take it and looks the other way.)*

**MICKEY:** Look.

**LINDA:** What?

**MICKEY:** There's that lad lookin' out the window. I see him sometimes when I'm up here.

**LINDA:** Oh him... He's gorgeous isn't he?

**MICKEY:** What?

**LINDA:** He's lovely lookin', isn't he?

**MICKEY:** All right, all right! You've told me once.

**LINDA:** Well, he is. An' what do you care if I think another feller's gorgeous eh?

**MICKEY:** I don't

**LINDA:** You... I give up with you, Mickey Johnstone. I'm off. You get on my bleedin' nerves.

*(LINDA exits.)*

**MICKEY:** What... Linda... Linda... Don't... Linda, I wanna kiss y', an' put me arms around y' an' kiss y' and kiss y' an even fornicate with y' but I don't know how to tell y', because I've got pimples an' me feet are too big an' me bum sticks out an...

**06.1** You are designing a **costume** for **Linda** to wear in this extract.

The costume must reflect the context of *Blood Brothers*, set in a working class Liverpoolian community in the 1970s. Describe your design ideas for the costume.

[4 Marks]

**06.2** You are performing the role of **Mickey**.

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**'What... Linda... Linda... Don't... Linda, I wanna kiss y', an' put me arms around y' an' kiss y' and kiss y' an even fornicate with y' but I don't know how to tell y'...'**

[8 Marks]

**06.3** You are performing the role of **Linda**.

Focus on the shaded part of the extract. Explain how you and the actor playing Mickey might use the performance space and interact with each other to show the audience the **emotional relationship** between the two characters.

**And either**

**06.4** You are performing the role of **Mickey**.

Describe how you would use your acting skills to **interpret Mickey's character**.

Explain why your ideas are appropriate for:

- This extract.
- The whole of the play.

**Or**

**06.5** You are a designer working **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- This extract.
- The whole of the play.



**Blood Brothers 2022 Practise Exam Style Question 2.**

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**Question 6: *Blood Brothers***

Read the following extract.

Answer parts 06.1, 06.2 and 06.3.

The answer either 06.4 and 06.5

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*The classroom sequence breaks up as we see MRS LYONS staring at a piece of paper. EDWARD is standing before her.*

**MRS LYONS** (*incredulously*): Suspended? Suspended? (*She looks at the paper.*) Because of a locket?

**EDWARD**: Because I wouldn't let them have my locket.

**MRS LYONS**: But what's so... Can I see this locket?

*There is a pause*

**EDWARD**: I suppose so... if you want to.

*EDWARD takes off the locket from around his neck and hands it to his mother. She looks at it without opening it.*

**MRS LYONS**: Where did you get this?

**EDWARD**: I can't tell you that. It's a secret.

**MRS LYONS**: (*finally smiling in relief*) I know it's from a girlfriend, isn't it? (*She laughs*) Is there a picture in here?

**EDWARD**: Yes, Mummy. Can I have it back now?

**MRS LYONS**: You won't let your Mummy see your girlfriend. Oh, Edward, don't be so... (*She playfully moves away*). Is she beautiful?

**EDWARD**: Mummy can...

**MRS LYONS**: Oh, let me look, let me look. (*She beams a smile at him and then opens the locket.*

**EDWARD**: Mummy... Mummy what's wrong... (*He goes to her and holds her steady.*) Mummy!

*(MRS LYONS takes his arms away from her.)*

What is it?

**MRS LYONS**: When... when were you photographed with this woman?

**EDWARD**: Pardon!

**MRS LYONS**: When! Tell me, Edward.

*(EDWARD begins to laugh)*

Edward!

**EDWARD**: Mummy... You silly old thing. That's not me. That's Mickey.

**MRS LYONS**: What?

**EDWARD**: Mickey... you remember my friend when I was little. (*He takes the locket and shows it to her.*) Look. That's Mickey... and his mother. Why did you think it was me? (*He looks at it.*) I never looked a bit like Mickey.

**06.1** You are designing a **setting** for a performance of this extract.

The setting must reflect the context of *Blood Brothers*, set in middle class home in the 1970s. Describe your design ideas for the costume.

[4 Marks]

**06.2** You are performing the role of **Mrs. Lyons**

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

**'You won't let your Mummy see your girlfriend. Oh, Edward, don't be so... (She playfully moves away). Is she beautiful?'**

[8 Marks]

**06.3** You are performing the role of **Mrs Lyons**

Focus on the shaded part of the extract. Explain how you and the actor playing Edward might use the performance space and interact with each other to show the audience the **emotional relationship** between the two characters.

**And either**

**06.4** You are performing the role of **Edward**.

Describe how you would use your acting skills to **interpret Edward's character**.

Explain why your ideas are appropriate for:

- This extract.
- The whole of the play.

**Or**

**06.5** You are a designer working **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- This extract.
- The whole of the play.

**Blood Brothers 2022 Practise Exam Style Question 3.**

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**Question 6: *Blood Brothers***

Read the following extract.

Answer parts 06.1, 06.2 and 06.3.

The answer either 06.4 and 06.5

---

**EDWARD:** Hi.

**MICKEY:** Hi, Gis a ciggie?

**EDWARD:** Oh, I don't smoke actually, But I can go and get you some.

**MICKEY:** Are you soft? *(he suddenly realises)* A blood brother.

**EDWARD:** Micky? Well, shag the vicar.

*(MICKEY laughs)*

What's wrong?

**MICKEY:** You, it sounds dead funny swearin' in that posh voice.

**EDWARD:** What posh voice?

**MICKEY:** That one.

**EDWARD:** Well, where do you live?

**MICKEY:** The estate, look. *(He points.)*

**EDWARD:** My god, I only live...

**MICKEY:** I know.

**EDWARD:** That girl I saw you with, was that...

**MICKEY:** Linda. Do you remember Linda?

**EDWARD:** Wow, was that Linda? And is she your girlfriend?

**MICKEY:** Yeh. She's one of them.

**EDWARD:** One of them.

**MICKEY:** Have you got a girlfriend?

**EDWARD:** Me? Me? No!

**MICKEY:** Haven't y'?

**EDWARD:** Look, you seem to have rather a lot of them, erm... perhaps you'd share one with me.

**MICKEY:** Share one. Eddie I haven't even got one girlfriend.

**EDWARD:** But Linda... you said...

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**MICKEY:** I know, but she's not. I mean, I mean she would be me girlfriend, she even says she loves me all over the place, but it's just like dead difficult.

**06.1** You are designing a **costume** for **Mickey** to wear in this extract.

The costume must reflect the context of *Blood Brothers*, set in a working class Liverpoolian community in the 1970s. Describe your design ideas for the costume.

[4 Marks]

**06.2** You are performing the role of **Edward**

Describe how you would use your vocal and physical skills to perform the line below **and** explain the effects you want to create.

'Look, you seem to have rather a lot of them, erm... perhaps you'd share one with me'

[8 Marks]

**06.3** You are performing the role of **Mickey**

Focus on the shaded part of the extract. Explain how you and the actor playing Edward might use the performance space and interact with each other to show the audience the **emotional relationship** between the two characters.

**And either**

**06.4** You are performing the role of **Mickey**

Describe how you would use your acting skills to **interpret Mickey's character**.

Explain why your ideas are appropriate for:

- This extract.
- The whole of the play.

**Or**

**06.5** You are a designer working **one** aspect of design for this extract. Describe how you would use your design skills to create effects which **support the action**.

Explain why your ideas are appropriate for:

- This extract.
- The whole of the play.

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**Section C**

For section C you need to write a live theatre review. Here you will **analyse and explain** how one or more actors used their **vocal and physical skills to play their role or perform their character convincingly**. You also need to **evaluate** their performance and say whether you think it was a good performance or not.

**YOU MUST IDENTIFY THE PLAY THAT YOU SAW AT THE BEGINNING OF YOUR ANSWER.**

E.g. The play that I saw was ‘The Play That Goes Wrong’ performed by Mischeif Theatre at Curve Theatre in Leicester...

**OR**

The play that I saw was the National Theatre digital production of ‘One Man Two Guv’nors’.

**THEN GO ON TO SAY...**

Overall, I really enjoyed/didn’t like the performance because.... I especially liked/didn’t like....

**THEN...**

I think that.... Really played their role well (**Reference what ever it says in the question here e.g. to show their emotions**) because...

**Continue in this style. You can plan your section C answer in the writing frame given later on.**

<b>PHYSICAL SKILLS</b>	<b>VOCAL SKILLS</b>
<b>Facial Expressions</b> - How did they use their face? What did it show?	<b>Volume</b> – How loud or soft did they speak? Did it change? Why? What was the effect?
<b>Eye contact</b> – Where did they look? At the other characters? The Audience? Why? What did it show?	<b>Emphasis</b> – Did they emphasis any words? Why? What was the effect?
<b>Movement</b> – How did the move? Why? What was the effect?	<b>Tone</b> – What tone of voice did they use? Serious, Angry, Aggressive, Calming, Soothing? Why? What was the effect?
<b>Posture/Pace</b> – How did they stand and how quickly did they move? Why? What was the effect?	<b>Accent</b> – Did they use an accent? Why? What was the effect?
<b>Interactions</b> – How did they interact with the other character or the audience? Why? What was the effect?	<b>Pitch/Pace</b> – How high or low did they speak and how fast or slow? Did it change? Why? What was the effect caused?

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**G**estures – What kinds of gestures did they use? Small, Big, Exaggerated, Delicate? Why? What effect?

**E**motion – Did they show any emotion in their voice? How did they show this? Why? What was the effect?

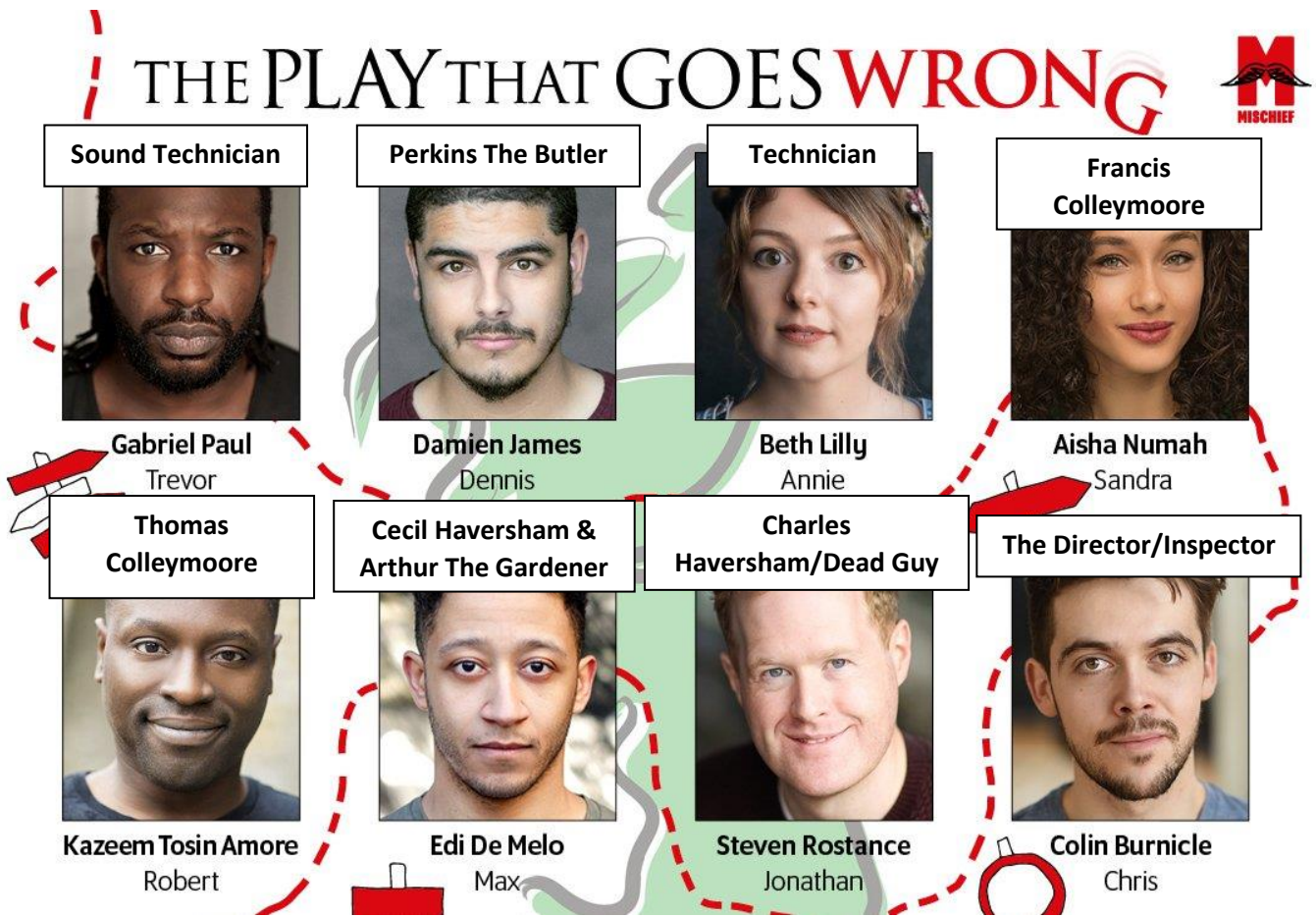
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# The Play That Goes Wrong – Mischief Theatre Company – Curve Theatre – Leicester

## Main Characters & Actors



## Memorable Scenes

1. The inspector goes to find the ledger on the Chez Lounge but it is not where it should be. He repeatedly checks under each cushion repeating the line 'A Ledger' over and over getting more and more cross/sad/exacerbated that it is not where it should be on stage. Eventually, someone from the audience shouts out that it is under the sofa. The inspector then unexpectedly breaks character and goes on a rant at the audience about how they should behave in the audience...
2. The actress playing Francis Collymore is knocked unconscious by the door. She is then lying on the stage out cold, the rest of the actors playing Thomas Colley Moore, Cecil Haversham and the Inspector have to continue acting around her acting as if she is still acting and having a hysterical break down when in reality she is lying on the floor. They continue with the play, in the meantime the rest of the cast try to lift Sandra (The actress playing Francis) out of the window...

**THERE ARE MANY MORE SCENES THAT YOU CAN WRITE ABOUT THESE ARE JUST HERE AS IDEAS.**

# The Play That Goes Wrong - Curve Review

Mischief Theatre's first and arguably best work, *The Play That Goes Wrong*, continues to delight audiences as it returns to **Curve** as part of the latest UK and Ireland tour.



Damien James, Kazeem Tosin Amore, Edi De Melo, Harry Boyd, Clare Noy, Gabriel Paul, Beth Lilly, Will Taylor, Mary McGurk, Steven Rostance, Aisha Numah. Photo by Robert Day.

The side-splitting smash written by **Henry Lewis, Jonathan Sayer** and **Henry Shields** sees us as the audience at Cornley Polytechnic Drama Society's first night of murder mystery play ***The Murder at Haversham Manor***. Before the performance begins the scene is set with some wonderful pre-show work which includes a search for the lost dog Winston and a member of the audience brought onto the stage to help fix some of the staging.

***The Murder at Haversham Manor*** itself is a similar piece to *The Mousetrap* except here anything that could go wrong simply does go wrong to hilarious effect. After the curtain-raising mishaps director, Chris Bean steps on stage to greet the audience and introduces the performances following the Drama Society's previous productions including *Cat* and *The Lion and the Wardrobe*.

I don't want to give much away from the performance, and you don't want to go in knowing what to expect but just imagine the things that could go wrong and I'm sure you won't be too far wrong. There's outstanding physical comedy and slapstick that the magnificent cast delivers with real skill, it takes a lot to make something go wrong so effortlessly whilst also being hilariously funny too.

**Colin Burnicle** stands out as director Chris Bean who plays Inspector Carter in the play. Burnicle gives a comedic tour-de-force performance including some superb improvisation following some audience heckles. **Kazeem Tosin Amore** delights as Robert who plays Thomas Colley Moore, he is a tremendous actor with a fine eye for comedy.





Colin Burnicle. Photo by Robert Day.

**Gabriel Paul** does a great job as Trevor, the slightly incompetent lighting and sound operator who is more focused on his lost Duran Duran CD than he is on the production. **Edi De Melo's** Max constantly breaks character as Cecil Haversham and Arthur the Gardener to beamingly smile at any laugh he gets and it's never not funny. **Damien James's** Dennis plays Perkins the Butler and he is never not creating some little moment of great comedy. **Steven Rostance** as Jonathan sets the scene and often appears when he shouldn't be seen.

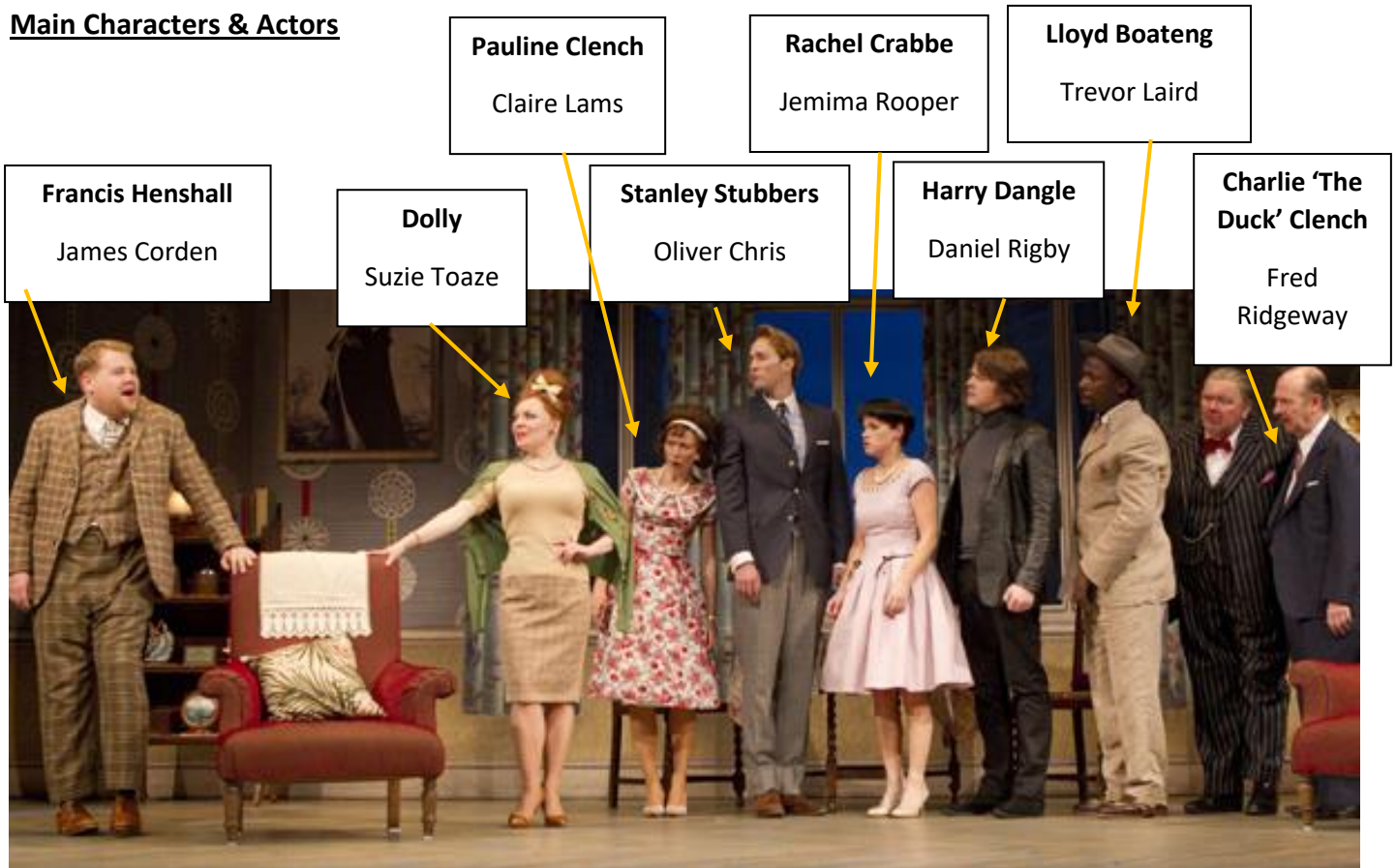
The two female performances **Beth Lilly** as Annie and **Aisha Numah** as Sandra are greatly characterised and spend many of the latter scenes bickering and fighting for the spotlight against each other.

**Nigel Hook's** set design is really clever and allows for the physicality of the comedy to land every time especially as the events of the performance play out.

It's not hard to see why *The Play That Goes Wrong* continues to leave the audiences in stitches of laughter. It's a modern-day comedy masterpiece. You'll leave the theatre feeling uplifted and joyous after enjoying a couple of hours of comedy that will have you crying with laughter. Genius.

## One Man Two Guvnors – National Theatre – Digital Theatre

### Main Characters & Actors



### Memorable Scenes

1. Francis is trying to get some work and so travels to the pub where Lloyd is working as a chef. Outside he meets Stanley Stubbers who offers him work unknowing that he is already working for Charlie 'The Duck' Clench. Francis gets his letters confused and because he is hungry eats one of the letters that he is supposed to deliver. He tries to deliver Stanley's luggage into the pub but struggles to lift it and so invites some members from the audience to help him...
2. Act the beginning of the second act Francis is tasked with serving dinner to his two bosses (Stanley Stubbers and Charlie Clench). He is still hungry so his plan is to steal some food from both plates. Madness ensues when he is assisted by Gareth the head waiter and Alfie an elderly waiter with the shakes. Eventually Francis asks a lady from the audience to help him hide some food but this leads to her becoming part of the action and eventually receiving a fire extinguisher to the face!!

**THERE ARE MANY MORE SCENES THAT YOU CAN WRITE ABOUT THESE ARE JUST HERE AS IDEAS.**

# One Man, Two Guvnors - review

Lyttelton, London



Revved-up Goldoni: Oliver Chris as Stubbers, James Corden as Francis, and Jemima Rooper as Rachel in *One Man, Two Guvnors* at the Lyttelton, National Theatre. Photograph: Tristram Kenton for the Guardian

In 1746, [Carlo Goldoni](#) wrote a classic comedy normally translated as *The Servant of Two Masters*. Richard Bean has used it for a riotous farce combining the original's structure with a particularly Anglo-Saxon verbal and physical humour. The result, a kind of *Carry On Carlo*, is one of the funniest productions in the National's history.

The plot almost defies description. But Bean has set the action in 1963 in Brighton, and the key point is that Francis Henshall, a failed skiffle player, finds himself working for two guvnors. One, Rachel Crabbe, is disguised as her dead gangland twin, and, in her brutal mop-like wig, bears an uncanny resemblance to Ringo Starr.

Francis's other employer is a snooty toff, Stanley Stubbers, who not only killed Rachel's brother but is also her secret lover. Neither boss is aware the other is in Brighton, as Francis bounces between them like a shuttlecock and, in the play's most famous scene, serves them dinner simultaneously.

As Francis, [James Corden](#) makes the transition from *Gavin and Stacey* to revved-up Goldoni with consummate ease. As in the original, the character is driven by omnivorous hunger, and it is wonderful to see Corden chewing a letter in desperation. Even better is the moment when he is asked by his pneumatic doxy whether he prefers eating or making love: Corden's broad features become a study in concentration before he replies, "Tough one that, innit."

But Corden's gift is for combining a porpoise-like physicality with a profound geniality that even incorporates the front row into the show.

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But what makes the show a triumph is its combination of visual and verbal comedy. Bean and his director, Nicholas Hytner, have managed to make the dinner scene funnier than ever by adding a character: an octogenarian waiter, magnificently played by Tom Edden, whose hand alarmingly quivers as he serves a tureen of soup and who has an amazing capacity to fall backwards down stairs and return like a rubber ball. In a peculiarly English way, the physical jokes are accompanied by an endless stream of verbal gags: a cynical hood announces, for instance, that "love passes through marriage quicker than shit through a small dog".

While Corden is central, there is a rich host of performances. Oliver Chris as Stanley is a walking monument to public school arrogance. Daniel Rigby as a would-be actor is a brilliant compendium of old-school theatrical mannerisms. Jemima Rooper as the male-attired Rachel has a wonderful macho swagger, and Suzi Toase gives full value to Francis's well-upholstered Brighton belle. For good measure there is even a prefatory skiffle session and musical interludes by Grant Olding.

Maybe the second half can't match the unbounded hilarity of the first, but the National, in taking on an old Italian play, has not only improved Goldoni but also struck gold.

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**GCSE Drama – Component 1 – Understanding Drama Section C**

**Writing Frame.**

Use this writing frame to plan your answer. Practice writing a few drafts and then try to write one without the frame.  
Finally practice writing it without any prompts.

<p><b>Paragraph 1</b> <b>Introduction:</b> Begin your piece by writing what the title of the play was, who wrote it? Where was it performed and/or who or what was the production?</p> <p>Explain a little bit about the context of the play, what was it about?</p> <p>Write whether not you enjoyed the production and why?</p>	
<p><b>Paragraphs 2 &amp; 3:</b> Describe the character that you are going to write about. Who played them? Did they play them well or not? Why?</p> <p>Give some examples to back that up? Describe a way in which they used movement, voice, gesture, facial expressions and/or use of space to play that character.</p> <p>What was effective? Why? Can you give specific examples?</p>	

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**Paragraphs 4 & 5:**

Choose a different character; outline their role and who played them. What effect do they create? How does this relate to the storyline? Did they play them well? Could it have been better? More convincing? How?

Describe how they used physical movements, voice and use of space to play their role. What was effective? Why?

Were there any scenes the characters were in together? How did they interact with each other as actors?

**Paragraph 6:**

Conclude.

Overall what was effective about the way the actors played their roles? What do you think was good overall or what could have been improved? Why?

**Section C: Live theatre production**

Answer **one** question from this section.

State the title of the live/digital theatre production you saw.

Answer your question with reference to this production.  
You must answer on a different play to the play you answered on in Section B.

Either

**Question 11**

1	1
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Describe how one **or** more actors used their vocal and physical skills to **show how their character develops**.

Analyse and evaluate how successful they were in showing how their character develops to the audience.

You could make reference to:

- vocal skills, for example pitch, pace and tone of voice
- physical skills, for example body language and facial expression
- a scene or section and/or the production as a whole.

**[32 marks]**

or

**Question 12**

1	2
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Describe how sound was used to **create tension** for the audience.

Analyse and evaluate how successful the sound was in creating tension for the audience.

You could make reference to:

- volume and direction
- types of sound, amplification and special effects
- a scene or section and/or the production as a whole.

**[32 marks]**

or

**Question 13**

1	3
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Describe how **either** the set **or** lighting was used to **add to the overall effect of the production** for the audience.

Analyse and evaluate how successful **either** the set **or** lighting was in adding to the overall effect of the production.

Set – you could make reference to:

- materials and effects
- space, scale, levels, colour
- a scene or section and/or the production as a whole.

Lighting – you could make reference to:

- colour, intensity, angle and focus
- any special effects
- a scene or section and/or the production as a whole.

**[32 marks]**

**END OF QUESTIONS**