

BLOOD BROTHERS – SOCIAL & HISTORICAL CONTEXT

To understand the context of Blood Brothers you'll need some background on the writer himself and on the aspects of British society that might have influenced his interests and his ways of thinking.

Willy Russell

Willy Russell was born in 1947 into a working-class family near to Liverpool. He left school at 15 without academic qualifications and became a hairdresser. By the age of 20 he felt the need to return to education and, after leaving university, he became a teacher at a comprehensive school in his home city.

During this time Russell wrote songs for performers and for radio shows. One of his early plays was about the Liverpool pop group the Beatles. He has a love of popular music and this can be seen in many of his plays, but especially in Blood Brothers.

Social context

Blood Brothers was completed in 1981, two years after the Conservative party leader Margaret Thatcher became Prime Minister. She felt that British manufacturing industry had become uncompetitive and saw the cause as weak employers and overly strong trades unions who were, she felt, only too willing to call their members out on strike. She reduced the powers of the workers' unions and privatised ('sold off') many publicly owned companies. She closed many uncompetitive coal mines, too.

Liverpool



Workers march to save jobs

A short-term result was that Britain suffered an economic downturn and unemployment soared. This particularly affected industrialised working-class areas in the north of the country and Willy Russell would have seen this first hand in his home city. Liverpool's famous docks, a traditional source of local employment, were allowed to run down and thousands of households fell into poverty; crime levels increased; housing was allowed to deteriorate and illegal drug use became more common. Some of this context is directly reflected in the play, for example, Russell shows the terrible effects of unemployment on Micky's self-esteem.

BLOOD BROTHERS – SOCIAL & HISTORICAL CONTEXT

Political context



Margaret Thatcher

One of Thatcher's central political beliefs was that success came to those who chose to work hard. In *Blood Brothers*, Russell contradicts this view. He shows a divided society by having Mickey and Edward attend very different schools and live in different houses.

That money and influential connections are necessary to become successful is written into the play. Mickey's failure, despite his good character and hard work, is the basis of the tragedy in the drama.

Cultural context

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.

Pop culture

In 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 represented in the play by the fictional Johnstone family, would have had the chance to go to the cinema or to a club for dancing. Think about the various ways characters in *Blood Brothers* are influenced by music, film and, especially, fantasy. Mr. Johnstone's attitude toward his wife is based on her likeness to Marilyn Monroe. Mrs Johnstone's love of 'dancing' is a love of escape from her everyday life. The boys' love of playful but 'violent' games, playing at cowboys and gangsters is influenced by films.



MRS JOHNSTONE

My interpretation of Mrs. Johnstone is that she is... a deeply superstitious woman who is forever scrambling to get by, but has a good heart, is hard-working and has a strong sense of right and wrong. As the play goes forward, Mrs. Johnstone becomes tortured by guilt and regret by giving up one of her twins, though she remains kind and loving despite her grief. She is the moral centre of the play.

<p>An example of where this interpretation can be seen... <i>List the Act, Scene, and page no from the script</i></p>	<p>The acting skills you would use to deliver key quotes from this scene... <i>Write down at least one quote, and the vocal and physical skills you would use to accompany it</i></p>	<p>How is this moment relevant to the interpretation above? <i>Explain how the two moments are similar or a complete contrast</i></p>



MRS LYONS

My interpretation of Mrs. Lyons is that she is... a wealthy, upper-class, snobbish woman, the opposite of Mrs. Johnstone. Like Mrs. Johnstone, Mrs. Lyons is haunted by the original act of a mother giving up her child, but in Mrs. Lyons' case, this guilt turns into suspicion and paranoia. She makes up a superstition to keep Mrs. Johnstone away from Edward, and eventually becomes so convinced that she will lose her son that she tries to kill Mrs. Johnstone. Eventually, Mrs. Lyons' hatred and madness become so pronounced that she reveals Linda and Edward's affair to Mickey, thus contributing to the murder of her adopted son.

<p>An example of where this interpretation can be seen... <i>List the Act, Scene, and page no from the script</i></p>	<p>The acting skills you would use to deliver key quotes from this scene... <i>Write down at least one quote, and the vocal and physical skills you would use to accompany it</i></p>	<p>How is this moment relevant to the interpretation above? <i>Explain how the two moments are similar or a complete contrast</i></p>



MICKEY

My interpretation of Mickey is that he is... in spite of his rough-and-tumble childhood, he is an honest, sincere, and goodhearted individual (much like his twin brother Edward). Unlike Edward, however, Mickey takes many hard knocks in life, from impregnating his girlfriend (Linda) to getting laid off from his industrial job, to being arrested for a crime carried out by his brother Sammy. Mickey disintegrates from an open and optimistic boy to a cynical young man, hardened by his time in prison and addicted to antidepressants. His rage at Linda and Edward for carrying on an affair, and at his mother for keeping him (and thereby dooming him to grow up in poverty), drives the play's tragic finale.

<p>An example of where this interpretation can be seen... <i>List the Act, Scene, and page no from the script</i></p>	<p>The acting skills you would use to deliver key quotes from this scene... <i>Write down at least one quote, and the vocal and physical skills you would use to accompany it</i></p>	<p>How is this moment relevant to the interpretation above? <i>Explain how the two moments are similar or a complete contrast</i></p>



EDWARD

My interpretation of Edward is that he is... a friendly, generous character. He searches out Mickey to play with and perhaps naively offers him sweets in an attempt to impress him. He is raised in a middle-class home and is educated at a private school. He feels restricted and this is one of the reasons he likes the company of Mickey. Revels in Mickey's liveliness, bad language and risky games. Impulsive character and one who doesn't think too deeply about the consequences of his actions. Seems to lack compassion and does not sympathise with Mickey's plight.

<p>An example of where this interpretation can be seen... <i>List the Act, Scene, and page no from the script</i></p>	<p>The acting skills you would use to deliver key quotes from this scene... <i>Write down at least one quote, and the vocal and physical skills you would use to accompany it</i></p>	<p>How is this moment relevant to the interpretation above? <i>Explain how the two moments are similar or a complete contrast</i></p>



LINDA

My interpretation of Linda is that she is... a naturally kind and compassionate character. Linda is quite feisty and humorous. Strong-willed and very supportive of Mickey. She tries to protect Mickey and pushes for him to quit taking the drugs. Linda is from a poor family, her lack of education and money allows her no real chance of happiness once Mickey becomes an addict. Desperate for a better life towards the end.

<p>An example of where this interpretation can be seen... <i>List the Act, Scene, and page no from the script</i></p>	<p>The acting skills you would use to deliver key quotes from this scene... <i>Write down at least one quote, and the vocal and physical skills you would use to accompany it</i></p>	<p>How is this moment relevant to the interpretation above? <i>Explain how the two moments are similar or a complete contrast</i></p>

BLOOD BROTHERS 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.

GROWING UP

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.

MONEY

Mrs. Johnstone's life in debt, buying things on the 'never-never', leads to problems but Mrs Lyons' wealthy existence fails to bring her contentment and happiness either. Money controls the relationship of Edward and Mickey too – once Edward returns from university as a wealthy man, Russell suggests that his friendship with the penniless Mickey can no longer be the same, as he cannot appreciate Mickey's reaction to being jobless and nor can Mickey's pride allow him to accept financial help from Edward.

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.

MEN AND WOMEN

The three leading female characters in the play (Mrs. Johnstone, Mrs. Lyons and Linda) suffer at the hands of the men in their lives – they are either let down by their husbands or receive no affection from them. Russell presents a world where the roles of women and men are sharply separate, as a result of the roles given to men and women within their social classes. The female characters tend to be more passive, the male characters are shown as being active and macho.

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.

SUPERSTITION

The superstition imposed upon the play by Mrs. Lyons – that should either Mickey or Eddie discover that they are one of a pair, then both will die – becomes a self-fulfilling prophecy – we are reminded constantly of this curse by the Narrator's repetition of the song, 'Shoes Upon the Table'.

FATE AND DESTINY

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.

Feedback of

Presentation

Published: A

GCSE DRAMA

Published: Autumn 2019



Welcome to Drama



Starter Task:

5:00

GCSE

DRAMA

Feedback on the 2019 exams

Presentation slides booklet

Published: Autumn 2019



Enter the room in silence

Get out desks, books, pens,
highlighters, blood brothers text

PPE Prep

Flashcards and exam structure



Written Exam

Section A – Theatre Roles and Terminology

Multiple Choice

Staging

Stage Positions

Job Roles & Responsibilities

4 Marks – 2 Minutes



Section B Question 1: 4 Marks – 5 Minutes (DESIGN)

- One very brief sentence showing that you understand the **context** and **intention** behind what you're creating.
- Around four high quality sentences **describing the design element**, with very precise detail.
- You **MUST** put the period and the class into the design specifically. Use key drama language.

Overview – Section B, Question .1

- Examiners are looking for:
- a precise and detailed **description** of design ideas
- a clear knowledge and understanding of the social, cultural and/or historical context (as outlined in the question) of the specific extract from the chosen set text
- if relevant, to the question and/or the design skill, a clear knowledge and understanding of the performance style of the play and of the character named in the question
- an excellent knowledge and understanding of how the design skill could communicate information and thereby support the action.
- Details of the specific costume, colours, fabrics, textures, accessories, hair, makeup, link to character age, class and the period the play is set.

Question 2: 8 Marks – 10 Minutes (1 Line)

- One **very brief sentence** showing that you understand the **context of the line**.
- Give your **first skill** used in relation the line and the **reason for it**.
- Give your **second** skill used in relation the line and the **reason for it**.
- Give your **third** skill used in relation the line and the **reason for it**.

Top marks: aim for two reasons for **each** skill you describe.

Top Marks: aim for both physical and vocal skill for each moment you describe.

Top Marks: Will link to the question throughout.

Question 2: 8 Marks – 10 Minutes (1 Line)

- Examiners are looking for:
- an excellent knowledge and understanding of the meaning of the line of dialogue within the context of the extract and the play as a whole
- an exact description of how the student, when performing the specified role, would use their vocal and physical skills to perform the line of dialogue in the question

Question 2: 8 Marks – 10 Minutes (1 Line)

- Examiners are looking for:
- precise detail of the use of vocal and physical skills
- a comprehensive explanation of the intended effects the student wants to create from the vocal and physical delivery of the line
- intended effects which are entirely appropriate to the role, the context of the extract and the play as a whole.

Question 3: 12 Marks – 15 Minutes (Part of Extract)

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- In this 12-mark question students have to focus on the shaded part of the extract.
- The question examines students' knowledge and understanding of how to create the intended effect for an audience specified in the question via the use of performance space and the physical and vocal interaction with another character.

Question 3: 12 Marks – 15 Minutes

(Part of Extract)

Published: Autumn 2019

- Statement about the character overall.
- Introduce the extract, explaining where in the play it is and what the character is like at this point.
- Give aim 1. Describe the Moment + Break down a quote with the skills used with the Intended effect
- Aim 2 + Moment + Break down a quote + Skills used with the Intended effect
- Aim 3 + Moment + Break down a quote + Skills used with the Intended effect
- **IF TIME:** Aim 4 + Moment + Break down a quote + Skills used with the Intended effect

Top Marks: Will link to the question throughout.

Question 3: 12 Marks – 15 Minutes (Part of Extract)

Published: Autumn 2019

- Examiners are looking for:
- an excellent knowledge and understanding of the shaded part of the extract within the context of the whole printed extract and the play as a whole
- an exact explanation of how the student, when performing the specified role, would use the performance space and their vocal and physical performance skills to interact with the other named character in the question

Question 3: 12 Marks – 15 Minutes (Part of Extract)

Published: Autumn 2019

- Examiners are looking for:
- precise detail of the use of performance space and the use of vocal and physical performance skills
- a comprehensive and well-developed explanation which is entirely appropriate to the section, extract and play as whole and is focused on achieving the intended effect stated in the question.

Question 4: 20 Marks – 25 Minutes (Extract + Play as whole)

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These 20-mark questions examine students' knowledge and understanding of how performance (question .4) or design (question .5) skills might be deployed within the extract and in the play as a whole.

Students answer question .4 and are asked to focus on how they would use their acting skills to interpret a specific character.

Top Marks: Will link the extract aims to the play as a whole – Similar or contrasting.

Top Marks: Will cover both physical and vocal skills + quotes for every moment.

Top Marks: Will link to the question throughout.

Question 4: 20 Marks – 25 Minutes

(Extract + Play as whole)

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- Statement about the character overall.
- Introduce character and their role and character development within the play as a whole.
- Introduce the extract, explaining where in the play it is and what the character is like at this point.
- **EXTRACT:** Give aim 1. Describe the Moment + Break down a quote with the skills used with the Intended effect
- **EXTRACT:** Give aim 2. Describe the Moment + Break down a quote with the skills used with the Intended effect
- **PLAY AS A WHOLE:** Give aim 3. Describe the Moment + Break down a quote with the skills used with the Intended effect
- **PLAY AS A WHOLE:** Give aim 4. Describe the Moment + Break down a quote with the skills used with the Intended effect
- **Final point: EXTRACT OR PLAY AS A WHOLE:** Give aim 5. Describe the Moment + Break down a quote with the skills used with the Intended effect
- Conclusion

Top Marks: Will link the extract aims to the play as a whole – Similar or contrasting.

Top Marks: Will cover both physical and vocal skills + quotes for every moment.

Top Marks: Will link to the question throughout.

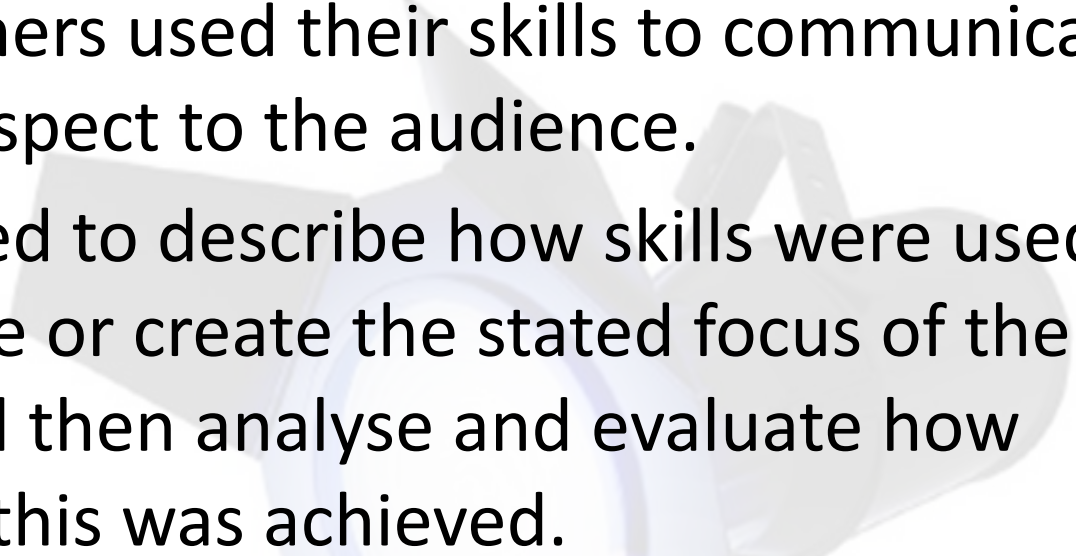
Question 4: 20 Marks – 25 Minutes

(Extract + Play as whole)

Published: Autumn 2019

- Examiners are looking for:
- an excellent knowledge and understanding of the extract and the play as a whole
- detailed, well-developed theatrical ideas which are entirely appropriate for the extract and the play as a whole
- reference to an extensive range of theatrical skills specifically focused on interpreting the character or supporting the action in this extract and in the play as a whole
- Three paragraphs on the extract given, one from somewhere else in the play to show understanding of wider context
- Answering the question- open or closed

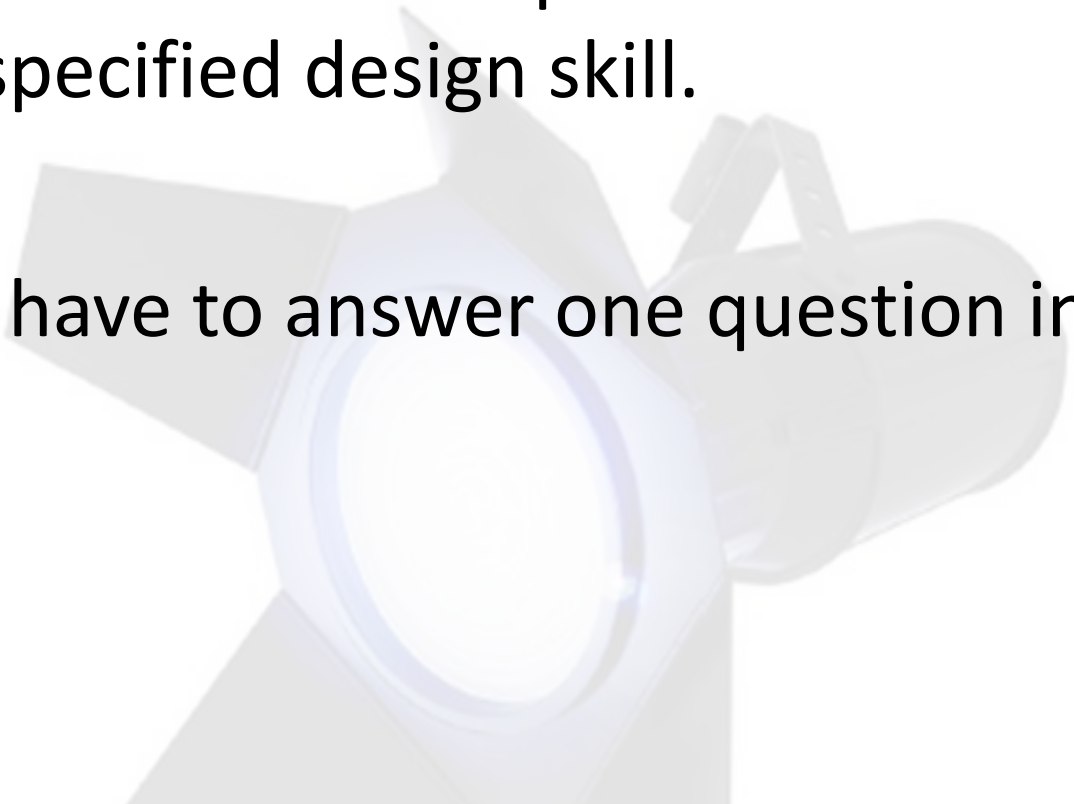
Section C, Questions 11, 12 and 13

- These 32-mark questions examine students' knowledge and understanding of how meaning is created in performance, with a specific focus on how performers used their skills to communicate a specified aspect to the audience.
 - Students need to describe how skills were used to communicate or create the stated focus of the question and then analyse and evaluate how successfully this was achieved.
- 

Section C, Questions 11, 12 and 13

There are three questions in this section; one question will always be from a performance perspective and at least one question will be focused on a specified design skill.

Students only have to answer one question in this section.



Section C, Questions 11, 12 and 13

Examiners are looking for the following in excellent responses to these questions.

AO3

- An excellent knowledge and understanding of the chosen play in performance.
- Reference to a wide range of theatrical skills that are entirely appropriate to the focus of the question.
- A detailed, well-developed and exact description of how performance or design skills were used in the performance.
- Precise details of a wide range of acting or design skills.

Section C, Questions 11, 12 and 13

Examiners are looking for the following in excellent responses to these questions.

AO4

- Highly developed skills in identifying how successfully, and assessing the way, performers or designers have communicated meaning to an audience.
- Critical and insightful answers.
- Fully explored points/examples which are supported with thorough exemplification.

Learning Objectives

Develop analytical skills of a live theatre performance.

Learning Outcomes

ALL

Understand the requirements of the exam.

Use S.A.G.E and write an introduction for an exam question. Develop understanding of the use of the actors use of vocal qualities & the actors use of physical techniques. Understand how to structure your essay for an exam question.

MOST

Offer analytical responses to Curious Incident of the Dog in the Night-Time with justification.

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 to the audience.

You should make reference to:

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

[32 marks]

Describe how one or more actors in a particular scene or section used their vocal and physical acting skills to create particular effects for the audience. Analyse and evaluate how successful they were in communicating these effects to the audience.

You should make reference to:

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

[32 marks]

Describe how one or more actors in a particular scene or section used their vocal and physical acting skills to create comedy for the audience. Analyse and evaluate how successful they were doing this for the audience.

You should make reference to:

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

[32 marks]

Explain how an actor in two or more particular scenes or section used their vocal and physical acting skills to empathy for their character. Analyse and evaluate how successful they were doing this for the audience.

You should make reference to:

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

[32 marks]

1. Overall structure of essay

Introduction

Main debate

Conclusion

2. Introduction.

Context

S.A.G.E

Address the question

3. Paragraph structuring

WHAT - *Signposting*

HOW

WHY

**4. Use subject specific
vocabulary**

**5. Refer to style / genre
throughout**

6. Refer to the aims and intentions of the production

7. Address the question!

**8. Be specific, don't
waffle on.....**

9. Write lots!

10. Conclusion

Address the question

Bring together points

11. Focus on the question

12. Do not focus on the narrative, focus on the performance techniques

13. Refer to performance techniques:

Vocal

Physical

Spatial

Live Theatre

32 mark essay question on a piece of live theatre you have seen

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 to the audience.

You should make reference to:

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

[32 marks]

Describe how one or more actors used their **vocal and physical** skills to show how their **character develops**. Analyse and evaluate how successful they were in showing how their character **develops to the audience**.

You could make reference to:

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

[32 marks]

Describe how one or more actors used their **vocal and physical** skills in a particular scene or section to show their **character's emotions**. Analyse and evaluate how successful they were in communicating their **character's emotions to the audience**.

You could make reference to:

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

[32 marks]

Describe how one or more actors used their vocal and physical skills to **interpret their role** within the **production**. Analyse and evaluate how successful they were in communicating their role to the audience.

You could make reference to:

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

[32

marks]

This question assesses:

- AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
(12 marks)
- AO4 Analyse and evaluate their own work and the work of others.
(20 marks)

Responses could include reference to:

- the creation of a convincing character in terms of, for example:
 - age, gender, social background, ethnicity, status
 - personality traits, idiosyncrasies, attitudes
 - believable relationships established with other characters, for example: familial/ romantic/ commercial/ hierarchical
- the skills applied:
 - vocal: pitch, pace, pause, emphasis, accent
 - physical: movement, gesture, posture, gait, poise, balance; tactility; spatial relationships
 - facial expression: eye contact
 - physical appearance of the performer/character – age, height, build, colouring, facial features
 - use of costume and props
 - use of space and setting
 - interaction with other characters; listening and response
 - delivery of specific lines.

Live theatre

- Intro. What did you watch? When? Style. Genre. Address the question. A positive opinion on an element of the show.
- Paragraphs - focus on a specific scene or section of the show. Write in detail. If the question asks about two characters write about two. If it asks about one in two sections, write about two different sections. WHAT – HOW - WHY
- Remember to paint the picture for the examiner.
- Conclusion - bring together all of your points.

- Context/ describe

- Vocal

- Physical

- Space

- Justification

Section C AO3 (12 marks)		
Band	Marks	Descriptors
4	10-12	<p>Excellent description:</p> <ul style="list-style-type: none"> The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed The range of theatrical skills referenced is extensive and entirely appropriate to the focus of the question The description of how skills were used is exact, well-developed and supported throughout with precise details.
3	7-9	<p>Good description:</p> <ul style="list-style-type: none"> The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed The range of theatrical skills referenced is wide, with a good degree of appropriateness to the focus of the question The description of how skills were used is clear, developed, secure and supported by a number of precise details.
2	4-6	<p>Reasonable description:</p> <ul style="list-style-type: none"> The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed The range of theatrical skills referenced is fair, with some relevance to the focus of the question The description of how skills were used is reasonably clear, mostly sound and supported by a few precise details.
1	1-3	<p>Limited description:</p> <ul style="list-style-type: none"> The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed The range of theatrical skills referenced is narrow and may lack appropriateness to the focus of the question The description of how skills were used demonstrates under-developed knowledge, may lack clarity and is supported by minimal detail.
0	0	Nothing worthy of credit/nothing written.

Section C AO4 (20 marks)		
Band	Marks	Descriptors
4	16-20	<p>Excellent analysis and evaluation:</p> <ul style="list-style-type: none"> The response demonstrates highly developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) The response demonstrates highly developed skills in assessing the merit of approaches and formulating judgements (evaluation) The response is critical and insightful The points made are fully explored and supported with thorough exemplification.
3	11-15	<p>Good analysis and evaluation:</p> <ul style="list-style-type: none"> The response demonstrates developed and secure skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) The response demonstrates developed and secure skills in assessing the merit of approaches and formulating judgements (evaluation) The response is developed and clear The points made are explored and supported with a number of examples.
2	6-10	<p>Reasonable analysis and evaluation:</p> <ul style="list-style-type: none"> The response demonstrates some developing skill in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) The response demonstrates some developing skill in assessing the merit of approaches and formulating judgements (evaluation) The response is reasonably clear but at points relies on description The points made are sound but may not be explored or supported.
1	1-5	<p>Limited analysis and evaluation:</p> <ul style="list-style-type: none"> The response demonstrates under-developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis) The response demonstrates under-developed skills in assessing the merit of approaches and formulating judgements (evaluation) The response is mostly descriptive and lacks exemplification.
0	0	Nothing worthy of credit/nothing written.

Section C – Live Theatre Production - CHECK YOUR PARTNER'S KNOWLEDGE!

They get a point every time they mention one of the points on the list (there are at least 10 points up for grabs!).

Read aloud to them the following question:

Q11) Describe how one or more of the 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 to the audience.

You should make reference to:

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

Then ask them the following questions – don't show them or tell them the answers:

How many marks is this question worth?

- i. 32 marks.

Name the five things you must include in your introduction (they must name all five for the point)

- ii. The name of the play
- iii. The name of the playwright
- iv. Where and when you saw it/how you saw it (what was the date and location of the original recording)
- v. A brief summary of the plot
- vi. Your initial opinion of the performance

Roughly how many points should you make in your answer?

- vii. Four (but it does depend on how you are approaching your answer)

Name some synonyms for "convincing" ...

- i. Believable, effective, engaging, compelling (this list is not exhaustive)

What does it mean to 'analyse' something (in this context)?

- ii. To study or examine something in detail, to explain it, to interpret it

What does it mean to 'evaluate' something (in this context)?

To pass judgement on whether or not the actors made you believe in their portrayals of their characters/the situations

Name five vocal skills you might use when talking about acting skills

- iii. Your partner could choose from pitch, pace, accent, volume, tone, inflection, emphasis, use of pause, texture (this list is not exhaustive)

Name five physical skills you might use when talking about acting skills

Your partner could choose from body language, movement, gesture, posture, stance, touch, use of space, gait (this list is not exhaustive)

Roughly how long should you spend on this question?

- iv. Between 35 and 40 minutes.

Briefly explain to me the acting skills the actor used in two moments of the play you watched (don't let them story tell) and give me your opinion on whether or not you felt the actors convinced you and the audience of their portrayal

- v. Your partner **MUST** give you at least two examples (of acting skills) and state their opinion **AND** the impact it had on the audience in order to get the point

The actor playing Lola (Simon) used their physical and vocal techniques to create convincing emotions, in Lola's upset and disappointment towards their father's response.

The actors **body language** was closed with slouched **posture** showing the vulnerable side of Simon, contrasting previous scenes where Lola appears very confident and outgoing. Using slightly frowned **eyebrows** and **avoiding eye contact** the actor showed Simon's disappointed with his father's shame. When moving the actor used small steps in his **gait**, dropping the strut as Lola and slowed his **pace**; complimenting the **gestures** were softer and less animated. As the scene developed, the actor closed the **proxemics** with Charlie showing the trust and respect that has developed during the conversation.

Question 11

Describe how one or more actors used their vocal and physical skills to show how their character develops. Analyse and evaluate how successful they were in showing how their character develops to the audience.

You could make reference to:

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

[32 marks]

This question assesses:

- AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

(12 marks)

- AO4 Analyse and evaluate their own work and the work of others.

(20 marks)

Responses could include reference to:

- a scene or section and/or
- the production as a whole.

The actors' success in showing how their character develops in terms of, for example: • details of their character with reference to age, gender, social background, ethnicity, status

- how their character develops in reaction to the context/action of the section/production.
- personality traits, idiosyncrasies, attitudes
- the way the character may change
- relationships to other characters and situations and how these may develop.

The skills applied:

- vocal: pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)
- physical: movement, body language, gesture, posture, gait, poise, balance, spatial relationships
- facial expression, eye-contact. Reference could also be made to:
- physical appearance of the performer/character – age, height, build, colouring, facial features
- character interpretation and how they showed development and an understanding of how and why they developed
- use of costume and props
- use of space and setting
- interaction with other characters; listening and response
- delivery of specific lines.

Set Design – Blood Brothers

Key language to *understand, learn and use* appropriately:

- Stage Types: Proscenium Arch, In the round, Traverse, Thrust etc
- Rake
- Wings
- Entrances/exits
- Areas of the stage: CS, DSR, USL etc
- Scenery flats
- Fly tower and flown scenery
- Cyclorama for projections and lighting effects
- Back cloth can be painted or lit
- Scenic Furniture
- Use of Trucks
- Levels and platforms

