

# \*Mock Revision Material - Sections A & B

*\*Let's ensure you are ready to hit your target!*



## Suggested timings for the exam:

**Section A (multiple choice) - 4 mins**

**Blood Brothers: Section B -**

Q1 - 4 marks - 6 mins

Q2 - 8 marks - 10 mins

Q3 - 12 marks - 14 mins

Q4 - 20 marks - 26 mins

**Section C: Live Theatre -**

**32 marks - 40 mins**

**5 mins spare to plan / check**

Please answer **all** questions on the lined paper provided

You will be given an extract of the play - you must read the whole extract

You will have **1 hour 45 mins** for the paper - here is a suggestion of how much time to spend on each question...

## Section A: **Theatre Knowledge - 5 mins**

Four multiple choices questions

Stage configuration

Roles in the theatre

Acting positioning

## Section B: **Blood Brothers**

- 1) 4 mark question on design (set / costume / lighting / sound) - **10 mins**
- 2) 8 mark question on performance (quote within the extract) - **20 mins**
- 3) 12 mark question on performance (shaded part within the extract) - **25 mins**

Next year there will also be:

20 mark question on performance

32 mark question on Live Theatre

Please answer **all** questions on the lined paper provided

You will be given an extract of the play - you must read the whole extract

You will have **1 hour 45 mins** for the paper - here is a suggestion of how much time to spend on each question...

# The Mock Paper

# **Section A - Theatre**

## What do you need to know:

4 Multiple choice questions **ALWAYS** write your answers inside your answer booklet not exam paper!

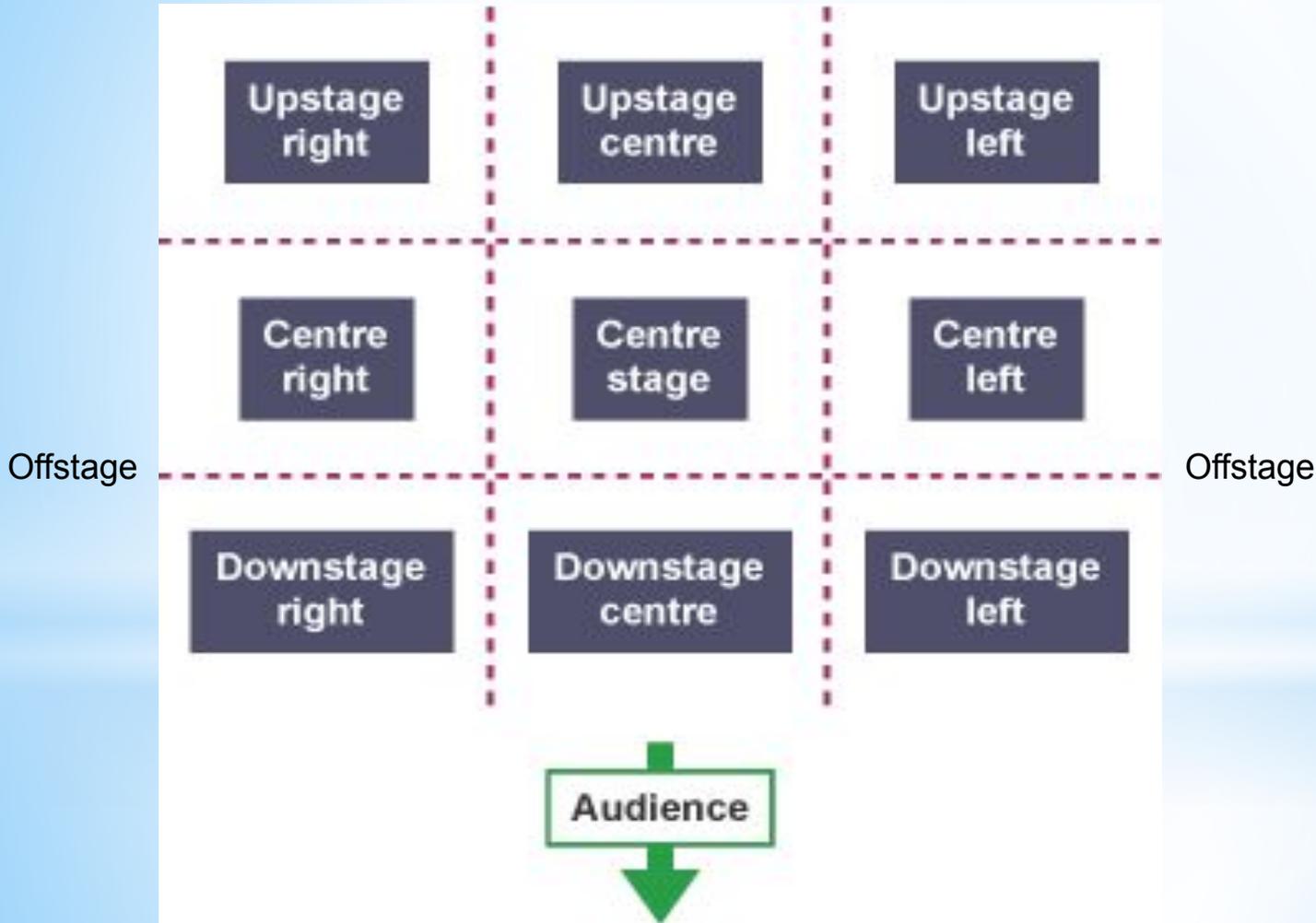
Job roles in the theatre e.g playwright, theatre manager, director etc

Staging configurations- theatre in the round, proscenium arch, thrust, promenade, traverse etc

Benefits and limitations of staging configurations e.g sight lines

Use your knowledge and if you don't know, use your initiative! Make a sensible choice. Think logically

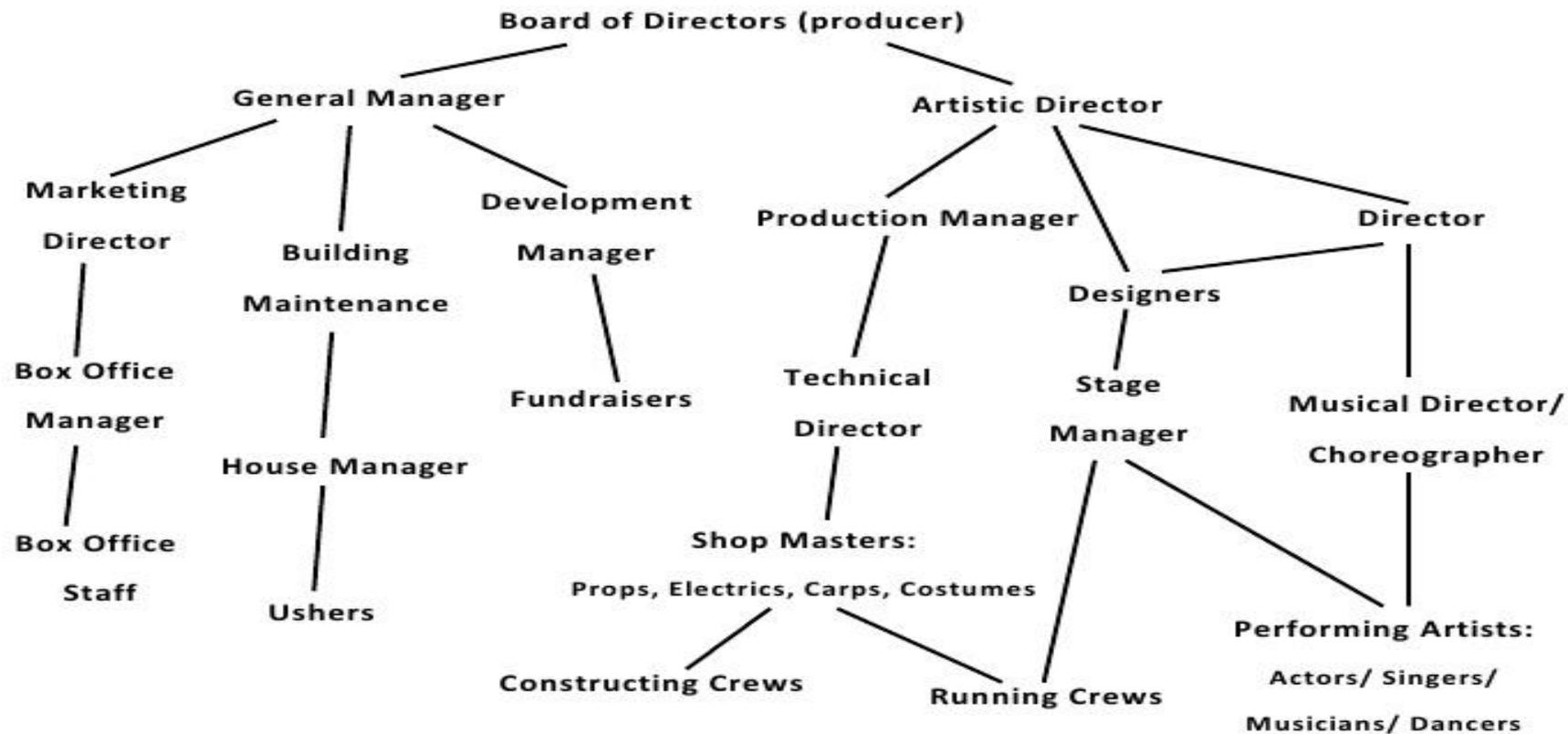
Backstage



Which perspective do you consider stage directions from?

**The audience or the actors?..**

**The actors!**



# Roles in the theatre

**Stage Configurations...**



Proscenium Arch



In the Round



Thrust



Traverse

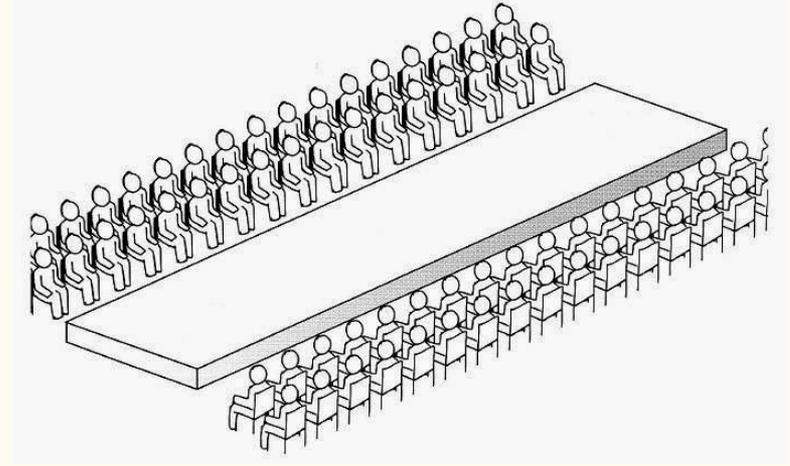


Promenade

Can you identify where the characters are positioned?

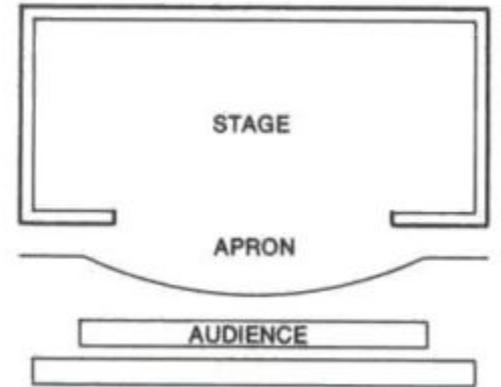


# Traverse staging



Consider..  
The audience  
Design elements  
Audience experience

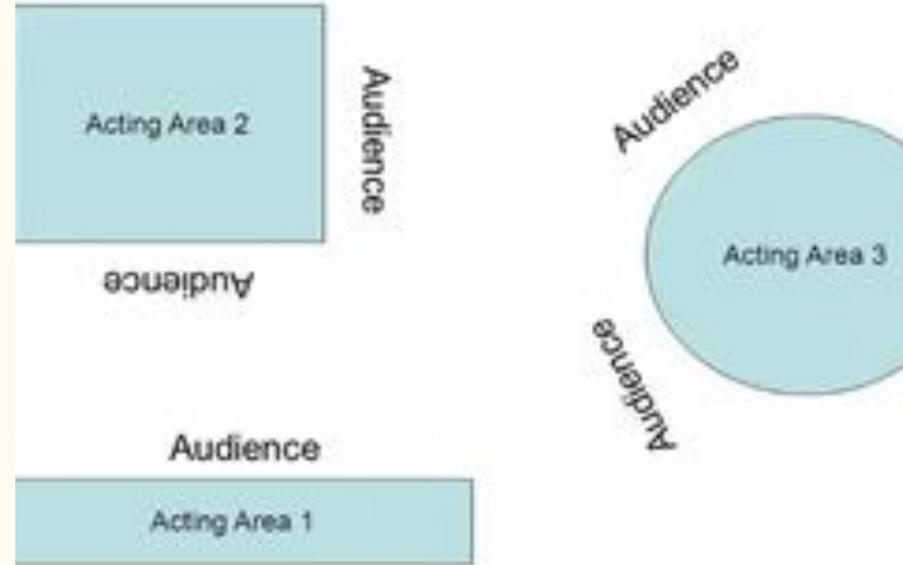
# Proscenium/end on stage



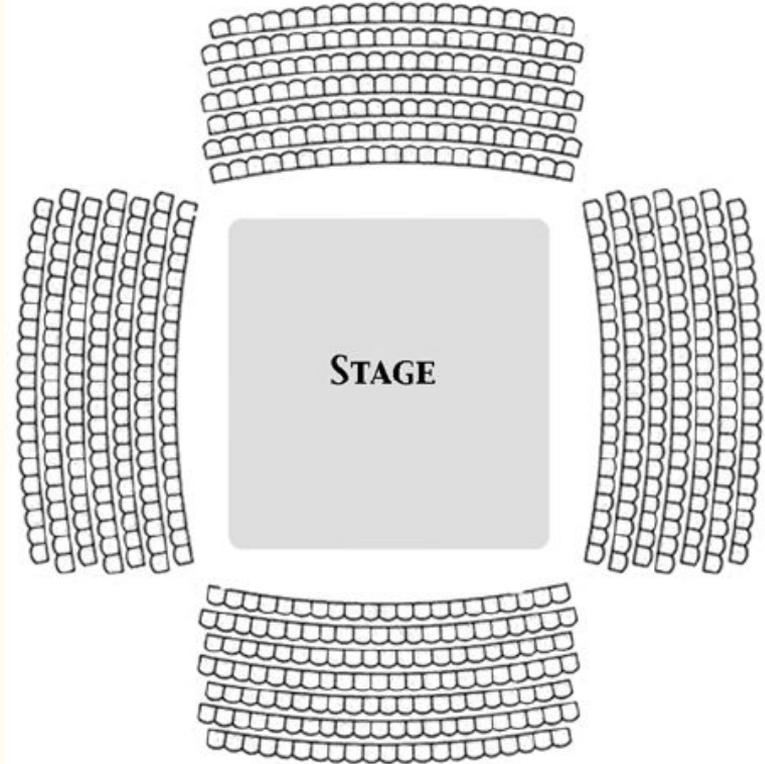
# Promenade



## Promenade



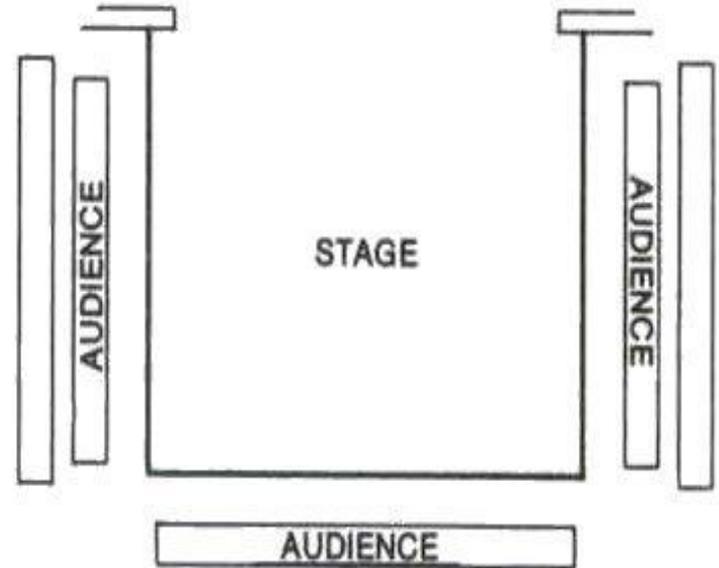
# Theatre in the round



# Thrust stage



Thrust Stage



# **Section B - Blood Brothers**



# Section B - Blood Brothers

- **Four marks-** simple design question
- **Eight marks-** performance of a quote within the extract
- **Twelve marks-** performance of shaded part within the extract
- **Twenty marks-** performance or design of the extract with elements from the play as a whole - YOU WILL HAVE A COPY OF BLOOD BROS ON YOUR EXAM DESK - really useful for the 20 marker!

What can you remember about the play?

Characters?

Key moments (chronologically....)

Themes?

Social context?

**Firstly...**



## Key Moments?

- 1) The mothers' baby pact
- 2) Blood Brothers pact
- 3) M, E and L playing out and the trio formed
- 4) 'Adolph Hitler' moment - police caution of the boys
- 5) The boys move and are separated- Mrs J locket giving
- 6) School suspension scenes
- 7) Boys reunite as teens - dirty film
- 8) Mrs L attempt to stab Mrs J
- 9) Mickey *finally* asks Linda out! Eddie goes away to University
- 10) Linda pregnant, Mickey loses his job 'Take a Letter Miss Jones'
- 11) Xmas reunion 'You're a Dickhead' moment
- 12) Sammy shooting / prison / addiction to pills
- 13) Finale



Any missed here?



This could be on:

- \* Set
- \* Costume
- \* Lighting
- \* Sound

*Remember you will need to use specific design terminology - refresh your memories whilst revising over key design terminology*

# Design - 4 marks

# Four marks design: This will be either

**Lighting-** Refer to type of light parcan/fresnel/spotlight and colour (gel) and brightness (intensity using a percentage)

**Set:** Physical set items e.g a chair (refer to material and condition), scale (size), backdrops, use of projection or gauze and use of props.

**Costume:** Makeup, shoes, colour, cut, fit, fabric, accessories and condition

**Sound:** Diegetic or non diegetic, instruments you would use, reverberation on microphones, pre-recorded music, sound effects e.g gun shot.

## FOUR MARK QUESTION:

USE THE WORDS FROM THE DRAMA MEDIUM TO DESCRIBE YOUR DESIGN FOR COSTUME/SOUND/LIGHTS/SET

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## JUST MAKE A COUPLE OF POINTS

Costume: colour, material, condition, cut, length, fit

Lighting: spotlight, wash, gel, gobo, intensity (%), where?

Sound: diegetic, non-diegetic, pan, stereo, music

Set: material, placement, colour, props, condition

During this scene I would have Mrs Lyons wearing a **green cotton blouse** and **knee length cotton** skirt. They would be in **perfect condition** to show her superior social status- the **green** could symbolise the jealousy that the character feels towards Mrs Johnstone. Her **hair would be meticulously tied back** in a severe bun and she would wear an **expensive pearl necklace** to show her more sophisticated and severe upbringing and high standards. **Her make-up would be natural and classy.** She would wear **silk tights** and immaculately kept **shoes** to show that she doesn't do the housework and is not concerned with physical work in the house.



# Section B: 4 Marks on Design

In the exam you will be given an extract and will have to discuss your ideas for the extract on one of the following... See the next slides for specific examples on each. **Remember only one of the following will come up**

- \* Lighting
- \* Set design
- \* Costume design
- \* Sound design

Let's consider model examples for each including what you should discuss...

# 4 marks: Lighting terminology

Lighting type: Parcan, Fresnel, Spotlight, Gobo, follow spot

Lighting gel colour e.g rose pink

Intensity: 70%=very bright 10%= very dim

The symbolism/chosen effect e.g to make tension

**Use the link below to refresh your memories on the lighting types**

<https://www.bbc.co.uk/bitesize/guides/z39x34j/revision/4>

# Lighting equipment



## Lantern:

- **Rigging** - the structure that supports the lanterns, eg a **lighting bar**
- **Fresnel** - a lantern that creates a soft beam of light
- **Parcan** - a type of lantern that produces an intense beam of light
- **Floodlight** - a lantern with a wide beam that can cover a large area on stage, an effect called a **wash**
- **Gel** - a coloured filter that can be placed on a lantern in front of a beam of light to change the colour

**Remember you must be precise!**

- **cyclorama** - a large white drape or screen that is positioned upstage and can be lit using floodlights to create a block of colour, eg to represent the sky
- **Follow spot** - a tight beam of light that can be used to highlight a particular area on stage, often used to highlight and follow a particular actor
- **Profile spot** - a tight beam of light that can be used to highlight an area on stage

- **Gobo** - a metal template positioned in front of a beam of light to create shapes of light on stage, eg a window frame or tree
- **Strobe** - a light that flashes quickly on and off to create the effect of slow motion on stage; a **health and safety** risk for people with certain health issue.
- **Ultraviolet (UV)** - when used with fluorescent costumes or set pieces, it can create spectacular effects on stage.
- **Practical** - a light that is used as part of the set design, eg a desk lamp or torch

Example of lighting ideas

A Gobo with a moon shape

Night time (a full moon shining)

Spotlight on Mickey

Lights & Terminology

Gun firing/ special effects, shock the audience.

Strobe lights.

Key moment, changing the path he takes in life

Blood Red gel, with high 90 percent intensity.

Blood on his hands/ murder/death

How quickly things change/chaotic scene

Snap transition.

### Example Question:

You are designing the lighting for a performance of this extract. The lighting must reflect the context of Blood Brothers, set in a working-class community in around the 1970s. Describe your design ideas for the lighting.

### Example Answer:

For the lighting in this scene, I would choose to have 50 percent intensity fresnel lanterns lighting the stage with a steel grey gel. The grey tones would suggest the dark mood of this scene and magnify Mickey's depression. I also have a gobo to create a sun shaped light shown on the stage right corner of the cyclorama, which would be lit with a floodlight with a 80 percent intensity greyish blue gel to represent the sky. I would want the the grey sky to symbolise the struggles of the the working class in the 1970's, with the distant sun to suggest the small amount of of hope which Linda is still able to see. When Linda hands Mickey her bag with his tablets in, I would have a profile spot light up on the bag, this would transition with the gobo which would snap to nothing. The bag with the tablets would become the focus drawing the audience's attention to the impact of Mickey's addition and suggesting that he sees his tablets as his only hope.

# 4 Marks: Costume terminology

- \* Colour- what colour is the item
- \* Cut- e.g straight leg, boot cut etc
- \* Fit- Oversized, snug etc
- \* Fabric- e.g leather, silk, cotton, patterned
- \* Condition- pristine and new, tarnished/old, worn
- \* Accessories - items, condition, material
- \* Makeup and hair - style and condition



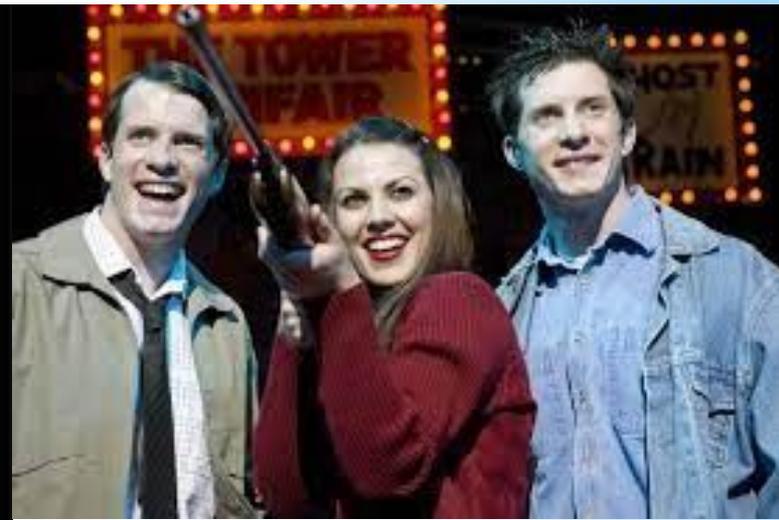
# HOW TO ANSWER A 4 MARK QUESTION. TOP BAND 4 MARKS.

## Question:

You are designing a costume for Edward to wear in this extract. The costume must reflect the context of 'Blood Brothers', set in a working-class community in the 1970's. Describe your design for the costume.

## Answer:

I would have Edward wearing neatly ironed grey shorts, a cashmere sweater vest with a crisp white turnover shirt that has long points. This would show the audience the style of the 1970's era, his current age in the plot and his middle background which differentiates him from Mrs Johnstone. At this stage in the play, Edward is moving away to the countryside. However, Edward explains that he wants to stay with his best friend Mickey, Mrs Johnstone's son, who is secretly his twin brother. His middle class privilege in comparison to biological family is therefore significant to the scene. Edward would also wear new black leather shoes that already have scuffs on the inside, showing the audience that although he comes from different circumstances to his twin brother, that he is similar in his playful and boisterous ways.



Teenage: Edward, Linda and Mickey

**Mickey and Eddie as children / teens**

# Mrs Johnstone



Linda as a child



Linda as  
ateenager

## Sammy as a child and adult



# 4 marks: Set design terminology

- \* Back drop (projected or painted)
- \* Physical set pieces e.g a sofa, a table
- \* Materials e.g sofa made from leather, table made from oak
- \* Condition of item e.g a worn leather sofa, a pristine oak table
- \* A Staging truck e.g a chalkboard on wheels, so it can be easily taken on/off stage
- \* Gauze (cloth curtain used for shadows)

**SEE the next slide for more ideas**

# SO WHAT IS SET DESIGN?

Set design responds to the needs of the production (in terms of the style) and can suggest - creative solutions - to problems presented by the text.

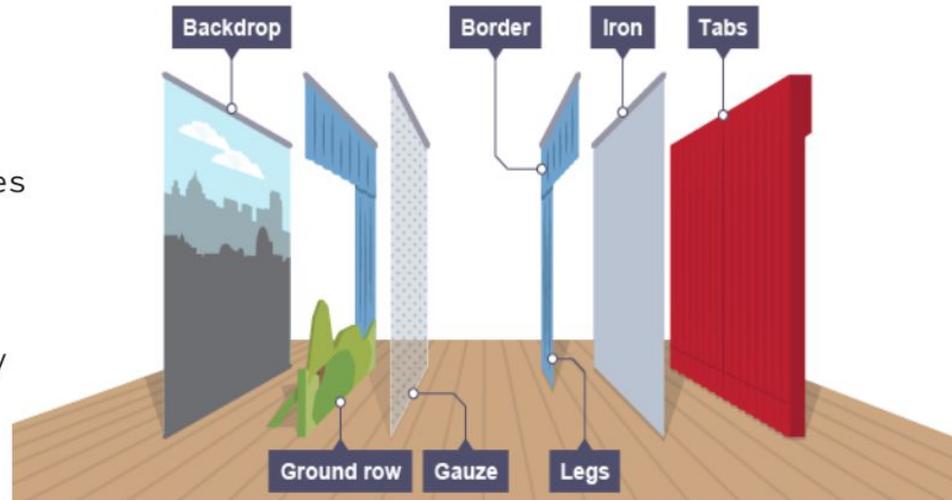
- **Physical set pieces** e.g a sofa
- **Backdrops** (also called a backcloth) - a piece of cloth hung behind the stage in a theatre as part of the scenery that can be painted or have coloured light or projections shone onto it
- **Gauze** (also called a scrim) - a thin curtain that can be lit either from the front to make it opaque, or from behind to make it transparent
- legs - long and narrow drapes used to mask the wing space
- **Set dressing** - smaller items that add details to a set, such as stage furniture, to help establish setting and era
- floors - sets usually incorporate a floor that is fixed to the stage
- **pyrotechnics** (pyro) - the use of fireworks within theatre to create effects, eg explosions
- **Smoke** - used to create dramatic effects and created with a fogger or a hazer

## Additional Considerations

- Colour
- Fabric or materials
- Stage positioning
- Stage configuration choice



- **backdrops** (also called a **backcloth**) - a piece of cloth hung behind the stage in a theatre as part of the scenery that can be painted or have coloured light or projections shone onto it
- **ground row** - a long, low piece of stage scenery, built to simulate part of a landscape. It is sometimes used to conceal lanterns from the audience
- **gauze** (also called a **scrim**) - a thin curtain that can be lit either from the front to make it opaque, or from behind to make it transparent
- **borders** - wide and short drapes that mask the top of the stage where lights are hung
- **legs** - long and narrow drapes used to mask the **wing** spaces
- **iron** - a safety curtain designed to prevent stage fires spreading into the **auditorium**
- **tabs** - the name for stage curtains that can open horizontally or fly vertically





A mobile upright blackboard typical of the period.

Projection of the front of the class room with some graffiti shown on the walls.

Metal pendant light.

School setting.

Chalk, pencils and pencil cases, text books and exercise books.

A haphazard arrangement of scruffy wooden desks and chairs

A grey classroom door with glass panel.

Example

### Example Question:

You are designing a setting for a performance of this extract. The setting must reflect the context of Blood Brothers, set in a working-class community in around the 1970s. Describe your design ideas for the setting.

### Example Answer:

As I design my set, I would want lots of detail to show the period of the play and to suggest that Edward is receiving a much better education than the working-class school that Mickey attends. The desks and chairs would all be made of polished wood and would be neatly positioned in rows. On each desk would be ink pots with notebooks and new revision books. The blackboard would be an old-fashioned painted blackboard on wheels that was covered in latin words and algebra to imply a much higher level of learning. Through my design I would want to illustrate that although Edward has the unfair advantage of a better education, that he still finds school boring. Therefore I would use a picture taken from a 1970's classroom to have as a projection but this would be dull and grey.

# Setting

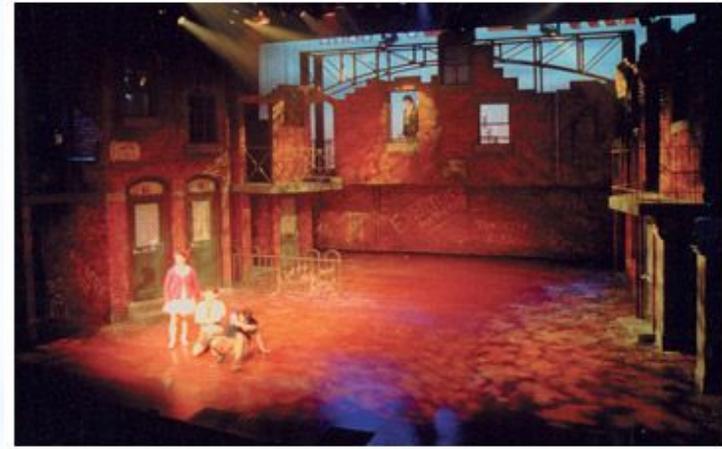
***Appropriate design details*** which focuses on the community the extract is set in

Social context

Detail which reflects the scene's situation

Reference to the audience

***EBI:*** Reference to themes



***Ensure your answer tackles all of these features***

# Key features..

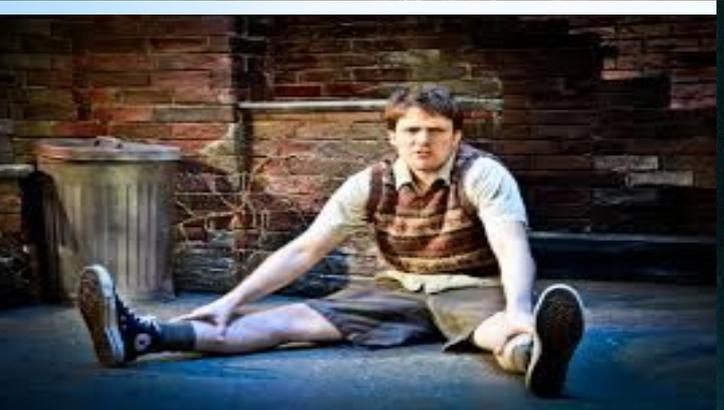


**Extract:** The pact is made in the eyes of god as the women swear upon the bible, Mrs Johnstone reluctantly and Mrs Lyons desperately and persuasively. The babies are born. Mrs Johnstone is struggling to make ends meet. Debt collectors come and go to the Johnstone household...

***You are designing a setting for a performance of this extract. The setting must reflect the context of Blood Brothers, set in a working-class community in around the 1970s. Describe your design ideas for the setting.***

***[4 marks]***





What would the set look like in this scene?

1. A brief line introducing the scene
2. 4 items of set - make sure they are relevant to the scene / location / class / time the scene is set
3. State what they symbolise (show)
4. Refer to the effect on the audience
5. Refer to social class, if relevant



Don't overthink this...

# What to include?

*Within this moment Mrs Johnstone finds herself in an even tougher financial predicament. The twins are born and along with her other children, she has many mouths to feed, many debts to pay and with little income is struggling to provide for her family...*

**Always set the context for any Q...**

*The set would reflect the hardship and poverty she lives in within working class Liverpool. The walls of the Johnstone house would be red brick to represent the terrace and council houses of 1970 and 1980s Liverpool. The door would be dark green with chipped paint in a desperate state, representative of the situation Mrs Johnstone is in and the state many of the working class people were in when redundancies were widespread under Margaret Thatcher's reign. The step leading into the house would be worn from all of her children entering and exiting and in this instance from the debt collectors taking away her belongings. There would be a dustbin overflowing with litter and broken toys strewn in front of the house to symbolise her lack of funds and causing the audience to feel a sense of pity for her working class situation.*

*The backdrop would display the Liverpool skyline with the Liver building in the centre to showcase the overarching setting. The windows in the bedrooms above would show tatty net curtains and the lights would be dim to also highlight that her situation was dark and that her many children were out in the streets where she was struggling to control them, again creating compassion from the audience.*

But how can you *slim*  
*down* an answer for a  
4 mark response?...

*Timing is tight!*

If I was designing the set for this extract to reflect the working class environment and financial hardship the Johnstone's live in, I would have some of the windows of the Johnstone household to have cracked glass panels alongside having peeled paint on the window frames to suggest a lack of funds to maintain the house. Inside the home I would have a worn sheepskin rug to suggest the rug has been in the house for many years combined with a tacky, floral patterned sofa to reflect the style of the 1970s alongside tatty patches of material to mirror Mrs Johnstone's attempt at upkeeping her furniture and family home. This would reflect Mrs Johnstone's financial struggles and create a sympathetic response from the audience.

**Example response**

**Model answer:**

As a **sound designer**, discuss how you would use sound in order to present **tension on the line** *'You ruined me, but you won't ruin Edward* (4 marks)

During this moment, Mrs Lyons' madness is ever more apparent to the audience, as a sound designer **I would intend to present her continued paranoia.**

Considering this, upon the line 'you ruined me, but you won't ruin Edward', I would use underscoring consisting of pre recorded violin notes at a fast irregular pace. Paired with this underscoring, the music would deliberately pan around the auditorium of the theatre. This would symbolise to the audience vast tension and how Mrs Lyons has reached breaking point, as she fears the prophecy told could come true.

Highlight where the candidate has.

1. Stated their intentions as a designer
2. Used sound terminology which is clear and specific
3. Described the intended effect on the audience, linking to the question

## (4 Marks) Sound design Terminology you should use

### Considerations

- Era
- Mood/atmosphere
- Appropriateness to the scene
- Location/Setting
- Time of day
- Duration of scene

Diegetic

Non-diegetic

Sourcing

Mixing

Pan

Pitch/ pace

Stereo

Live or pre recorded

Instruments: string, brass,  
wood wind

Vocals

Under scoring



### Vocal:

Tone, pitch, pace, accent, volume, emphasis

### Physical:

Facial expressions, gestures, body language, posture, stance, gait, levels, movement, eye line / contact

### Spatial:

Levels, proxemics, stage position



Key terminology needed for the 8/12 mark questions

# Key Performance Terminology

**Extract:** The pact is made in the eyes of god as the women swear upon the bible, Mrs Johnstone reluctantly and Mrs Lyons desperately and persuasively. The babies are born. Mrs Johnstone is struggling to make ends meet. Debt collectors come and go to the Johnstone household...

*You are designing a **costume** for Mrs Johnstone in this extract. The setting must reflect the context of Blood Brothers, set in a working-class community in around the 1970s. Describe your design ideas for the costume.*

**[4 marks]**

*Try responding to this now as a costume question*



## The basics:

Intro context

Maintain the focus of the question

Performance vocab

The audience response

Reference to themes

Plot / Social context

# Performance - 8 marks

The 8 mark question focuses on a quote within the extract

## Vocal:

Tone, pitch, pace, accent, volume, emphasis

## Physical:

Facial expressions, gestures, body language, posture, stance, gait, levels, movement, eye line / contact

## Spatial:

Levels, proxemics, stage position



# Key Performance Terminology

## Extract: Mickey's school suspension scene

You are performing the role of Linda. Describe how you would use your vocal and physical skills to perform the line below and explain the **effects** you want to create.

*'Leave him alone, will y'.*

(8 marks)

# Have a think...

Key components to the question?

***WHAT EFFECTS would you wish to create on your audience?***

3	5-6	<p><b>Good description and explanation:</b></p> <ul style="list-style-type: none"><li>• The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed</li><li>• The description of how vocal and physical skills would be used is clear and supported by a number of precise details</li><li>• The intended effects given have a good degree of appropriateness to the role and to the context of the extract and are clearly explained.</li></ul>
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**Exemplar marking criteria...Band 3  
Band 4 will take you to full marks rather than  
being 'good' you need to be 'excellent'...  
can you get there? Have a go at responding to  
the question for revision**

You are performing the role of Mrs Lyons.

Extract: Baby Pact scene

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 tell anyone about them, Mrs Johnstone, because if you do, you will kill them.’

[8 marks]

## 8 Mark Question



*‘You won’t tell anyone about them, Mrs Johnstone, because if you do, you will kill them.’*

What to include:

- \* Context of the moment
- \* HOW you would perform this *vocally and physically* - include *terminology*
- \* Remember the focus of your question
- \* Remember the *effect* on the audience
- \* (Link in themes / overall context)

**Respond to this**

## Vocal:

Tone, pitch, pace, accent, volume, emphasis

## Physical:

Facial expressions, gestures, body language, posture, stance, gait, levels, movement, eye line / contact

## Spatial:

Levels, proxemics, stage position



# Key Performance Terminology

- \* Context - *what is happening at this point in the play*
- \* *State - HOW you would perform this quote and moment VOCALLY, PHYSICALLY AND SPATIALLY to create...*
- \* *Refer to - WHAT EFFECT for your audience*

In this moment, Mrs Johnstone is heartbroken at the fact she may never see her son again. Mrs Lyons whilst playing on her superstitious nature refers to the boys being killed if the truth was discovered.

Upon the line 'You...' I would raise my volume and pause before the word 'kill' before placing huge emphasis on this detrimental word in order to intimidate Mrs Johnstone. The audience would feel the same level of tension and distress that Mrs Johnstone would feel. Whilst delivering this line I would maintain eye line to symbolise that I meant every word I said, whilst moving closer to Mrs Johnstone, closing our proxemics to further add to the apprehension felt by the audience. My gait would be firm and my stance would be domineering to tower over her to assert my power. I would use a pointed gesture at Mrs Johnstone to add to the intimidation and create a feeling of tension for the audience.

This would also reflect the vast class divide between the two women with Mrs Lyons exerting her power and higher status to intimidate Mrs Johnstone....

The 12 mark question focuses on a shaded part within the extract

**Performance - 12 marks**

**Extract - Blood Brothers pact - the boys are 7 nearly 8....you must reflect their youthful innocence - *movement, gait, levels, gestures, facial exp, use of voice***

Consider this question:

You are performing the role of **Edward**. Focus on the shaded part of the extract. (M: 'Are you soft' E: 'A book which explains the meaning of words') to explain how you and the actor playing Mickey might use the performance space and interact with each other to create *comedy* for your audience.

[12 marks]

# 'Blood Brothers'

Extract: Blood Brothers Pact scene



Context - *what is happening at this point in the play*

Quotes - *select a few Edward quotes within the shaded area - consider HOW you would perform these VOCALLY, PHYSICALLY AND SPATIALLY, including HOW you would perform these with Mickey to create COMEDY for your audience*

Conclude it - summarise your response at the end (at the end of the full response)

For eg;

This is the momentous moment in which the brothers meet and form their unrivalled friendship. There is an obvious class difference in the boys, even though at this stage they are only 'nearly eight'. Upon the line "I don't think so" after Mickey has asked if Edward "was soft" I would bounce around the space with exaggerated gait and prod myself with inquisitive gestures, complimented with a puzzled facial expression obviously missing the joke from Mickey. The audience would find humour in his naive, innocence particularly if the actor playing Mickey were to have a smirking facial expression at Edward's lack of streetwise nature .....etc - can you continue / add to for Revision?

# How to tackle it...

Consider this question:

You are performing the role of Mickey. Focus on the shaded part of the extract. (M: 'Are you soft' E: 'A book which explains the meaning of words') to explain how you and the actor playing Mickey might use the performance space and interact with each other to create *comedy* for your audience.

[12 marks]

***Revision Task: Switch the focus to be more about Mickey's performance rather than Edward's***

# Switch it up!

# Understanding a 20 mark question for Section B: Blood Brothers

What is the key difference between a 20 mark question and an 8 or 12 marker?

Within a 20 mark question you will be required to use the WHOLE EXTRACT rather than a quote or 'shaded part of an extract' and also make comparing and contrasting references to the character in question in the PLAY AS A WHOLE

You will be required to make LINKS to:

- \* How the character HAS (or WILL) **develop/change over the play** using **precise acting examples** of how you would achieve this - comparing and contrasting
- \* The **social/historical context** of the play



**EXAMPLE** Question: 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 and the play as a whole. [20 marks]

You should aim to spend 30 minutes on this question.



Let's read the extract - page 66

What **moment** is this extract taken from?

What does this show about **Mickey's character and his situation**?

What are **the key moments for Mickey** and how do they *compare or contrast* to how he is here? -

**Spend 5 minutes** browsing your copy of the text and bullet point Mickey's key moments and briefly how this links to how he is here - personality wise and performance wise before we share



**EXAMPLE** Question: 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 and the play as a whole. [20 marks]

You should aim to spend 30 minutes on this question.

EDWARD: Mickey.  
MICKEY enters.  
Mickey!  
MICKEY: Hi-ya, Ed. Lind.  
LINDA: Where've y' been?  
MICKEY: I had to do overtime. I hate that soddin' place.  
EDWARD: Mickey. I'm going away tomorrow . . . to University.  
MICKEY: What? Y' didn't say.  
EDWARD: I know . . . but the thing is I won't be back until Christmas. Three months. Now you wouldn't want me to continue in suspense for all that time would you?  
LINDA: What are you on about?  
EDDIE: Will you talk to Linda.  
LINDA: Oh Eddie . . .  
EDWARD: Go on . . . go on.  
MICKEY turns and goes to her. LINDA tries to keep a straight face.  
MICKEY: Erm . . . well, the er thing is . . . Linda, I've erm . . . (*Quickly.*) Linda for Christ's sake will you go out with me?  
LINDA (*just as quickly*): Yeh.  
MICKEY: Oh . . . erm . . . Good. Well, I suppose I better . . . well er . . . come here . . . (*He quickly embraces and kisses LINDA.*)  
LINDA (*fighting for air*): My God. Y' take y' time gettin' goin' but then there's no stoppin' y'.  
MICKEY: I know . . . come here . . .  
*They kiss again. EDWARD turns and begins to leave.*  
Eddie . . . Eddie where y' goin'? I though we were all goin' the club. There's a dance.  
EDWARD: No . . . I've got to, erm, I've got to pack for tomorrow.  
MICKEY: Are y' sure?  
EDWARD nods.  
See y' at Christmas then, Eddie? Listen, I'm gonna do loads of overtime between now and then, so the Christmas party's gonna be on me . . . right?  
EDWARD: Right. It's a deal, Mick. See you.  
LINDA rushes across and kisses EDWARD lightly.  
LINDA: Thanks Eddie.  
MICKEY: Yeh, Eddie . . . thanks.

Let's read the extract - page 86

What **moment** is this extract taken from?

What does this show about **Mickey's character and his situation**?

What are the **key moments** for Mickey and how do they *compare or contrast* to how he is here? -

Spend 5 minutes browsing your copy of the text and bullet point Mickey's key moments and briefly how this links to how he is here - personality wise and performance wise before we share

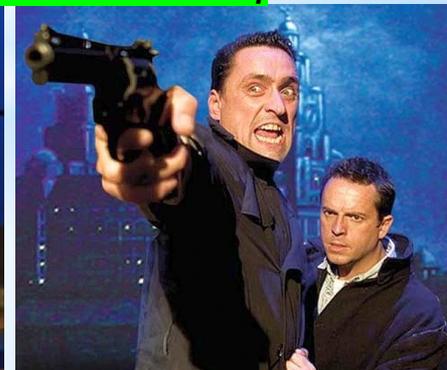
# Mickey Johnstone - Key Moments?

- 1) Blood brothers pact
- 2) M, E and L playing out and the trio formed
- 3) The boys move and are separated
- 4) School suspension
- 5) Boys reunite as teens - dirty film
- 6) Mickey *finally* asks Linda out!
- 7) Linda pregnant, loses his job 'take a letter Miss Jones'
- 8) Xmas reunion 'you're a dickhead' moment
- 9) Sammy shooting / prison / addiction to pills
- 10) Finale



How does Mickey's personality / performance compare or contrast to the school scene?

Aim to make 3 comparing / contrasting references whilst also exploring how you would perform him in the main extract of the q



# In a nutshell - What to include!

## Your introduction:

Write a **concise** overview of the moment and how the character's feelings will impact your decisions as an actor.

## Your main essay:

1. Use **precise** quotes from the text and discuss the acting techniques you would apply (*performance vocab*)
2. Discuss the *effects upon the audience*
3. LINK back to the question
4. Embed and discuss how the character **has** or **will** develop over the course of the play. *Making comparing / contrasting links.*

**Question:** 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 and the play as a whole. [20 marks]

During this extract, Mickey is in his teenage years and attends a local comprehensive school, contrasted with Edward's expensive public school. He reflects a lack of respect for his teacher or his education and the audience feel a sense that he is a product of the working class culture. When Mickey says 'Fish fingers...' in response to his teacher's probing, I would say this at a low volume; slow pace and use a sarcastic tone before glancing towards Linda with a self assured facial expression and direct eye contact. **This would show his lack of respect for education whilst highlighting his desperation to impress Linda. A fact the audience are entirely aware of. The audience would feel a sense of slight despair at his lack of educational ambition but would feel hopeful that his relationship with Linda will materialise.** He would be looking at his feet; hand behind his neck with a disengaged stance as he speaks. His facial expression would be contorted with disrespect when he looks back up at the teacher - eyebrows furrowed and an apprehensive half-smile on his lips, signalling that he is aware he is being disrespectful. **I want this to make the audience think that he is still the cheeky but loveable character he has always been, for instance as Mrs Johnstone taunts Mickey previously for fantasising about Linda in his sleep I would present him as the stereotypical annoyed teenager ;'Oh shut up, Mam' using an irritated yet embarrassed tone of voice, similar to how I would perform him in the extract. I would turn my eye line away from Mrs Johnstone whereas in the scene with Linda where he finally asks her out I would contrastingly meet her eye line; 'Linda, will you go out with me' would reflect his constant desire for her and by using close proxemics to the actress who plays Linda, the audience would feel elated that they have finally romantically come together etc...**

## ***School suspension scene***

### **Your introduction:**

Write a **concise** overview of the moment and how the character's feelings will impact your decisions as an actor.

### **Your main essay:**

1. Use **precise** quotes from the text and discuss the acting techniques you would apply (*performance vocab*)
2. Discuss the *effects upon the audience*
3. **LINK** back to the question
4. Embed and discuss how the character **has** or **will** develop over the course of the play. *Making comparing / contrasting links.*

**Question:** 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 and the play as a whole. [20 marks]

During this extract, Mickey is filled with glee and has a jovial attitude: he has finally revealed his love for Linda and is planning a Christmas party for the three of them. The audience once again sees Mickey as the confident character he was when he was younger - which will consequently make them feel pleased and proud of his development as a teenager. When Mickey says 'erm... well, the er, thing is... Linda, I've erm...' - I would say this at a low volume; slow pace and use a small nervous laugh when he pauses after 'erm' - **this would show his age and innocence as he struggles to talk to a girl; even though he has known Linda for years, his love growing throughout. A fact the audience are entirely aware of and so him finally asking her creates a sense of relief and utter joy!** He would be looking at his feet; hand behind his neck with a nervous stance as he speaks. His face would be contorted with anxiety when he looks back up - eyebrows furrowed and an apprehensive half-smile on his lips. **I want this to make the audience think that he is still the awkward teenager he's always been, for instance as Mrs Johnstone taunts Mickey previously about talking about Linda in his sleep I would present him as the stereotypical annoyed teenager 'Oh shut up Mam' using an irritated yet embarrassed tone of voice, similar to how I would perform him in the extract. I would turn my eye line away from Mrs Johnstone whereas in the scene with Linda I would contrastingly meet her eye line when finally asking her out**

### Your introduction:

***Mickey asks Linda out scene***

Write a **concise** overview of the moment and how the character's feelings will impact your decisions as an actor.

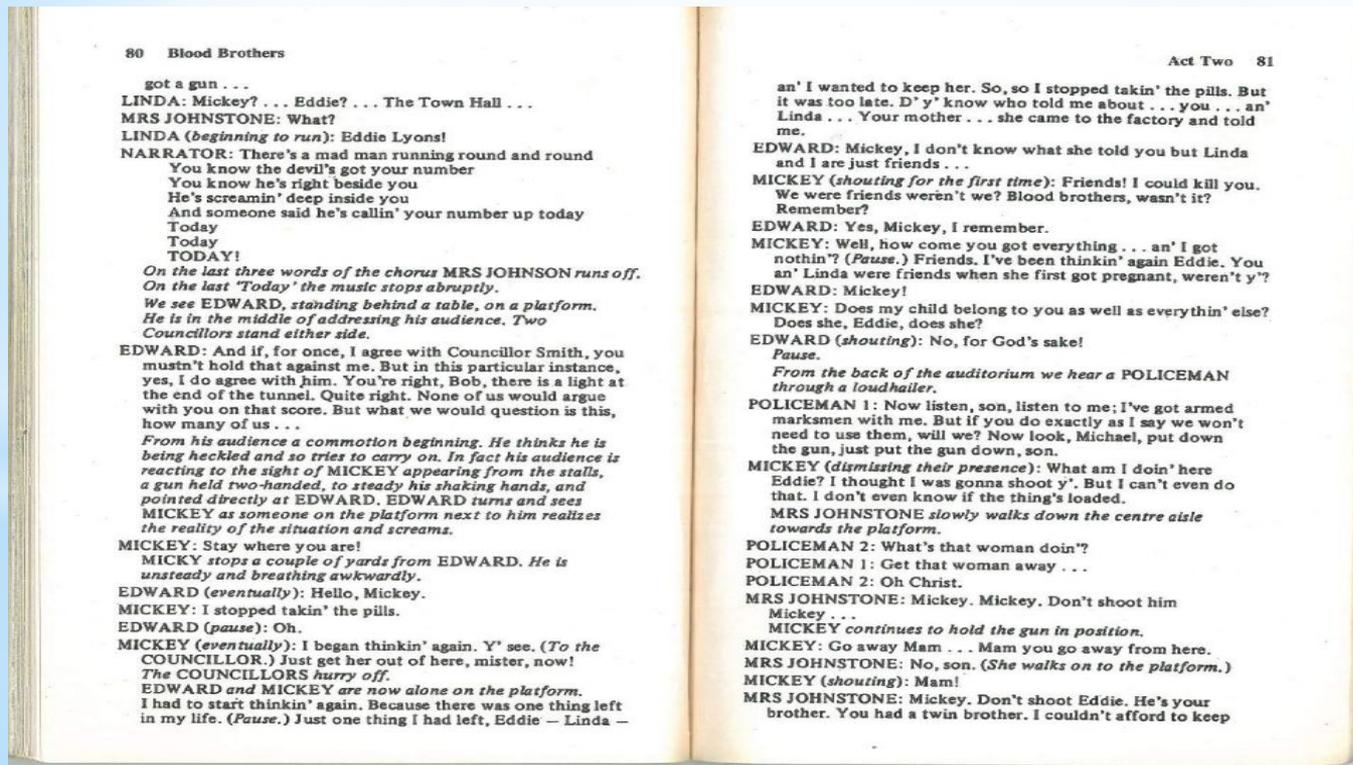
### Your main essay:

1. Use **precise** quotes from the text and discuss the acting techniques you would apply (*performance vocab*)
2. Discuss the **effects upon the audience**
3. **LINK** back to the question
4. Embed and discuss how the character **has** or **will** develop over the course of the play. ***Making comparing / contrasting links.***

Now over to you. Firstly read the extract below and ensure you are clear on the moment

When answering it might be an idea to have this scene open from your text or copy and pasted onto your document or turn to pg 54/70 of the link

<https://arkelvinacademy.org/sites/default/files/Blood%20brothers%20%281%29.pdf>



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 and the play as a whole.

[20 marks]

got a gun ...  
LINDA: Mickey? ... Eddie? ... The Town Hall ...  
MRS JOHNSTONE: What?  
LINDA (*beginning to run*): Eddie Lyons!  
NARRATOR: There's a mad man running round and round  
You know the devil's got your number  
You know he's right beside you  
He's screamin' deep inside you  
And someone said he's callin' your number up today  
Today  
Today  
TODAY!  
*On the last three words of the chorus MRS JOHNSON runs off.  
On the last 'Today' the music stops abruptly.*  
We see EDWARD, standing behind a table, on a platform.  
He is in the middle of addressing his audience. Two  
Councillors stand either side.  
EDWARD: And if, for once, I agree with Councillor Smith, you  
mustn't hold that against me. But in this particular instance,  
yes, I do agree with him. You're right, Bob, there is a light at  
the end of the tunnel. Quite right. None of us would argue  
with you on that score. But what we would question is this,  
how many of us ...  
*From his audience a commotion beginning. He thinks he is  
being heckled and so tries to carry on. In fact his audience is  
reacting to the sight of MICKEY appearing from the stalls,  
a gun held two-handed, to steady his shaking hands, and  
pointed directly at EDWARD. EDWARD turns and sees  
MICKEY as someone on the platform next to him realizes  
the reality of the situation and screams.*  
MICKEY: Stay where you are!  
MICKEY stops a couple of yards from EDWARD. He is  
unsteady and breathing awkwardly.  
EDWARD (*eventually*): Hello, Mickey.  
MICKEY: I stopped takin' the pills.  
EDWARD (*pause*): Oh.  
MICKEY (*eventually*): I began thinkin' again. Y' see. (*To the  
COUNCILLOR.*) Just get her out of here, mister, now!  
*The COUNCILLORS hurry off.*  
EDWARD and MICKEY are now alone on the platform.  
I had to start thinkin' again. Because there was one thing left  
in my life. (*Pause.*) Just one thing I had left, Eddie – Linda –

an' I wanted to keep her. So, so I stopped takin' the pills. But  
it was too late. D' y' know who told me about ... you ... an'  
Linda ... Your mother ... she came to the factory and told  
me.  
EDWARD: Mickey, I don't know what she told you but Linda  
and I are just friends ...  
MICKEY (*shouting for the first time*): Friends! I could kill you.  
We were friends weren't we? Blood brothers, wasn't it?  
Remember?  
EDWARD: Yes, Mickey, I remember.  
MICKEY: Well, how come you got everything ... an' I got  
nothin'? (*Pause*.) Friends. I've been thinkin' again Eddie. You  
an' Linda were friends when she first got pregnant, weren't y'?  
EDWARD: Mickey!  
MICKEY: Does my child belong to you as well as everythin' else?  
Does she, Eddie, does she?  
EDWARD (*shouting*): No, for God's sake!  
*Pause.*  
*From the back of the auditorium we hear a POLICEMAN  
through a loudhailer.*  
POLICEMAN 1: Now listen, son, listen to me; I've got armed  
marksmen with me. But if you do exactly as I say we won't  
need to use them, will we? Now look, Michael, put down  
the gun, just put the gun down, son.  
MICKEY (*dismissing their presence*): What am I doin' here  
Eddie? I thought I was gonna shoot y'. But I can't even do  
that. I don't even know if the thing's loaded.  
MRS JOHNSTONE slowly walks down the centre aisle  
towards 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 on to 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

## A reminder for your structure:

### Your introduction:

Write a concise overview of the moment and how the character's feelings will impact your decisions as an actor.

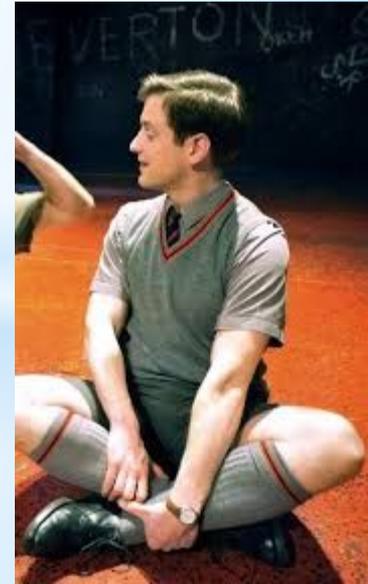
### Your main essay:

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  3. LINK back to the question
  4. Embed and discuss how the character has or will develop over the course of the play.
- Making comparing / contrasting links.

# Edward Lyons - Key moments?

- 1)
- 2)
- 3)
- 4)
- 5)
- 6)
- 7)

Aim to make 3 comparing / contrasting references whilst also exploring how you would perform him in the main extract of the q



## \* Suggested Revision Tasks...

* <i>Practice questions for BB</i>	* <i>Character profiles for BB</i>	* <i>BB themes and context cards</i>	* <i>Create cue cards for terminology</i>
* <i>Post its for performance terms / key quotes / moments in BB</i>	* <i>Discuss BB with other Drama students / family members</i>	* <i>Reread BB</i>	* <i>Access revision sites online</i>



<https://irp-cdn.multiscreensite.com/b5cf95f0/files/uploaded/willy-russell-blood-brothers.pdf>

# Time to get it right...