

# **Y11 GCSE Drama Revision Booklet**

## Mock 1 Overview:

### Component 1: Understanding Drama

This component is a written exam in which you are assessed on your knowledge and understanding of how drama and theatre is developed and performed, including in connection to a set play (Blood Brothers) and on your ability to analyse and evaluate the live theatre work of others.

The paper constitutes 40% of the GCSE.

Students have 1 hour and 45 minutes to answer the paper. However, for Mock 1 you will complete a partial paper (without the live theatre question) which will be 1 hour 15 minutes.

The sections that you will complete on your mock are:

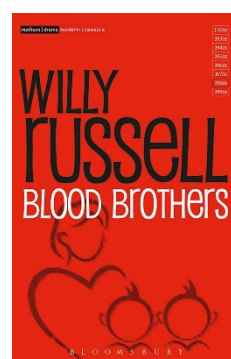
- **Section A: Theatre roles and terminology**

Four multiple-choice questions on professional theatre maker roles and/or terminology. This section is marked out of 4.

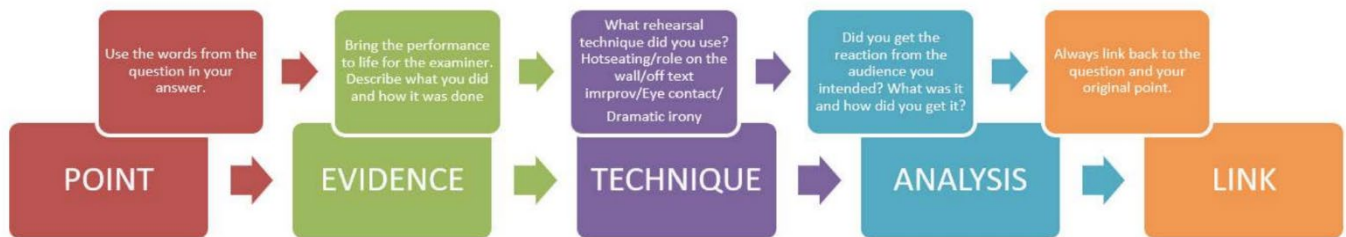
- **Section B: Study of set text**

4 questions on the set play Blood Brothers (4 marks, 8 marks, 12 marks and 20 marks).

One extract from each set play is printed in the question paper. Students answer questions relating to that extract, referring to the whole play as appropriate to the demands of the question. This section is marked out of 44.



# P.E.T.A.L YOUR PARAGRAPHS!



Things I can do to help me revise:

- Do past papers
- Read Blood Brothers and then re-read Blood Brothers
- Get some fresh air and/or exercise
- Plan PETAL paragraphs
- Get a good night's sleep and don't skip breakfast
- Act out a scene
- Reduce some of your class notes onto revision flash cards
- Teach somebody else (the power of explanation embeds into your memory)
- Remember YOU'VE GOT THIS!

## Past Papers:

You will find AQA GCSE Drama past papers and exam reports on the following websites -

AQA Drama - <https://www.aqa.org.uk/subjects/drama/gcse/drama-8261/assessment-resources>

Revision World - <https://revisionworld.com/a2-level-level-revision/drama-gcse-level/studying-drama/drama-gcse-past-papers>

Save My Exams - <https://www.savemyexams.com/gcse/drama/aqa/past-papers/>

## Section A: What to Expect

Answer the questions in the exam booklet **NOT** on the paper

Complete in **4 minutes or less**

Top Tip:

Complete this section last!

0 1

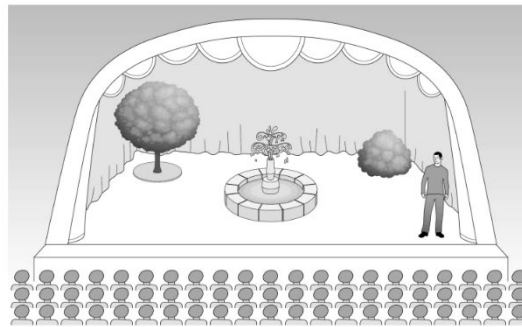
Who has responsibility for operating the lighting board during a production?

- A The sound designer
- B The stage manager
- C The technician

[1 mark]

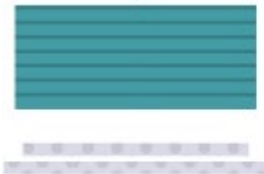
Multiple choice

Figure 1



### Staging Conventions

End-on



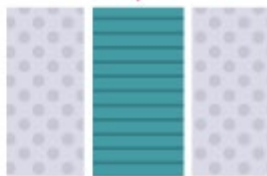
Proscenium arch



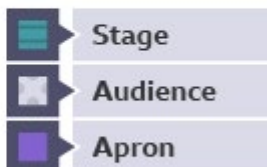
Thrust



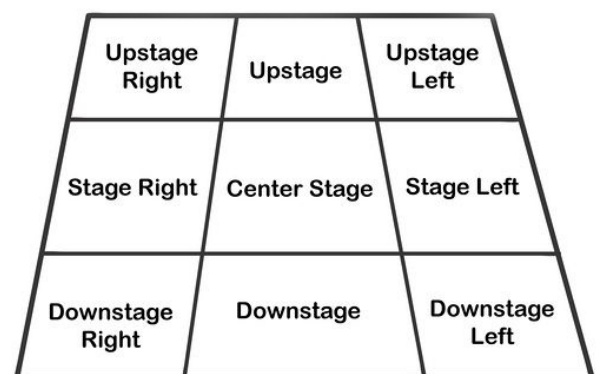
Traverse



In the round



### Stage Positioning



AUDIENCE

Match the theatre role to the job description:

Playwright	Oversees rehearsals, interprets the play, and guides actors and designers.
Director	Creates the characters' outfits to reflect personality, status, and time period.
Actor	Provides sound effects, music, and microphones to enhance atmosphere.
Stage Manager	Ensures everything runs smoothly backstage and during the performance.
Lighting Designer	Designs scenery and props to create the play's environment.
Sound Designer	Writes the script and dialogue for the play.
Set Designer	Creates the lighting effects to highlight mood, focus, and atmosphere.
Costume Designer	Brings the characters to life on stage through performance.

## Section B: What to Expect

### Question 1: 4 marks

- This question will always ask you to describe something about the set/costume/props/sound/lighting/ hair/ makeup.
- It only requires a short snappy answer with four points made you don't need to evaluate or analyse.
- You must stick to the historical context/style of the play.

### Possible Q1's:

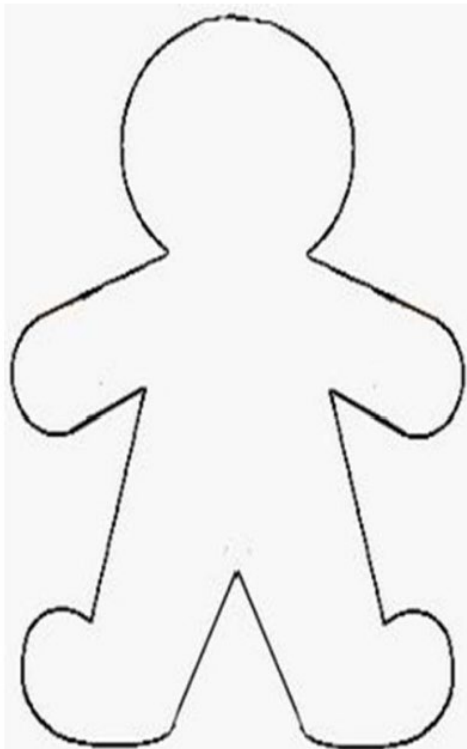
1. You are designing the setting for a performance of this extract the setting must reflect the time period in which it is set. Describe your design ideas for the setting.
2. You are designing the costume for the character of \_\_\_\_\_ in this extract. The costume must reflect how Blood Brothers was set in the working class community in Liverpool in the 1970s.
3. You are designing the lighting for this extract.
4. You are designing props or items of furniture for performance of this extract.

### Setting can include:

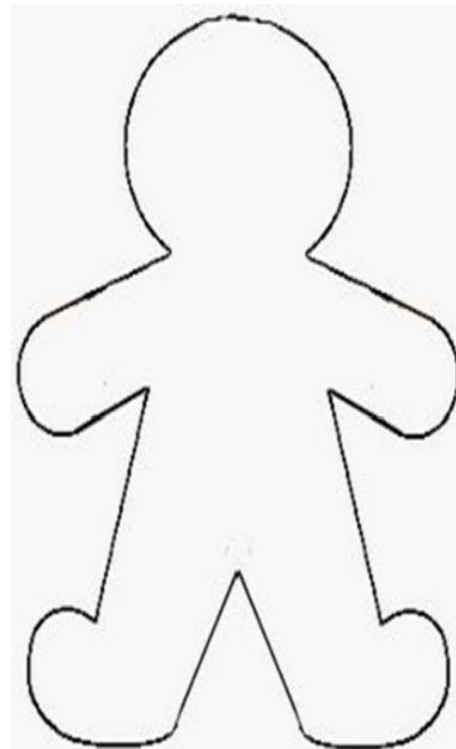
- The arrangement of set and props
- The staging convention chosen
- Composite (combination) settings (eg. showing two places at once)
- Scale ( size of object in relation to what is around them)
- Positioning of entrances and exits
- Use of gauzes or backdrops
- Use of projections
- Use of colour and texture



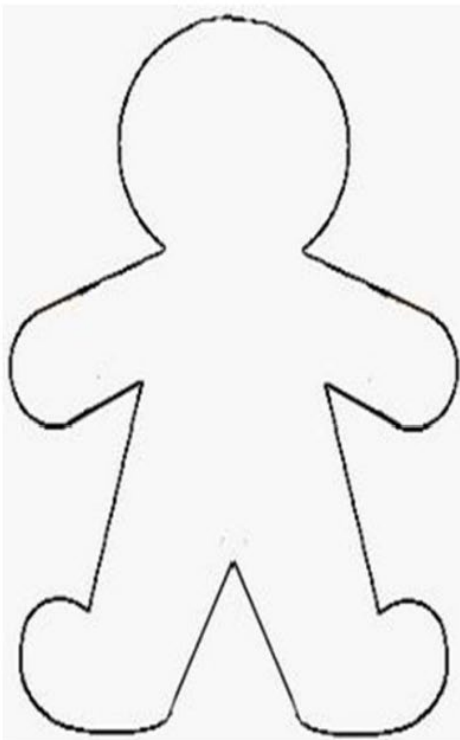
<b>BLOOD BROTHERS - 4 MARKER REVISION: DESIGN – SET AND COSTUME DESIGN*</b>	
<b>SET DESIGN FOR THE PLAY AS A WHOLE</b>	<b>COSTUME DESIGN FOR LINDA (CHILD AND ADULT)</b>
<b>COSTUME DESIGN FOR EDWARD (CHILD AND ADULT)</b>	<b>SET DESIGN FOR THE PRIVATE AND PUBLIC SCHOOL</b>
<b>BLOOD BROTHERS - 4 MARKER REVISION: DESIGN – SET AND COSTUME DESIGN**</b>	
<b>SET DESIGN FOR THE FINAL SCENE</b>	<b>COSTUME DESIGN FOR MICKEY (CHILD AND ADULT)</b>
<b>COSTUME DESIGN FOR MRS JOHNSTONE</b>	<b>SET DESIGN FOR THE INSIDE OF THE LYONS HOUSEHOLD</b>



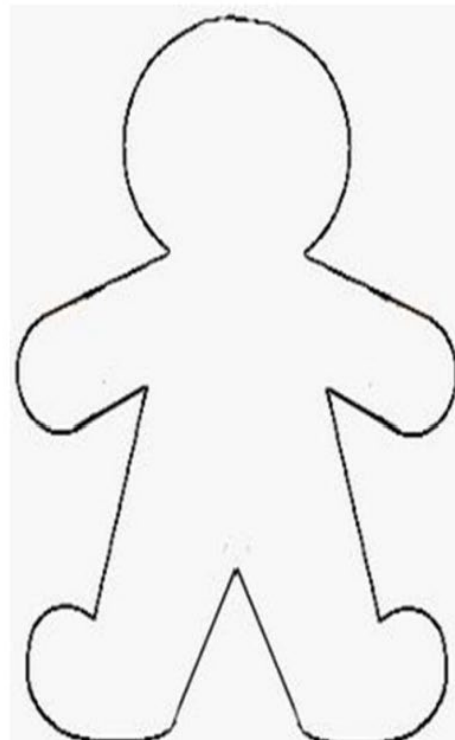
Draw the costume for Edward so you can visually see it.  
Annotate the drawing so you know what materials you would use, also style his hair.



Draw the costume for Mickey so you can visually see it.  
Annotate the drawing so you know what materials you would use, also style his hair.



Draw the costume for Mrs Johnstone so you can visually see it.  
Annotate the drawing so you know what materials you would use, also style her hair.



Draw the costume for Mrs Lyons so you can visually see it.  
Annotate the drawing so you know what materials you would use, also style her hair.



## Question 2: 8 marks

This question will give you ONE LINE from the extract. You must state what effect you want to create and how you would do that using your vocal and physical skills.

Voice	Facial Expressions	Body Language	Gesture	Proxemics / Movement
Scream	Wink	Shaking/nodding head	Raising hands	Moving forward
Shout	Cheerful	Shrug	Clenching fists	Moving away
Mumble	Frown	Slowly	Rubbing hands	Pulling towards
Stutter	Wide eyed	Open / Closed	Rubbing eyes	Invading personal space
Controlled	Eyebrows raised	Shoulders hunched	Biting nails	Circling
Slowly	Mouth wide open	Quickly	Hands on hips	Intimidating
Croaky	Eyes narrowed	Skipping	Hands behind back	Comforting
Quietly	Sad	Plodding	Stroking chin	Ignoring
Strong	Jaw tensed	Slow	Head in hands	Turning your back
Melodic	Upper lip curled	Running	Playing with hair	Grabbing clothing
Clear	Flared nostrils	Alert	Crossing arms	Making eye contact
Breathy	Rolling eyes	Leaning	Waving	Breaking eye contact
Wheezy	Glare	Pacing	Scratching head	High level
Intonation	Stare	Kneeling	Throwing hands	Low level

### Possible Q2's:

Performer describe how you would use vocal and physical skills and the effect you want to create when saying the following line

**MICKEY:** *Yeh. Yeh, I know loads of words like that. Y'know, like the 'F' word.*

### Example:

As a performer playing the role of Mickey, I would use my vocal skills when saying the line 'yeh yeh' by sniggering slightly to show the audience that I am proud of my ability to swear and that I am enjoying showing off to my new friend. I would also pause before I say 'the F word' as if to build up some excitement before announcing the next bad word in my vocabulary. This would convey to the audience that Mickey is enjoying being listened to as he is usually ignored being in a house full of seven other children. For my physical skills, I would use the space by walking proudly down stage from Edward when saying I know loads of words like that becoming closer to the audience and almost making him follow me to convey how Mickey is becoming a role model to Edward. I would then...



**BLOOD BROTHERS - 8 MARKER REVISION: VOCAL AND PHYSICAL**

	FACIALS	GESTURE + BODY LANG	MOVEMENT	LEVELS+SPACE	PITCH	PACE+PAUSE	TONE	PROJECTION + ACCENT
MICKEY CHILD								
MICKEY ADULT								
EDWARD CHILD								
EDWARD ADULT								
LINDA CHILD								
LINDA TEEN								
MRS JOHNSTONE								
MRS LYONS								
SAMMY								
NARRATOR								
TEACHER								

*PARALLELS: Adult Edward can be the same as Mr Lyons. Adult Linda can be the same as Mrs Johnstone.*

### Question 3: 12 marks

- This question focuses on the shaded part of the extract
  - You must discuss performance ideas linked to the stated effect:
- 1) use of performance space
  - 2) interaction with other actors
  - 3) physical/vocal skills
- You must discuss both yourself and the other actor
  - Discuss what effect you would like to have on the audience

#### Example Q3:

**Palmer playing the part of Mickey how would you use the performance space and interaction to create comedy in the highlighted part?**

EDWARD (*awed*): Pissed off. You say smashing things don't you? Do you know any more words like that?

MICKEY: Yeh. Yeh, I know loads of words like that. Y' know, like the 'F' word.

EDWARD (*clueless*): Pardon?

MICKEY: The 'F' word.

EDWARD is *still* puzzled. MICKEY looks round to check that he cannot be overheard, then whispers the word to EDWARD.

EDWARD: What does it mean? *The two of them immediately wriggle and giggle with glee.*

MICKEY: I don't know. It sounds good though, doesn't it?

EDWARD: Fantastic. When I get home I'll look it up in the dictionary.

#### Performance Space:

- 1) Stage space (upstage, downstage etc).
- 2) Use of proxemics.
- 3) Items of set.
- 4) Props that affect the stage space or promote/restrict movement.

#### Interaction:

- 1) Eye-contact and its withdrawal
- 2) Posture
- 3) Special relationships (proxemics)
- 4) Physical contact
- 5) Moving towards or away from each other
- 6) Dynamics
- 7) Demeanour and behaviour
- 8) Facial expressions

#### Question 4: 20 marks

This question will be about the extract **as a whole**

You must explain your ideas for the stated character/design

You must link your ideas to the play **as a whole**.

#### *How do you link your answers to the play as a whole?*

- 1) This idea links to the play because \_\_\_\_\_.
- 2) This links to \_\_\_\_\_'s character because \_\_\_\_\_.
- 3) Further on in the play we also see \_\_\_\_\_.
- 4) This idea is relevant to \_\_\_\_\_ because in the previous scene \_\_\_\_\_.
- 5) this idea reinforces the theme of \_\_\_\_\_ which we also see when \_\_\_\_\_.

Sample of an answer to the question: ***You are performing the role of Mrs Lyons. Describe how you would use your acting skills to interpret Mrs Lyons's character in this extract and explain why your ideas are appropriate both for this extract and the play as a whole.***

As a performer I would interpret Mrs Lyons character as very unstable at this part of the play. In order to demonstrate this, I would use my gestures by fiddling with my fingers quickly and often throughout the extract to convey to the audience my anxiety at the situation. I want to convey to the audience how her mind is constantly changing and thoughts are whirring through her mind. To do this, when speaking to Mrs Johnson, I would use a shaky, sometimes low volume, especially on the line 'wherever I go you'll be just behind me'. This instability of Mrs Lyons's mind is also evident on page 44 when Mr Lyons suggests she should 'take something for your nerves'. In this part I would also use the same nervous gesture of fiddling with her fingers to portray that the doubts in her mind have already begun.

I also want to interpret Mrs Lyons as having a status that changes dramatically throughout this extract. For example at the point where she lunges at Mrs Johnson I would want to convey the high status of her as she is becoming violent. To demonstrate this I would use my acting skills by using an upright and tense posture just before lunging when I say the words 'But you won't, so...' almost as if making myself bigger than I really am – like an animal about to fight another. I would raise the knife and walk towards Mrs Johnson slowly as if to convey she is aware of what she is doing, portraying to the audience that she feels in control - although the lack act of lunging with a knife actually shows a loss of control and very quickly after this her status drops. This status struggle with the two female characters is also evident at the beginning of the play when Mrs Lyons he is of Mrs Johnson's pregnancy at this point I would interpret her character by using my vocal skills with a quiet volume and a torn almost banks Mrs Johnson on the line 'Give one to me,' I would also use my eye contact by looking at the floor when she says the line clearly portray to the audience that Mrs Lyons has the lowest status due to the fact that she is unable to have children of her own and resorts to big begging her employee...

BLOOD BROTHERS 20 MARKER REVISION*			
PARAGRAPH	A0	MICKEY	EDWARD
INTERPRETATION	P		
	E		
	T		
	A		
	L		
EXTRACT PROVIDED	P		
	E		
	T		
	A		
	L		
SIMILAR SCENE	P		
	E		
	T		
	A		
	L		
CONTRASTING SCENE	P		
	E		
	T		
	A		
	L		

BLOOD BROTHERS 20 MARKER REVISION**			
PARAGRAPH	A0	MRS JOHNSTONE	LINDA
INTERPRETATION	P		
	E		
	T		
	A		
	L		
EXTRACT PROVIDED	P		
	E		
	T		
	A		
	L		
SIMILAR SCENE	P		
	E		
	T		
	A		
	L		
CONTRASTING SCENE	P		
	E		
	T		
	A		
	L		

BLOOD BROTHERS 20 MARKER REVISION***			
PARAGRAPH	A0	MRS LYONS	MR LYONS
INTERPRETATION	P		
	E		
	T		
	A		
	L		
EXTRACT PROVIDED	P		
	E		
	T		
	A		
	L		
SIMILAR SCENE	P		
	E		
	T		
	A		
	L		
CONTRASTING SCENE	P		
	E		
	T		
	A		
	L		

BLOOD BROTHERS 20 MARKER REVISION****			
PARAGRAPH	A0	SAMMY	NARRATOR
INTERPRETATION	P		
	E		
	T		
	A		
	L		
EXTRACT PROVIDED	P		
	E		
	T		
	A		
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SIMILAR SCENE	P		
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CONTRASTING SCENE	P		
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## Character Revision Sheet

As you study the characters, use this revision sheet to make note of your discoveries.

Name of Character	
Appearance	
Status/Occupation	
Relationships	
Background	
Key role/function in the play	
Key scenes/moments	
Key lines	
Costume design	

### Why this is important:

You will need to have appropriate creative ideas for each character, as any of them could come up on the exam. Revising a sheet like this before the exam could save you vital planning moments.

## PRACTICE QUESTIONS

For *Blood Brothers*. Pick one of the following 14 scenes:

1. **Act 1 – Mickey & Mrs Johnstone outside their home**

Start half way down Page 24 from the stage direction '**Mickey aged seven is knocking incessantly at the door. He is carrying a toy gun.**' End on top of Page 26 on the stage direction '*She exits*'.

2. **Act 1 – Edward, Mrs Lyons and Mickey in the Lyons' home**

Start on bottom of Page 34 from the stage direction '*He exits*'. End Page 36, on the stage direction '**Mrs Lyons exits with Mickey to show him out, then she returns.**'

3. **Act 1 – Mr and Mrs Lyons, in their garden**

Start after the narrator sings on Page 44 from the stage direction '**Mr Lyons enters the garden**'. End before the narrator sings on Page 45 on the **Mrs Lyons** line '*(wheeling to face him) Frightened of... (She is stopped by the sight of the shoes on the table. She rushes at the table and sweeps the shoes off.)*'

4. **Act 1 – Mickey, Eddie and Linda in the park**

Start from top of Page 46, on the stage direction '**Mickey, Eddie and Linda are standing in line, taking it in turns to fire the air pistol. Mickey takes aim and fires.**' End near bottom of Page 47, on the stage direction '*The three children turn around, crying, bawling, followed by the Policeman. The three children exit.*'

5. **Act 1 – Mrs Johnstone and Eddie outside the Johnstone home**

Start from near the top of Page 49 on the stage direction '**Edward leaves his home and goes to the Johnstone's door. He knocks at the door.**' End near the top of Page 51 on the stage direction '*He looks at her a moment too long.*'

6. **Act 2 – Mrs Johnstone, Mickey, Sammy and Linda outside their new home and on street/bus.**

Start from top of Page 62, on the stage direction '*We see Mrs Johnstone hustling Mickey to school.*' End a third of the way down 63 on the stage direction '**Mrs Johnstone shakes her head, still smiling.**'

7. **Act 2 – Mrs Lyons and Edward in their new home**

Start from top of Page 68, on the stage direction '*The classroom sequence breaks up as we see Mrs Lyons staring at a piece of paper. Edward is standing before her.*' End near bottom of page 69, on the stage direction '*He exits from the room.*'

8. **Act 2 – Mickey and Linda in a field**

Start from near top of Page 70 on the stage direction '*We see Mickey and Linda making their way up the hill, Linda having some difficulty in high-heeled shoes.*' End half way down page 71, on the stage direction '*He becomes conscious of Edward approaching, and affects nonchalance.*'

9. **Act 2 – Mickey and Edward reunite**

Start at the top of Page 73, from **Edward's** line '*Hi*'. End half way down Page 74, on **Edward's** line '*But you mustn't let them.*'

10. **Act 2 – Mrs Johnstone and Mrs Lyons in the Johnstone's new home**

Start at the top of Page 78, on **Mrs Johnstone's** line '*He is yours*'. End half way down Page 79, on the stage direction '**Mrs Lyons exits to the street.**'

11. **Act 2 – Linda and Edward on a street**

Start near the bottom of 83, on the stage direction '*We see Edward waiting by a street lamp.*' End at the bottom of Page 84 on **Linda's** line '*Oh go away...*'

12. **Act 2 – Linda, Edward and Mickey on a street**

Start at the bottom of Page 85, on the stage direction '**Mickey enters.**' End half way down Page 87, on the stage direction '**Mickey and Linda exit.**'

13. **Act 2 – Mickey and Edward on a street**

Start at the bottom of page 90, on the stage direction '**Edward enters in a duffel coat and college scarf, unseen by Mickey.**' End half way down Page 92, on the stage direction '*He throws the notes to the ground.*'

14. **Act 2 – Mickey and Eddie in the Council**

Start at the top of Page 105 on the stage direction '*From his audience a commotion beginning.*' End half way down Page 106, on the stage direction '**Mrs Johnstone slowly walks down the centre aisle towards the platform.**'

### Question 1 Options – 4 Marks

- You are designing a costume for **{CHOOSE CHARACTER}** to wear in a performance of this extract. The costume must reflect the context of *Blood Brothers*, set in a working-class community in around the 1970s. Describe your design ideas for the costume.
- 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.
- You are designing props or items of furniture for a performance of this extract. The props or items of furniture must reflect the context of *Blood Brothers*, set in a working-class community in around the 1970s. Describe your design ideas for the props or items of furniture.

### Question 2 Options – 8 Marks

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

**{CHOOSE LINE} – It should be about 5-15 words in length**

### Question 3 Options – 12 Marks

- You are performing the role of **{CHOOSE CHARACTER}**. Focus on the shaded part of the extract. **{CHOOSE SHADED PART – around 5-6 lines of dialogue}** Explain how you and the others actors playing **{ONE OR MORE CHARACTERS}** might use the performance space and interact with each other to create
  - comedy for your audience.
  - romantic tension between the characters.
  - dramatic tension or suspense.
  - the feeling of empathy from your audience.
  - sadness for your audience.

### Question 4 Options – 20 Marks

You are performing the role of **{CHOOSE CHARACTER – not the same as Q3}**. Describe how you would use your acting skills to **interpret their character** in this extract and explain why your ideas are appropriate both for this extract **and** the play as a whole.