

Drama

Revision Booklet

Component 1 WRITTEN EXAM

1 hr 45 mins (105 mins) 40% of GCSE

| | Marks | |
|-----------|-------|---|
| Section A | 4 | Multiple choice (5 mins) <ul style="list-style-type: none">• Roles and responsibilities• Stage configuration• Theatre types |
| Section B | 44 | Set Text: Blood Brothers (60 minutes) <ul style="list-style-type: none">• Design question – 4 marks (5 mins)• Perform a line – 8 marks (10 mins)• Space and interaction – 12 marks (15 mins)• Perform using acting skills -20 marks (25 mins) |
| Section C | 32 | Response to Live Performance (45 mins) One essay question from a choice of three |

Structure of answering exam questions:

SECTION B Describe and explain – I would do this to show...

You will be given an **extract from the play** to base your answers on. Read it carefully and annotate.

6.1 Design 4 marks (5 minutes)

- Could be setting/costume/lighting
- **Describe** – colour/size/material – as much as you can in 5 minutes (3 – 4 ideas) and **link to time era/status/personality of character.**

e.g. Mrs Johnstone would wear an old, tatty, pink floral patterned apron to show she is a cleaner, she can't afford to buy new ones all of the time due to the tough economic times of the 1980s and the colour pink to show she is a soft, maternal character.

6.2 Vocal and Physical skills 8 marks (10 minutes)

- ONLY WRITE ABOUT **THE LINE**
- **WRITE ABOUT BOTH VOCAL AND PHYSICAL – 5 MINS ON EACH**
- Describe as many vocal and physical skills as possible
 - Accent
 - Volume of voice
 - Pace of voice
 - Pitch of voice
 - Tone of voice
 - Posture
 - Body language
 - Movement
 - Gestures
- Give examples of words/parts of the line – **BREAK THE LINE DOWN**
- Always **explain** what this shows about the person.

E.g. Mrs Lyons would have an Queen's English accent to show she is middle class. She would speak in a high pitch when she says: 'Give me that locket!' to show she is shocked and angry at Edward's rebellion of not handing it over. She will be slow though to show she is desperate to appear controlled.

6.3 Space and interaction 12 marks (15 minutes)

- Who stands where at the start? What does this show?
- Who moves where and when – what does this show about their status?
- Proxemics?
- Touching?
- Eye contact?

Describe in detail and say what it shows. **Link to character/status**

E.g. Linda would begin far away from Mickey to show that she is not certain of his feelings for her and wary to get too close. She would constantly stare at him but when he looks at her, she would lower her gaze to show she is nervous. However, when she gets a bit of encouragement from Mickey on the line 'alright then, I s'ppose' she will smile and run over to him and fling her arms around him to show that she is ecstatic and has no social barriers in hugging him. She invades his personal space which creates humour as Mickey will be frowning and pulling away from Linda as if to say 'get off.'

6.4 Acting skills to interpret a character (20 marks – 25 minutes)

Describe all of the skills:

- Accent
- Volume of voice
- Pace of voice
- Pitch of voice
- Tone of voice
- Posture
- Body language
- Movement
- Gestures
- Levels
- Proxemics

Explain WHY they would do this...

LINK TO CHARACTER/STATUS AND THE PLAY AS A WHOLE (what are they like, mention other scenes they are like this or different to this, what has happened in other scenes.)

Section B – Question 1 DESIGN

Costume

Mrs Lyons:

| | |
|------------------------------------|--|
| White silk blouse with big collars | Silk is expensive White to show she likes to appear innocent Big collar were fashionable in the 60s/70s/80s |
| Tailored blue wool blend suit | Tailored to show she is wealthy and can afford bespoke items (in 60s/70s/80s less fast-fashion, those with money bought bespoke) Wool-blend is expensive Blue is a conservative colour linked to her conservative nature |
| Polished leather heels | Polished – she doesn't work, leather is expensive, heels because she doesn't work – many women in this era were still 'housewives' |

Mrs J

| | |
|---|---|
| Out of shape ¾ length skirt loose fitting dress, floral pink/brown, polyester | ¾ length skirts common in 60s/70s/80s as well as floral prints – Not flattering or fitted as easy to do all of her cleaning jobs in. brown dull like her life and a common colour of the era. Polyester is cheap |
| Big chunky knitted cardigan, holes in it, brown | Practical and kept her warm as she probably couldn't afford to heat the house. Holes to show she is a worker and can't afford to replace it. |
| Flat shoes scuffed and slip on | Represent her as a working mum |

Mr Lyons

| | |
|-----------------------------------|---|
| Dark, plain, tailored suit - blue | To show he's conservative and that he's a professional/businessman – the colour blue connected to the conservative political party in 60s/70s |
| Waistcoat matched to his suit | Appearance is important – wealth and style |
| Polished leather brogues | Leather is expensive, brogues were fashionable in 60s/70s/80s |

Narrator

| | |
|---|---|
| The Narrator is commonly shown in a suit. This neutralises him but also raises him above the majority of the cast class-wise. It shows him as a no-nonsense being above question. | The narrator can represent many of the themes within BB. Fate, God, destiny, hope, class. |
|---|---|

Eddie and Mickey

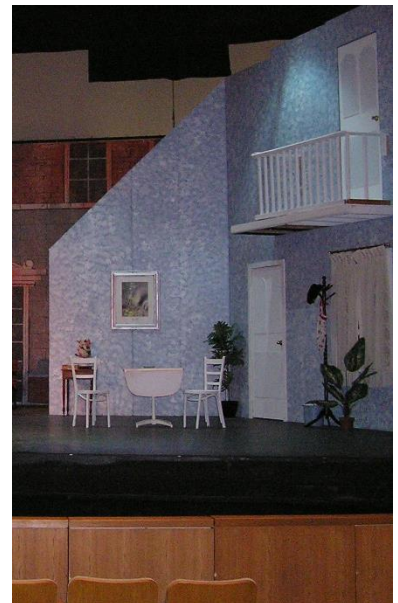
| | |
|---|---|
| Eddie 7 year old Irons white shirt V neck tank top navy Tailored black shorts with a crease down the middle Black polished leather shoes Socks pulled up to knees | Well looked after – white for innocence and cleanliness Tanktops fashionable in 60s/70s His play-wear will be formal to suit his formal middle class background Everything clean, fitted/tailored – wealthy and presentable |
| Eddie teenager School uniform – blazer, and as above. | Blazer- wealthy school |
| Eddie older Like Mr Lyons! | |
| Mickey 7 year old Dirty white t shirt, baggy jumper stretched and pulled Shorts with uneven socks – definitely not to his knees. Scruffy old shoes | Everything dirty, big, baggy to show his rough character and that kids in the 60s/70s spent time out playing on the streets getting muddy. In poor families in 60s/70s with no fast fashion, hand-me-downs from older siblings used in poorer families. |
| Mickey teenager As above with a tie on that's lopsided and top button undone | As above – no respect for school rules, shirt untucked and tie looking messy. |
| Mickey older Jeans Big black bomber jacket Beanie hat | Popular and synonymous with the working class in the 80s Bomber jackets were linked to working class in 80s Beanie hat – linked to working class. |

Sammy – as Mickey but worse!

Linda – like Mickey but with short skirts to show that she is rebellious and trying to catch his attention. To show she is sexualised at a young age linking to her working class background.

Set:

- Usually staged with the two families living on either side of the stage – Mrs J on stage right, Mrs L on stage left.
- Mrs J – brick terraced houses – many doors. Old metal bins, litter, graffiti = run down area, working class area, cheap housing not well presented or looked after. Council houses estates similar to those in era.
- Mrs L – one detached house – wealth. Window plants, expensive curtains, no paint peeling outside, sometimes a balcony to show wealth
- Indoor – use of flats! What are flats? Removable pieces of staging that are used to represent walls.
- Mrs J – kitchen cupboards – bright yellow – common in era. Lots of pans/plates, broken, chipped. Washing/bins/untidy/dirty. Simple table and chairs. No frills, broken. Symbol of where a 70s/80s housewife would spend her time
- Mrs L – living room. Flat to show a wall section – a bookcase, paintings on the wall. Wealth and culture and education. Floral wallpaper – chintz popular in era. Delicate pinks and blues, nothing bright. All inoffensive and plain. Sofa – floral, large, side table with books on?



Lighting

| Lighting type | What mood/atmosphere does this show/symbolise? |
|--|--|
| Wash | Full clear bright flooding of light washing the whole stage. This shows a clear hopeful mood. |
| Up lighting | Lights are placed on the ground facing the element of the stage or set (or actor) that needs to be highlighted. This is a good way of isolating a character to mark a moment or can be used to create eerie shadows and a creepy atmosphere. |
| Light from things on the stage e.g. street lamp | Help to set specific scenes. The street lights would be different in the Johnstone and Lyons parts of town – highlighting the class differences again. |
| Bright | Hopeful, calm, symbolising that there is nothing to hide on stage. |
| Dim | Helps to set a more questionable tone on stage. A dimly lit stage suggests darker dealings, characters with things to hide -for example the secret the mothers share. |
| Bright white | Hope, innocence, bright futures, clarity. |
| Yellow/orange | Can be a sign of impending danger – like an amber traffic light. A more subtle shade could suggest warmth and family. |
| Red | Danger, love, blood, romance. |
| Blue/purple | Cold, fear, isolation, lack of hope or energy. |
| Green | Jealousy, cold, fear, |
| Spotlight | Highlights an individual to ensure the audience are aware who they should be focusing on. The Narrator often has his own spotlight to showcase his importance. |
| Gobo – what of? | |
| Blackout / fades | Fades can be useful to show the fading of hope or something being lost. Full blackouts are usually avoided unless necessary for set changes. |

SECTION B Question 2 Perform a line – 8 marks (vocal and physical)

| Mrs Johnstone | | |
|----------------------|--|---|
| | Describe... | Explain... (to show...) |
| Accent | Strong 'scouse' (Liverpool) accent. | A regional accent – implies that Mrs J is a native of Liverpool and has lived there all her life (possibly generations of working class Johnstones have). |
| Voice | Loud and boisterous with her children but quieter with Mr and Mrs L as subservient | Mrs J knows 'her place' in life is to be seen and not heard – serving others. Back to the theme of class again! But happy and confident with family. |
| Posture | Not very good! Slouched and possibly has a bad back. | She does hard physical work and has spent many years carrying babies around with her. This reinforces the working-class stereotype further. |
| Body language | Open and loving with her family, more closed off and tense with Mrs L. | To show where she feels she belongs – at home with her children, not in the large, spotless house of Mrs L. |
| Movement | Fast paced – always on the go. Not ladylike and graceful | Hard worker, several jobs and children |
| Gestures | Very expressive – pointing, gestures, hands on her hips. | a lively and animated character. Opposite of reserved Mrs L. |

| Mrs/Mr Lyons | | |
|----------------------|--|--|
| | Describe... | Explain... (to show...) |
| Accent | Strictly Received Pronunciation | Sharp contrast to Mrs J's Liverpool accent, designed to highlight the class and educational differences between the two mothers and force the audience to question nature vs. nurture. |
| Voice | Usually moderate and confident – mid volume. Controlled tone and pitch – relatively unemotional | Educated and has self-control and discipline |
| Posture | Upright and correct. | She was well education and had the type of upbringing where importance was placed upon posture and presenting oneself to the world in a professional manner. |
| Body language | Probably a little more strained and uptight than Mrs J. Her body language may be quite close off and | Mrs L spends a lot of time alone and doesn't have her own children to demonstrate her affection towards. She may also be affected by the idea of the middle/upper class 'stiff upper lip'. |

| | | |
|-----------------|--|------------------------------|
| | she is unaccustomed to physical affection. | |
| Movement | Slow and graceful. Calm and ladylike | Educated and ladylike |
| Gestures | Very few. She will clasp her hands together. | Self-controlled and ladylike |

| The Narrator | | |
|------------------------|---|--|
| | Describe... | Explain... (to show...) |
| Accent | Depends on the direction. Can be very RP to reflect a more neutral being or a Liverpool accent to bring him more in line with the setting. | The Narrator is a thematic being. We can question whether he represents fate, God, hope, a father figure etc but he is omnipresent and is often watching and possibly judging the characters. His accent needs to match your interpretation. |
| Volume of voice | Loud, easily heard wherever he is speaking from (sometimes he is placed higher on stage to give them impression of a deity observing life unfolding before him/because of him). | He is important and must be regarded as such. He occasionally interacts with other characters but for the most part he talks directly to the audience. |
| Posture | Confident and proud. | He is somehow in control and his strong and straight posture will help reinforce this. |

| Mickey | | |
|----------------------|--------------------------------|--|
| | Describe... | Explain... (to show...) |
| Accent | Strong Liverpool accent. | Contrast to Eddie and show connection to his family and Mrs J. |
| Voice | Loud and boisterous. | Mickey is an energetic child/teen who is constantly surrounded by older siblings. He is used to having to raise the volume to make himself heard and compete with the rest of his family for attention. |
| Posture | Not very straight or 'proper'. | M is used to being cramped at home, not a lot of space for so many children. Good posture is not a priority for Mrs J and is a further indicator of the working-class background which separates M from E. |
| Body language | Open and innocent. | M has not yet become the sad and angry man he turns into after losing his job and going to prison. He claims Eddie as a 'blood brother' within minutes of meeting him. |

| | | |
|-----------------|--|--|
| Movement | Fast paced and uncontrollable | A wild upbringing. Lack of discipline and control. |
| Gestures | Many – pointing, hands on, touching, tickling – no barriers to personal space! | As above |

| Eddie | | |
|----------------------|--|---|
| | Describe... | Explain... (to show...) |
| Accent | Mirror of his parents' RP accent. | To show the class/background difference to M with every word. |
| Voice | Reasonably quiet and respectful of the presence of others. | Eddie is an only child who is used to playing 'nicely' and being amused by his own company. His school will be stricter than Mickey's and will not tolerate inappropriate loudness. |
| Posture | Upright and proper. | Again, posture is something that the Lyons have the time and energy to worry about therefore Eddie's posture will be considerably better than Mickey's. |
| Body language | More formal and closed off than Mickey's. Possibly smaller, more considered body language. | E is not used to interacting with boisterous children. He probably has well-supervised play dates with children from similar backgrounds to his own. |
| Movement | Slow and considered. Never runs, always walks. | Good upbringing – models his behaviour on adults rather than children as he doesn't have siblings. |
| Gestures | Clasps hands together in front of him or behind his back. | Self-contained and controlled. |

Sammy/Linda– same as Mickey

RP = Received Pronunciation (the standard form of British English)

Question 6.1 Performance space and interaction 12 marks

| What is the meaning of... | |
|---|--|
| Standing upstage? | To distance the character slightly from the audience. This could imply the character is observing the action or trying to stay away from the action. The Narrator is often placed upstage in BB. |
| Standing downstage? | Close the audience. This could be because the action taking place is central to the plot or because the character is going to break the 4 th wall and directly address the audience. |
| Moving upstage? | Taking the character away from the audience/action. Could imply a need for privacy or secrecy. |
| Moving downstage? | Moving towards the audience, could imply openness or be an attempt to involve the audience further. |
| Moving towards someone? | Proxemics. A need to take something from them, to show your feelings toward them to touch them. |
| Moving away from them? | Proxemics. A clear message that you are angry/upset with the other character and want to show your displeasure. |
| No eye contact? | Shows a negative relationship or a character who is unwilling/unable to connect in this intimate way with another. |
| Lots of eye contact? | A keen and intimate relationship. |
| Touching gently a safe place of the body e.g. shoulder/arm? | Flirting, an intimate relationship, possibly a new relationship. Non-threatening. |
| Touching gently a less safe place of the body e.g. face/leg? | Could indicate the deterioration of a relationship or a threat. |
| Touching angrily? | Intimidation. Aggression. Fighting, attacking. Dangerous interaction. |

SECTION C- Live Theatre

Describe, analyse and evaluate – they did this to show... and the effect was...

A **choice** of 3 questions – **in the MOCK please choose the first question about acting**. Choose the scene where Queenie gives away her baby to Gilbert and Hortense.

Each paragraph will contain the following:

- Describe: what you saw/heard/experienced
- Analyse: break it down in detail and say what it showed
- Link it back to the intentions of the scene
- Evaluate: why was it done? How did the audience respond? What were the effects?