

GCSE Drama Written Exam

Knowledge Organiser



Component 1: Understanding drama – 40% of total GCSE

Written exam 1 hour and 45 minutes

- **Section A:** 4 multiple choice questions based on theatre roles and terminology (4 marks)
 - **Section B:** 4 questions on one extract from Blood Brothers (44 marks)
 - **Section C:** One question evaluating and analysing a live performance seen during the course (32 marks)
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- ▶ AO3: “Demonstrate knowledge and understanding of how drama and theatre is developed and performed.”
 - ▶ AO4: “Analyse and evaluate their own work and the work of others.”

Section A: Theatre terminology and job roles

Brief

X4 Questions

X4 Marks (x1 mark for each)

Multiple choice

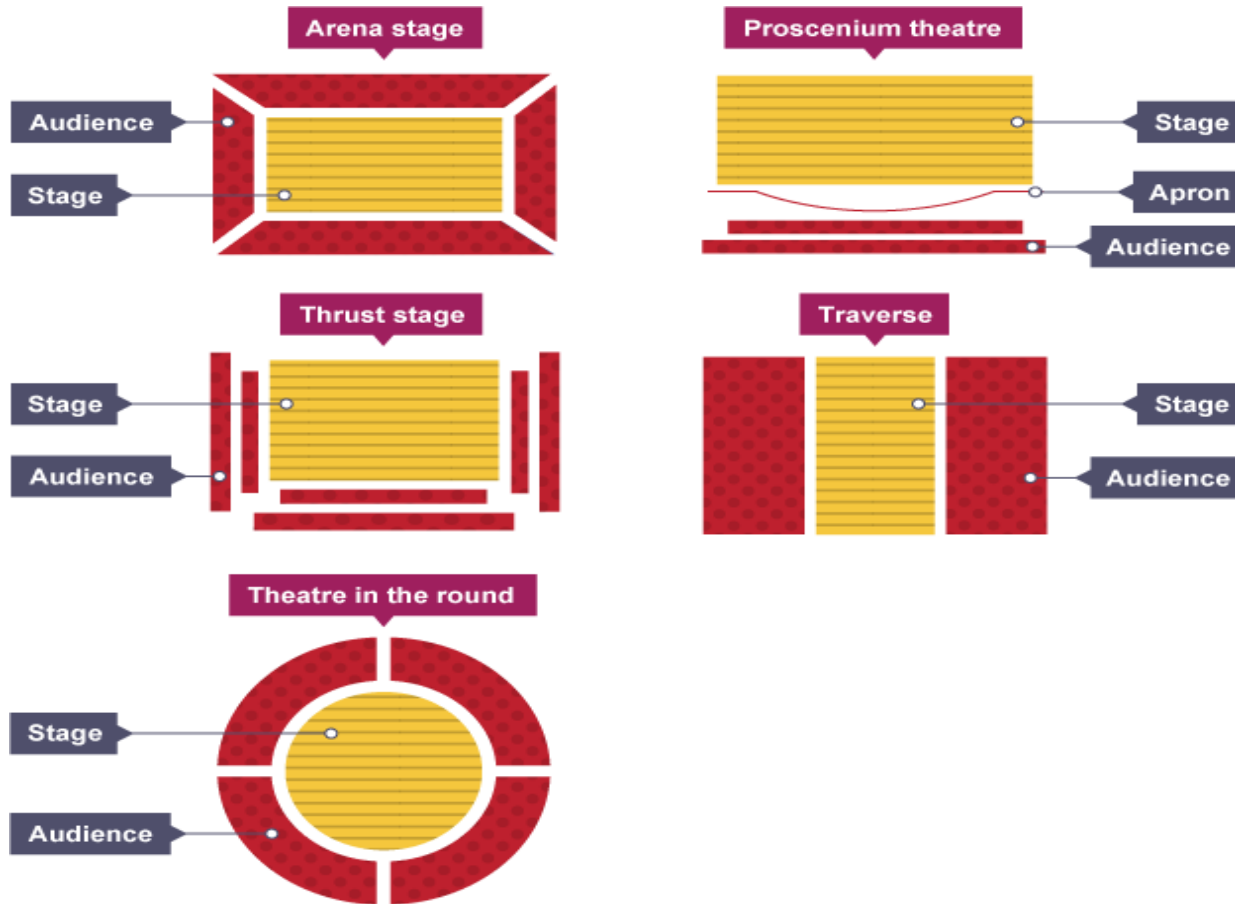
Knowledge:

Theatre Types/configurations

Stage Positions

Theatre roles and responsibilities

Stage Configurations

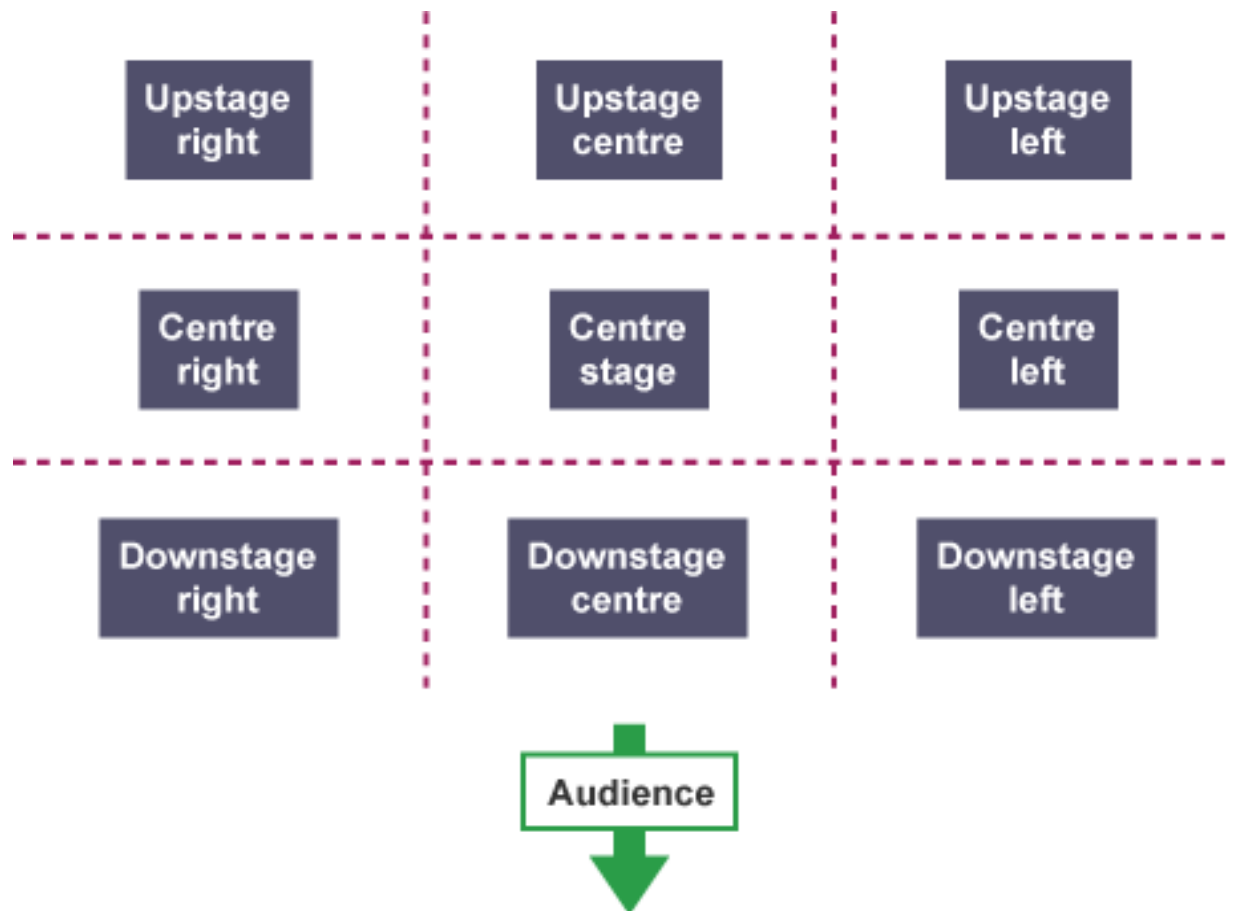


Research

You must also know what '**end on**' staging is and what '**promenade**' staging is. Research and draw your findings below:

End On	Promenade

Stage Positions



What position is the widow behind the two characters?

- A) USR
- B) USC
- C) DSC



<u>ROLE</u>	<u>DEFINITION / JOB REQUIREMENTS</u>
Performer	
Understudy	
Director	
Stage Manager	
Theatre Manager	
Technician	
Set Designers	
Sound designer	
Lighting Designer	
Set designer	
Costume designer	
Puppet Designer	

Section B: Blood Brothers

You will study the set play by AQA *Blood Brothers by Willy Russell*. You will develop knowledge and understanding of the characteristics and context of the whole play and how to stage the play practically.

SECTION B (Blood Brothers)	6.1) 4 MARKS	5 MINS
	6.2) 8 MARKS	10 MINS
	6.3) 12 MARKS	15 MINS
	6.4) 20 MARKS	25 MINS
<u>Total</u>	<u>44 marks</u>	<u>55 minutes</u>

What do I need to know about Blood Brothers?



Students should be aware of characteristics of their studied text including **genre, structure, characters, form and style, dialogue and stage directions**. They should understand the **social, historical and cultural contexts** of the text. They should have an awareness of the **theatrical conventions** of the period in which their text was set. They should have considered how meaning is communicated through use of: **performance space and special relationships on stage, relationships between performers and audience, design (set, costume, lighting and sound), actor's vocal and physical interpretation** of character and **performance conventions** including the configuration of the **theatre space**.



Features of a Text

Link the following features of a text to their definition

Acts and Scenes

The spoken text of a play – conversations between characters – is dialogue.

Blocking

The character that is against the Protagonist

Antagonist

The leading character or 'hero' in a play who has to fight against/oppose the ANTAGONIST.

Character

Instructions given by the author about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered.

Dialogue

A speech within a play delivered by a single actor alone on stage

Duologue

A named individual within the play

Flashback

In narratives, this term refers to a secondary plot or storyline.

Monologue

Subdivision between sections of a play. They are then subdivided further

Plot

Part of a scene in a drama which is a scripted conversation between only two characters.

Protagonist

A moment during the action of a play when the natural flow of time is interrupted so that a moment from the past can be presented.

Stage directions

The basic story thread running through a performance/play which gives the reason for the characters' actions.

Subplot

The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script.

Theatre Makers

Link the following Theatre Makers to their definition

Actors

Author of the text of a musical / the words of a song

Choreographer

A member of the cast of a musical or play who knows the part of one (sometimes more) of the principal roles and is also in the chorus.

Costume Designer

Responsible for the design and production of everything on stage.

Director

Person (male or female) whose role is to play a character.

Lighting Designer

Professional in charge of the design and plotting of the lights on stage

Lyricist

In charge of backstage calling the cues from the prompt corner and supervising props.

Playwright

Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance..

Set Designer

The author of a play.

Sound Designer

Broadly, the role involves being responsible for the overall artistic vision of a production including characterisation, blocking and design.

Stage Manager

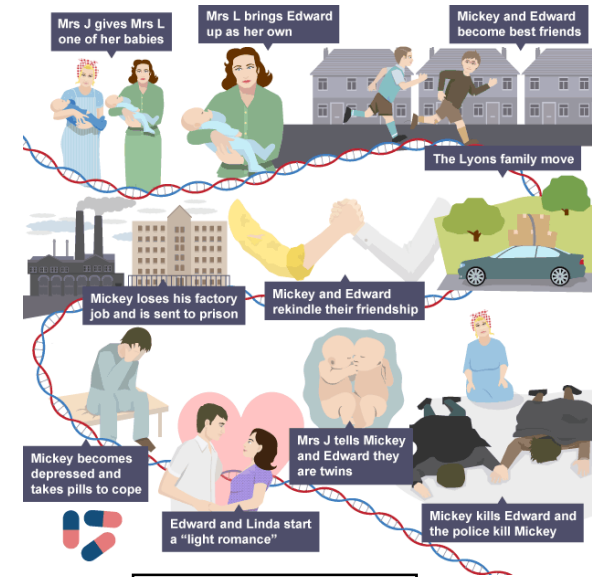
Member of the production team responsible for setting dances and movement sequences during the production.

Understudy

Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.

Plot Summary

- We see the final moments of Mickey and Edward's lives as the Narrator begins the tale
- Mrs Johnstone, a struggling single mother of seven, finds out that she is pregnant with twins. Her employer, Mrs Lyons persuades Mrs Johnstone to give her one of the babies.
- Mrs Lyons takes Edward and brings him up as her own, convincing her husband this is true. Mrs Johnstone goes back to work but fusses over Edward, leading to Mrs Lyons firing her.
- Aged seven, Mickey and Edward meet and become best friends, along with Mickey's neighbour Linda. The three get into trouble with the police when they begin to throw stones at windows.
- Scared of Edward becoming close to his biological family, Mrs Lyons convinces her husband to move the family to the countryside. Soon afterwards, the Johnstone's (and Linda's family) are rehoused by the council.
- As teenagers, Mickey and Edward meet again and they rekindle their friendship. Linda and the boys remain close throughout their teenage years before Edward goes to university.
- After marrying a pregnant Linda, Mickey loses his factory job. Unemployed, Mickey is involved in a crime with one of his brothers, Sammy, and both are sent to prison.
- Mickey becomes depressed and takes pills to help him cope, which he continues to take after being released.
- After Mickey comes out of prison and starts a new job, Edward and Linda start a light romance. Mickey finds out and is furious so he finds Sammy's gun and goes to find Edward at his workplace, the town hall.
- Mrs Johnstone follows Mickey and tells him in front of Edward that they are twins. The police also arrive.
- Mickey waves the gun around and it accidentally goes off, killing Edward. The police shoot Mickey. The twins both lie dead.



Structure

Cyclical

Blood Brothers has a plot that starts with the ending then carries on in a linear order until it reaches the end again.

Why do you think Willy Russell chose a Cyclical Structure for 'Blood Brothers'?

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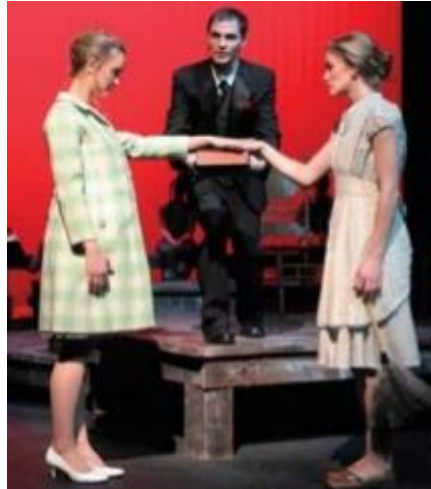
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Key Themes

Social Class

The contrast between two different social classes forms the heart of the play. The leading characters can be seen to be social stereotypes, presented dramatically in order to emphasise certain important differences in social class. Russell does this to show the unfairness that it results in.



Nature vs. Nurture

The 'nature versus nurture' debate is exemplified through Mickey and Eddie. They are twins and so the difference in the way their lives turn out must be a result of their different upbringings and social positions. Russell uses the concept of twins to persuade us that attitudes in society influence peoples' lives more than their individual efforts at wanting to do well. Russell's play is deliberately objecting to a view of Margaret Thatcher's right wing conservative government, who claimed that everyone who wanted to work hard could be successful.

Education

This theme is linked to social class. Russell shows that wealth brings different educational opportunities and these lead to very different lifestyles. Eddie and Mickey are educated differently. One goes on to university and a successful career in politics, the other takes on a factory job making boxes. Redundancy and lack of opportunity then lead Mickey to crime, drug addiction and depression. Without a better education Russell is saying that Mickey had few options, and so we are asked to see Mickey's mistakes in a sympathetic light.

The effects of education shape the lives of the women in the play too. When Mrs Johnstone loses her husband she falls into poverty, from which her lack of education has provided her with no easy means of escape. She can only acquire unskilled work and has to rely on the State for housing. Compare her with Mrs Lyons who similarly, despite presumably a middle-class education, is not self-reliant. In this case Russell is suggesting perhaps that the traditional lives the women lead have less freedom, even when they are educated.

Each of the leading characters is presented as being trapped and plagued by various kinds of misfortune and bad luck. Russell seems to be asking us to consider whether there really is such a thing as fate or destiny or whether life pans out because of natural rather than supernatural reasons, because of the way we are educated and live.

[illegible]

Life, for the children, is shown to be a carefree game in Act One. However the pressures of growing up in different backgrounds and educational systems are shown to bring problems later on. It is the different experience of growing up that ends the friendship between Edward and Mickey. For example after Mickey loses his job Edward tries to be positive about his situation but Mickey tells Edward that he cannot understand living on the dole. He says that Edward hasn't had to grow up like him, to face the difficulties of the adult world and that they don't have anything in common any more.

- Stage Space and Design
- Costume
- Lighting
- Sound
- Props
- Characterisation
- Proxemics and Blocking

The failure to succeed in life is not because of a lack of ability, but a lack of opportunity. This can clearly be seen in Edward and Mickey.

In the 20th century, because of the silting of the river, it was a place of financial depression, which led to unemployment and strikes. There was a big gap between the rich and the poor.

[illegible]

The play is set between the 1960's and 1980's

Historical Context

The play was written in and influenced by the events of the 1980's

1960

'Youth culture' was becoming more evident in the 1960's. Teenagers who enjoyed music, fashion and culture were making themselves heard more and they were often associated with freedom and potential. Teenager's started to believe they had the power to change the future and started to be more involved in protesting the issues they believed in.

Mickey, Edward and Linda's teenage years are represented in a very positive light with a montage of them enjoying themselves at the beach and the rifle range. The Narrator Emphasises how 'Care free' they are at the time

1970

During the 1970's Britain was in a recession and unemployment was becoming a major issue. Britain's traditional industries that had once dominated the work force in our towns and cities (such as coal mining and ship building) were struggling to keep up with competition from abroad.

Mickey finds work in a factory to support his family and works hard there but is soon made redundant. He spends three months looking for work with no luck and is forced to sign on to the dole.

There was a strong class divide in Britain between the working and middle class. Many working class parents found it difficult to afford even basic things such as food, clothes and heating. The Middle class who worked in jobs like accountancy or teaching, were largely unaffected by the industrial decline which strengthened the divide between them and the lower classes.

Edward sees Mickey at Christmas and meets a very different man. The loss of his job has left him angry and powerless. Edward talks about money as if it means nothing and Mickey shows him the harsh reality of a working class life

1980

In 1979 Margaret Thatcher became Prime Minister. She made the decision that Britain's traditional industries should be shut down. This had a huge impact on working class communities where a huge amount of men were left unemployed and having to sign on to the dole. This led to an increase in depression and crime rates. One of Thatcher's central political beliefs was that success came to those who chose to work hard.

In Blood Brothers, Russell contradicts Thatcher's view. He shows that money and influential connections are necessary to become successful. Mickey's failure, despite his good character and hard work, is the basis of the tragedy in the drama.

1990

Liverpool was previously a major port which led to it being highly effected by the industrial decline. In the early 1980's Liverpool had one of the highest unemployment rates in the country with some men turning to crime and gangs to support their families. There were also riots on the streets that were fuelled by the men's anger at the decisions being made in government.

Mickey's unemployment prompts him to turn to crime. Once imprisoned for his crime he sinks further into depression.

Social Context



Education

Many middle class parents could afford to send their children to private school, this often led to university and a well paid job. In contrast, for most working class children living in rough areas, the schools were under funded and could not offer the same opportunities. When leaving school they needed to work to support their families and became stuck in the same low paying jobs for life.

Edward goes to university and walks straight into a high paying job on the county council. In contrast Mickey finds work in a factory but is quickly made redundant and forced to sign on to the dole.



Mrs Johnstone is used to 'living life on the never never'. She buys toys and furniture from the Catalogue Man and when she can't pay for them they are taken away. We hear voices of her seven kids complaining about never having anything.

Housing

Council houses were the homes of most working class people in the 1950s and 1960s. The terraced houses had a lot to recommend them, but they were also cramped and lacked inside toilets and bathrooms. They did not have central heating and were heated mostly by coal fires. Their inner city locations were often dirty and there was nowhere for children to play as they rarely had gardens.

New Towns

To improve standards of living, the government moved people away from the terraced houses into new council accommodation in the countryside. 'New' towns were created like Skelmersdale, and existing places were developed, like Runcorn and Winsford. Some high rise blocks were built also.

Mrs Johnstone's family is certainly helped by their move, although not as much as she had hoped. In many ways, it is already too late for the older children, and the unemployment situation was often worse away from the city.

Also, many missed the people and the amenities that they had known before, and the support network that existed all but vanished. Uprooting people can cause stress and depression.

Cultural Context

Pop culture

After the 1950s society went through massive changes. As a result of young people gradually having more money, popular culture (music, TV and film) flourished, becoming accessible to a much wider public. Even the poorest in society, people would have had the chance to go to the cinema or to a club for dancing. Bands like The Beatles (who came from Liverpool) had huge fan bases and their music represented the feeling of being young and free

Mrs Johnstone's love of 'dancing' is a love of escape from her everyday life. She sings about going dancing with Mr Johnstone and how as she grows up and becomes a single mother of seven she misses it.



The working class boys love of playful but 'violent' games, playing at cowboys and gangsters is influenced by films.

Film and Television

The rise of advertising and colour television meant that even children were exposed to things like films, television programs and celebrities in a way they hadn't been before. Young people often imitated characters from film and television.

Marilyn Monroe

Marilyn Monroe was a very famous Hollywood actress. Her image was well known even to people who did not watch her films. She was presented by the media as a kind of 'perfect' fantasy woman and she was shown to live a glamorous and carefree lifestyle. The reality was often very different. She needed anti-depressants and eventually died from an overdose of pills.

Russell uses references to Monroe throughout the play. At each point he refers to a different aspect of her life and public image. Mrs Johnstone enjoys the glamour of Monroe's public image. Later in the play Mickey becomes hooked on anti-depressant 'nerve pills' and this is compared to Monroe's own depression.



Key Words
Youth Culture
Industrial Decline
Traditional Industries
Recession
Working Class
Middle Class
Unemployment
The Dole
Margaret Thatcher
Pop Culture
Marilyn Monroe

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- Set
- Costume
- Props
- Lighting
- Sound

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[illegible]

Genre

Blood Brothers contains elements of more than one Genre

Musical

A musical is a play in which music, lyrics and dance are used to express emotion and move on the storyline.

Give three examples of how we know that 'Blood Brothers' is a Musical

- 1.....
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- 2.....
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- 3.....
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Tragedy

A Tragedy is a play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character. It is often clear to the audience from the beginning that it will not end well.

Give three examples of how we know that 'Blood Brothers' is a Tragedy

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- 2.....
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Comedy

A Comedy is a play that is intentionally funny either in its characters or its action.

Give three examples of how we know that 'Blood Brothers' is a Comedy

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- 2.....
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- 3.....
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Style

Blood Brothers contains elements of more than one Style

Musical

Within Musicals, acting can often be slightly melodramatic and the characters emotions are often expressed through song.

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Naturalistic

When acting in the Naturalistic style the actors must make the audience believe that what is happening on stage is real. Their emotions must be true to life and expressed in a realistic way.

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Non-Naturalistic
Non-Naturalistic performances contain performance conventions that could not happen in real life and are therefore not believable to the audience. They can however express emotions and ideas to the audience that may not be possible through Naturalism..

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[illegible]

Conventions

[illegible]

- [illegible]

[illegible]

Multi-Rolling

The narrator plays several different characters who are all very negative and unsympathetic towards the protagonists-

- The Milkman- Won't give Mrs Johnstone any milk even though she is pregnant.
- The Gynaecologist- Very abruptly tells her she will have more 'Mouths to feed', playing on her worries.
- The teachers- Both teachers treat the boys badly by humiliating Mickey and threatening to beat Edward.

"Did y' never hear of a mother, so cruel"

"Now y' know the devil's got your number"

The Narrator



Tension

The narrator has a very menacing and threatening manner. He lurks above and on the edge of the scenes and is very judgemental of the characters. He speaks of the devil and superstitions and wears black as if attending the boys funeral. He moves in and out of the scenes and cannot be seen most of the time

Language

The Narrator speaks differently to the other characters on stage using old fashioned sentences and rhyme. This enhances the feeling that he is not really there.

In Act 1 Mrs Johnstone swears on the bible that she will give Mrs Lyons her child. As a director, how would you integrate the narrator into this scene to create a tense atmosphere?

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Characters



Mrs Johnstone

Mrs Johnstone is a single mother who struggles to provide for her many children. She is **loving** and **optimistic** but makes some **irresponsible** decisions due to her **impressionable** and **superstitious** nature.

She gets scared when she see's "Shoes on the Table" and Mrs Lyons exploits her superstitions by making her swear on the bible.

She tells Mrs Lyons that she "loves the bones" of her children and forgives them when they misbehave.

Even though she's been through her husband leaving her, having to give up her child, been moved from her home she stays optimistic "Ey, we'll be alright out here, son"

She fell for her husband when he "gave her the chat" and is manipulated by Mrs Lyons

She orders items from catalogues to give her kids a good life but as she is unable to pay for them they get repossessed.

Voice Key Words

Accent
Pitch
Pace
Articulation
Tone
Projection

List 3 ways Mrs Johnstone might use her voice within Blood Brothers and explain what they show to the audience.

Voice	Justification

Characters



Mrs Lyons

Mrs Lyons is **wealthy** but **unhappy**. Her need for a child causes her to **manipulate** Mrs Johnstone into giving her Edward. Once she becomes a mother she struggles to bond with Edward and hides it by being **over protective** and **insecure**. Her **paranoia** progressively drives her mad

Mrs Lyons is a typical middle class woman of the 60's era. Her husband has a high paying job and she stays at home.

She feels like she has failed as a woman as she is unable to have children. Her home feels empty and feeds her desperation.

She exploits Mrs Johnstone's poverty and superstitions "how can you possibly avoid some of them being put into care?" and when Mrs J threatens to take back Edward she makes up a superstition about twins who meet again will die.

She becomes paranoid about Edward's relationship with the Johnstone's. This causes her to approach Mrs J where her madness peaks as she tries to stab her.

She seeks constant reassurance that she is a good mother from Edward and doesn't let him play out with other children.

Physicality Key Words

Posture
Body Language
Facial Expressions
Tension
Status
Proxemics
Angles

List 3 ways Mrs Lyons might use her physicality within Blood Brothers and explain what they show to the audience.

Physicality	Justification



Characters

Mickey Johnstone

Mickey is the twin Mrs Johnstone keeps. As a child he is very **naughty** but also very **sensitive** and **loving**. Growing up he starts to become **insecure**, particularly around girls. In adulthood he **works hard** at his job so after losing it and being arrested he sinks into **depression**.

Mickey has an emotional breakdown when he is sentenced. He starts to take anti-depressants to solve his low self-esteem and resentment of Eddie.

Mickey is a working class character and gets a low paying job because of his lack of success in education and it's what he's expected to do. When he loses his job he walks the streets for months trying to find another one.

In his monologue Mickey shows how he is influenced by his older brother Sammy "Wee's straight through the letter box". The foreshadows the fact he is later influenced by Sammy to commit a crime

The other children upset Mickey easily and he cries when they chant about dying. He is very close with his mother and notices her emotions.

Although Linda makes her feelings for him very clear he is unable to tell her how he feels. He is also insecure about his intelligence and appearance, covering it up by acting the fool in lessons.

Physicality Key Words

Posture
Body Language
Facial Expressions
Tension
Status
Proxemics
Angles

List 3 ways Mickey might use his physicality within Blood Brothers and explain what they show to the audience.

Physicality	Justification



Characters

Edward Lyons

Edward is the twin that Mrs Johnstone give away. He has had a **privileged** upbringing and is very **polite** with everybody, no matter their **class**. He **rebels** against his mothers strictness but still does what is **expected** of him as a middle class man. Edward can be **naïve** and proves he isn't **loyal** to Mickey.

Although he and Mickey seem like the best of friends, Eddie asks Linda to marry him after Mickey has a go at him and later they have an affair.

After returning from university Eddie show a complete lack of understanding of Mickey's situation by saying he should "draw the dole" and "live like a bohemian".

Mr and Mrs Lyons provide Edward with everything he wants as he's growing up with "all his own toys " and silver trays to take meals on". However, he is happy to share all he has.

Edward is happy to be in either Middle or Working Class environments, adapting his behaviour to suit whoever he is with.

By going to the other side of town when his mother forbids him he shows a rejection of his middle class roots but quickly goes back to them once at university and getting a job on the council.

Voice Key Words

Accent
Pitch
Pace
Articulation
Tone
Projection

List 3 ways Edward might use his voice within Blood Brothers and explain what they show to the audience.

Voice	Justification

Characters



She is not afraid to compete against the boys and stands up for Mickey when he gets emotional.

Linda is constantly telling Mickey she loves him when they are teenagers. However, she still waits for him to make the first move.

Linda

Linda as a young girl is **strong**, **confident** and **open with her feelings**. However, in contrast, as she grows up she starts to conform to **gender stereotypes**. Linda's **affair** with Edward is a turning point in the play, leading to the dramatic ending

Linda becomes a stereotypical housewife, allowing Mickey actions to dictate what their life will be. Her sole focus is her husband and her child.

Linda loves both Mickey and Edward (in a way) but when she becomes pregnant in this era her decision is made for her.

After Mickey's time in prison and his depression, Eddie represents the freedom of her youth that she has lost.

Sammy 'Wees straight through' the neighbours letter box and burns his school down. His use of a gun during his childhood games foreshadows his future crimes.

As Mickey's father leaves before he is born Sammy is the only male role model he has.

Sammy

Mickey looks up to Sammy as a **role model** when they are children. As a child he is incredibly **naughty** and as he grows up his behaviour gets **progressively worse**. Sammy uses his **influence** over Mickey to get him in to trouble but he shows no **loyalty** to him when everything goes wrong.

He later robs a bus conductor at knifepoint and shoots a man during the robbery.

Sammy persuades Mickey to join in the robbery by reminding him of everything he hasn't got. Sammy is a stereotypical working class youth of this time, turning to crime instead of working hard.

When the robbery goes wrong and Sammy has shot a man he runs out on Mickey.

"Are you soft?"

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"Twins? You're expecting twins?"

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Dialogue

Identify who says each line and how the line has an impact on the character

"I had it all worked out. We were just getting straight."

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"So you're not working. Why is it so important?"

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Music is heard as Mrs Johnstone turns and walks towards us. She is aged thirty but looks more like fifty.

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Mrs Lyons shows the Bible to Mrs Johnstone, who is at first reluctant and then lays her hand on it

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Stage Directions

Explain how the following stage directions are important within their scene

The children rush into the street playing cowboys and Indians; cops and robbers; goodies and baddies

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Mickey appearing from the stalls, a gun held two-handed, to steady his shaking hands and pointed directly at Edward

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Audience Perception

Within 'Blood Brothers' the characters have certain preconceived judgements of the protagonists. However, we as the audience have a different perception as we are shown the characters internal struggle through songs and monologues.

Towards the end of Act 1 the policeman takes both Mickey and Edward home. How does Russell show the different perceptions that the policeman has of Mickey and Edward?

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As an audience how do we perceive Mickey and Edward in this scene?

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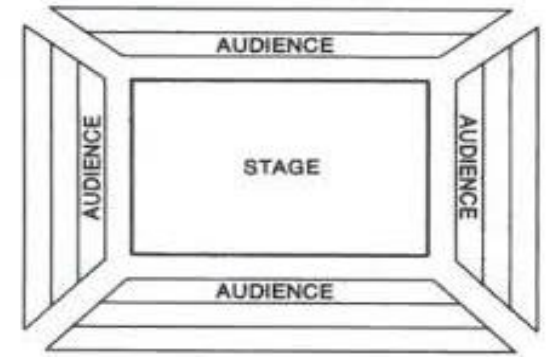
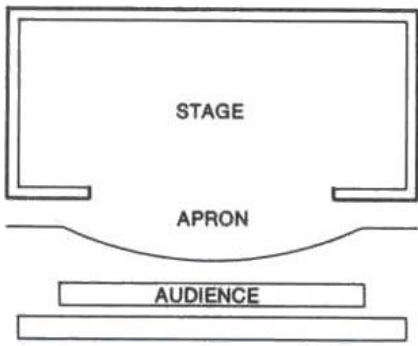
Proxemics

Proxemics can be used to analyse characters relationships. As actors we can convey two or more characters relationships by thinking about their distance from each other and how they are positioned.

If you were directing the scene in act 1 where Mickey and Edward first meet, how would you direct the actors to show their change in relationships through proxemics?

[illegible]

Types of Staging



Proscenium Arch

The original staging for Blood Brothers. The audience sits in front of the stage, usually in straight rows. The audience views the stage as if looking at the action through a picture frame (the forth wall)

Positives for Blood Brothers

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Negatives for Blood Brothers

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In-the-Round

Theatre in the Round is a form of audience seating layout where the acting area is surrounded on all sides by seating. There are often a number of entrances. Special consideration needs to be given to furniture and scenery as audience sightlines can easily be blocked.

Positives for Blood Brothers

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Negatives for Blood Brothers

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Thrust

The stage is a rectangle and the audience directly face the stage from each of the three sides.

Positives for Blood Brothers

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Negatives for Blood Brothers

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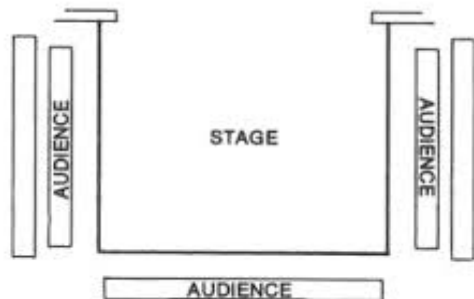
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Black Box

A Black Box Theatre is a simple, open space consisting of four walls, a floor, and a ceiling that are all painted black. It is a bare room with a movable seating area, a movable stage, and a flexible lighting system.

Positives for Blood Brothers

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Negatives for Blood Brothers

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Traverse

The acting area is down the middle of the space. The audience sits facing the acting area from two sides.

Positives for Blood Brothers

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Negatives for Blood Brothers

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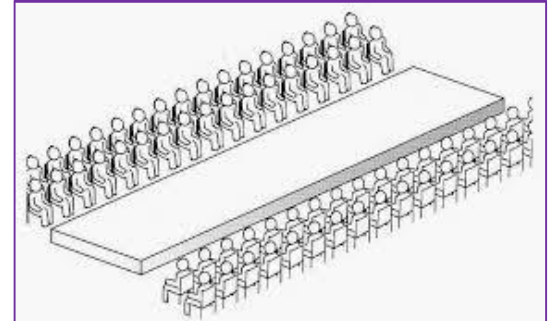
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In promenade theatre there is no formal stage, both the audience and the actors are placed in the same space. The performance starts when one of the actors draws attention to himself or light is pointed in such manner that draws attention to a particular person. During the performance actors will stimulate the audience to move around.

[illegible][illegible]

A piece of performance which has been designed to work only in a particular non-theatre space.

[illegible][illegible][illegible]

Composite set

A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.

Adaptable Set

Adaptable sets can change quickly to show different locations.

Non-Naturalistic set

Set may not be true to life but is more symbolic.

Set

Semiotics are the symbols that can be contained within the design elements (set, lighting, sound, costume and props)

Which set would you choose for 'Blood Brothers' and why?

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As a designer, how would you show the Social, Cultural and Historical context within the set design?

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When designing a set you should think about how it will fit into the chosen performance space, the entrances/exits, using different levels, how to show the social, cultural and historical context and how the set will adapt to different scenes.

Choose a performance space and within the box above design a set for Blood Brothers. Label each element with a justification.

Think about-

- Demands of your performance space
- Entrances/exits
- Levels
- Social, Cultural and Historical Context
- Adaptability

Lighting

Semiotics

Key Word	Definition
Gobo	A thin metal plate with specific shapes cut out to produce a design which can then be projected by a spotlight.
Backlit	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.
Blackout	The act of turning off (or fading out) stage lighting.
Gel	The coloured 'filters' placed in front of theatre lights to colour the beam.
Flood	A lantern that produces a broad spread of light across the stage
Spotlight	A lantern projecting a narrow, intense beam of light directly on to a place or person
Cross fade	Bringing another lighting state up to completely replace the current lighting state.

[illegible]

Lighting design in theatre goes beyond simply making sure that the audience can see the stage (although this is very important!). Light can be used to establish the time or location of a performance, or to create and enhance mood and atmosphere.

Sound

Semiotics

Live Band

‘Blood Brothers is a musical and so is best when performed with a live band. The musical numbers have varied emotions including some very upbeat songs ‘Bright New Day’ and some incredibly tragic songs ‘Tell me it’s not true’. Music is a big factor in portraying these emotions to the audience.

Building Tension

Within some of the more tense scenes, Russell writes that a bass note is played and repeated as a heartbeat. This is often played when the Narrator is on stage and sets an incredibly tense and threatening atmosphere.

The gunshots that kill Mickey and Eddie are very loud and echo around the theatre in order to shock and emotionally effect the audience



Throughout the following we see **Linda**, **Mickey** and **Edward**, as if at the beach, **Linda** taking a picture of **Mickey** and **Edward**, arms around each other, camping it for the camera but eventually giving good and open smiles. **Mickey** taking a picture of **Edward** and **Linda**, **Edward** down on one knee and kissing her hand. **Edward** taking a picture of **Mickey** and **Linda**. **Mickey** pulling a distorted face, **Linda** wagging her finger at him. **Mickey** chastened. **Linda** raising her eyebrows and putting one of his arms around her. **Linda** waving the narrator to snap them. He goes. **Linda** showing the **narrator** how to operate the camera. **Linda** **Mickey** and **Edward** all grouped together, arms around each other as the narrator takes the picture.

Narrator- It's just another ferry boat, a trip to the beach
But everything is possible, the worlds within your reach
An' you don't notice the broken bottles in the sand
The oil in the water and you can't understand
How living could be anything other than a dream
When you young, free and innocent and Just eighteen

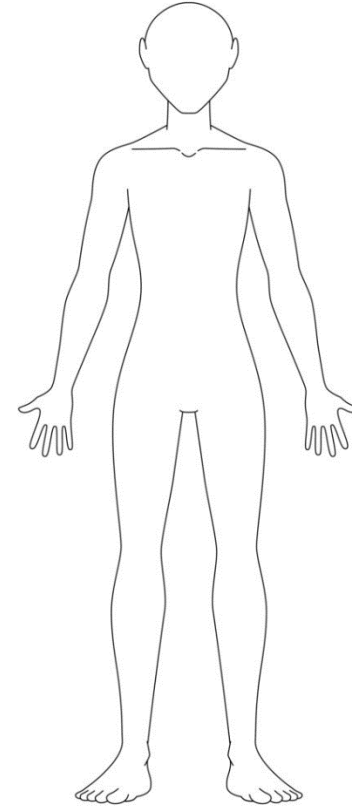
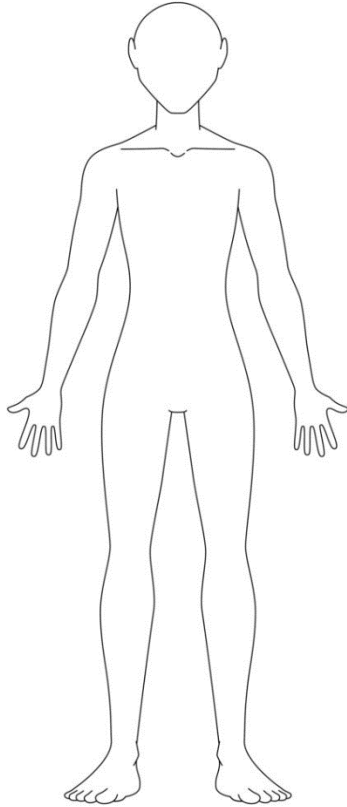
As a sound designer, how would you use sound to add atmosphere to this montage? Justify your answer.

[illegible]

Costume

Semiotics

Design and label costumes for two contrasting characters from 'Blood Brothers'



When designing a costume you must make sure you label your design labelling the meaning of the semiotics you have created.

Costume design is important to show the audience the **personality, class** and **status** of a character. It can also help to show the **time period** and **location** that the play is set in.

Don't forget to think about colour, material, make up, hair, shoes etc. Costume design is all about the little details.

Props

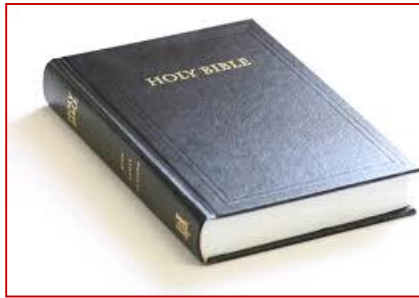
Semiotics



Mrs Johnstone gives Edward the locket to show her regret for leaving him and her continued love. That's why it has such a major effect on Mrs Lyons when she see's him wearing it.



Edward shares his sweets with Mickey and we see the difference between their classes as Mickey sees sweets as a luxury and Edward is happy to give them away. Later in the play Mickey becomes addicted to anti-depressants and see's them as the only thing that can make him better.



The bible is important to Mrs Johnstone as a religious woman. When she has to swear on the bible she knows it means she can't take it back as she is superstitious. Mrs Lyons knows this too and takes advantage of it.

What do the toy gun and real gun symbolise to the audience throughout the play?

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Russell uses props as symbols throughout the play. Many props even change later in the play to show the change in the characters as they grow older



Mrs Johnstone (*singing*)

*The **Narrator** steps forward.*

So did y' hear the story of the Johnstone twins?

Of one womb born, on the self same day,

An' did you never hear how the Johnstones died,

Till the day they died, when a mother cried

My own dear sons lie slain?

*The lights come up to show a re-enactment of the final moments of the play- the deaths of **Mickey** and **Edward**.*

The scene fades.

Mrs Johnstone enters with her back to the audience.

Narrator

An' did y' never hear of the mother, so cruel,

There's a stone in place of her heart?

Then bring her on and come judge for yourselves

How she came to play this part.

The Narrator exits

*Music is heard as **Mrs Johnstone** turns and walks towards us. She is aged thirty but looks more like fifty.*

Mrs Johnstone (*singing*)

Once I had a husband,

You know the sort of chap,

I met him at a dance and how he came on with the chat.

He said my eyes were deep blue pools,

My skin as soft as snow,

He told me I was sexier than Marilyn Monroe.

Discuss how a director could stage the opening of the performance text you have studied to engage the audience from the start. You may refer to the direction of the performers and/or design of the scene in your answer

[illegible]

Key scene from Act 1

Choose a scene from Act 1 and explain why it is important within the plot

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As a designer, how would you highlight the key themes in this scene using semiotics?

This image shows a full page of primary-ruled paper. It features multiple horizontal rows, each defined by two parallel dotted lines. The rows are evenly spaced across the entire page, providing a guide for handwriting practice. There are no margins, text, or other markings present.

Choose a scene from Act 2 and explain why it is important within the plot

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As a director, how would you direct the characters within this scene to use their voice and movement?

[illegible]

Key scene from Act 2

Mrs Johnstone slowly walks down the centre aisle toward the platform.

Policeman 2 What's that woman doin'?

Policeman 1 Get that woman away...

Policeman 2 Oh Christ.

Mrs Johnstone Mickey. Mickey. Don't shoot him, Mickey...

Mickey continues to hold the gun in position.

Mickey Go away, Mam... Mam you go away from here.

Mrs Johnstone No, son. *(She walks onto the platform)*

Mickey (*Shouting*) Mam!

Mrs Johnstone Mickey. Don't shoot Eddie. He's your brother. You had a twin brother. I couldn't afford to keep both of you. His mother couldn't have kids. I agreed to give one of you away!

Mickey *(Something that begins deep down inside him)* You! *(Screaming)* You! Why didn't you give me away? *(He stands glaring at her, almost uncontrollable with rage.)* I could have been ... I could have been him!

*On the word 'him' **Mickey** waves at **Edward** with his gun hand. The gun explodes and blows **Edward** apart. **Mickey** turns to the **Policemen**, screaming the word 'No'. They open fire and four guns explode, blowing **Mickey** away. **Linda** runs down the aisle. The **Policemen** are heard through the loudhailer.*

Policemen Nobody move, please. It's all right, it's all over, just stay where you are.

*Music. As the light begins to dim we see the **Narrator** watching.*

Narrator

And do we blame superstition for what came to pass?
Or could it be what we, the English, have come to know as
class?

Did you ever hear the story of the Johnstone twins?

As like each other as two new pins

How one was kept and one given away,

How they were born, and they died, on the selfsame day?

Mrs Johnstone (*Singing*)

Tell me it's not true, Say it's just a story.

Final Scene



Discuss how a director could stage the opening of the performance text you have studied to engage the audience from the start. You may refer to the direction of the performers and/or design of the scene in your answer

[illegible]

Section C: Live Theatre Evaluation

You will answer **one question** focusing on a live performance you have seen (32 Marks)

Example question:

11. Describe how one or more actors in a particular scene or section used their vocal and physical acting skills to create convincing characters. Analyse and evaluate how successful they were in communicating their character (32 Marks).

You should make reference to:

- the use of voice
- physical skills
- the actors' use of space

Structuring section C

1. **Briefly introduce the play** you are basing your answer on. Title, date, brief plot and link to the question.
2. **Point.** Introduce a key moment where an actors applied their skills effectively to create a convincing character (Describe).
3. **Evidence** Give specific examples of what the actor did (Physical and vocal skills) to help the examiner visualise the moment.
4. **Explain** why this was an effective moment (e.g because they were able to show their status, emotion, attitude, relationship with... effectively....)
5. **Zoom.** Analyse the effectiveness of the skills used in the moment (Objective comments: This suggested, this was able to show...).
6. **Evaluate** the effectiveness (Your opinion: I think this helped to show....)
7. **Link** back to the question.

(Steps 2-8 you will apply to each key moment you write about. You should aim to write about 3-4 key moments).

Acting Skills Vocabulary

VOCAL SKILLS	PHYSICAL SKILLS
<u>TONE</u> (e.g aggressive, excitable, questioning)	<u>FACIAL EXPRESSIONS</u> (head position, furrowed brows, pursed lips)
<u>PITCH</u> (High/low)	<u>EYE LINE</u> (piercing, wandering, fixed)
<u>PACE</u> (slow, fast, building)	<u>POSTURE</u> (broad, slouched, crooked)
<u>PAUSE</u> (This helps to show....)	<u>GESTURE</u> (clasped hands, open arms)
<u>VOLUME/PROJECTION</u> (Loud/quiet/building)	<u>MANNERISM</u> (A repetitive movement e.g scratching head, rubbing hands etc)
<u>TIMBRE</u> (robotic, nasal, staccato)	<u>MOVEMENT</u> (Type of/dynamics)
<u>ACCENT</u> (e.g Liverpool)	<u>PACE</u> (slow, controlled, fast)

DO/DON'T

X DON'T: Simply state what skills was used without how it was used
e.g *'they used their tone to show.....'*

✓ **DO:** State what type they used and how e.g *'they used an aggressive tone, deep pitch, and slow pace to show how anger was building but they were trying to be controlled by slowing their pace down.'*

Here the student has successfully said how tone, pitch and pace was used, as well as given x3 specific vocal examples. To build a full picture you must add in physical skills so the examiner can visualise what you or the actor would do on stage.

Structure and vocabulary

- **POINT:** *The actor playing....is trying to show.....*(Actors intention)
- **EXAMPLE/EVIDENCE:** *They did this successfully by....* (x3 vocal and x3 physical examples-SEE ABOVE LIST)
- **EXPLANATION:** *This helped to show.....*
- **EVALUATION:** *I personally think.....*(Your opinion of the skills used)
- **ANALYSIS:** *They also helped to highlight.....*(links to performance as a whole-genre, style, character relationships, themes etc)