



# Year 11 Revision Pack

## for the Written Exam

40% of your final grade – 80 marks available



### Section A - 4 marks available

5 minutes

You will be given 4 multiple choice questions on:

- ✓ Roles in the theatre
- ✓ Stage Positions
- ✓ Stage Configurations



### Section B – 44 marks available

You will be given an extract from Blood Brothers. You will be given the play text and must look at the events before the scene and after, to help you with the context and journey of the character.

*5 minutes to read the extract and look at the scene in relation to the play – make notes and star by key lines*  
*Don't forget the stage directions*

#### **Question 1 – Design Question (4 marks)**

**1 paragraph = 5 minutes**

You will be asked to describe how you would design a costume for one of the characters in the extract, what set you would design, how you might light the scene, what sound you would use in this extract or what puppets you would design for this extract.

#### **Question 2 – Describe your performance of a line and explain the effect (8 marks)**

**2 paragraphs = 10 minutes**

You will be asked to imagine you are the actor playing one of the characters from the extract of Blood Brothers. You will be asked to describe how you would vocally and physically perform the line and explain the effect you would like on the audience and the other character.

#### **Question 3 – Describe you would use the space and interact in the SHADED part of the extract and explain how this demonstrates the effect stated in the question. (12marks)**

**3 paragraphs – 15 minutes**

You are asked to imagine you are the actor playing one of the characters from the shaded part of the extract. You need to detail how you would use the stage and interact with the other character.

#### **Question 4 – Describe how you act in the extract and then explain how the character has changed due to the play's events or is similar throughout the whole play. (20 marks)**

**4 paragraphs – 25 minutes**

You have to imagine you are the actor playing one of the characters in the extract. Describe how you would act in detail through the whole extract and then use evidence from the play to explain why you would act like this. Would your portrayal of that character need to change, or would you use similar acting techniques throughout?

### Section C – Live Theatre Review (32 marks, 12 for description of acting skills and 20 for analysis and evaluation)

**4 paragraphs or 5 if possible – 35 minutes**

Describe how an actor acted in the Live theatre performance you saw. Analyse why they acted in this way and then evaluate how successful they were and explain why. Show off your knowledge of what makes a good actor.

**5 minutes to check and adverbs!**

## Command Words

**Analyse** Look at the information provided and break it down to identify and interpret the main points being raised

**Describe** Set out characteristics of something

**Evaluate** Make a judgment from the evidence available

**Explain** Set out purposes or reasons

## Section A

Theatre Maker	Role and responsibilities
Playwright	This is the name given to the person who writes the play.
Performer	A performer is an actor or entertainer who realises a role or performance in front of an audience.
Understudy	An actor who studies another's role so that they can take over when needed.
Lighting designer	The lighting designer is responsible for designing the lighting states and, if required, special lighting effects for a performance. The final design will result in a lighting plot which is a list of the lighting states and their cues.
Sound designer	The sound designer is responsible for designing the sound required for a performance. This may include underscoring, intro and outro music as well as specific effects. The final design will result in a sound plot which is a list of the sounds required and their cues.
Set designer	The set designer is responsible for the design of the set for a performance. They will work closely with the director and other designers so that there is unity between all the designs and the needs of the performance.
Costume designer	The person who designs the costumes for a performance. The costume department of a theatre is often called the wardrobe.
Puppet designer	The person who designs the puppets for a performance.
Technician	A person who works backstage either setting up technical equipment such as microphones or rigging lights before a production or operating technical equipment during a performance.
Director	A director is in charge of the artistic elements of a production. A director will often have the initial creative idea ('concept') for a production, will work with the actors in rehearsal, and will collaborate with designers and the technical team to realise this idea in performance.
Stage manager	The Stage Manager is in charge of all aspects of backstage, including the backstage crew. They will oversee everything that happens backstage before, during and after a performance. During the rehearsal period, the Stage Manager and their team will make sure that all props are found or made, scene changes are rehearsed and smooth, and all other aspects of backstage are prepared. They are also in charge of the rehearsal schedule.
Theatre manager	This is the person who is responsible for and manages the front-of-house team who deal with the audience during the production (for example, the box office manager, ushers and similar staff).

You will need to know these descriptions. The question may look like this:

0 1

In the professional theatre, who is responsible for organising the rehearsal schedule for a production?

A The lead performer

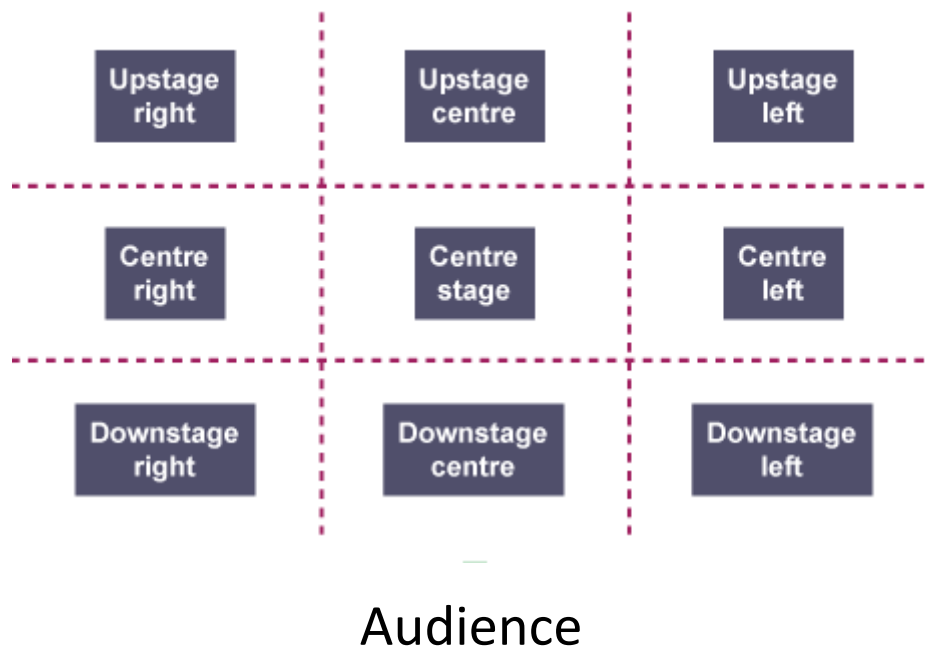
B The stage manager

C The theatre manager

[1 mark]

State A, B or C

## Stage Positions



Remember:

- ✓ It is always the performer's right or left
- ✓ The stages used to be raked so the back of the stage was higher than the front, so heading downstage is towards the audience.

There will be a picture printed on the paper and you will be asked where an item of furniture, doorway or staircase etc is situated on the stage.

0 4

With reference to Figure 1 above, what stage position is the sofa in?

A Upstage Left

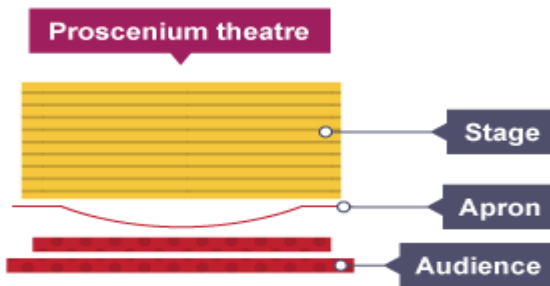
B Centre Stage

C Upstage Right

[1 mark]

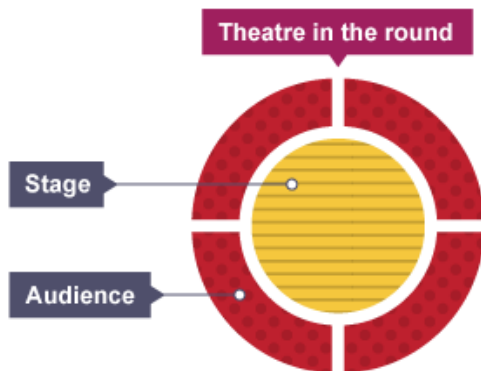
You would need to state A, B or C

You will also need to know different types about the different stages available or stage configurations.



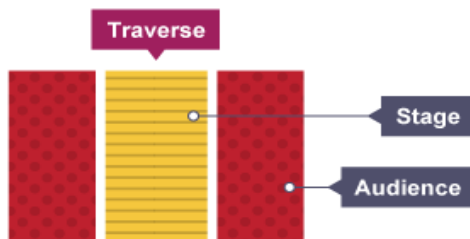
## Proscenium theatre

- **Pros:** Sight lines are excellent, and work is easy to stage.
- **Cons:** The audience can feel quite removed from the action



## Theatre in the round

- **Pros:** An intimate and exciting atmosphere. Audience feels included.
- **Cons:** Sight lines can be very tricky.

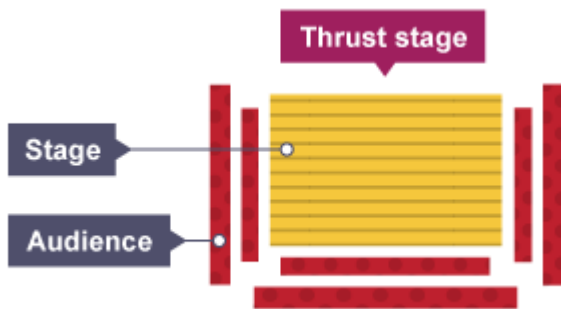


## Traverse

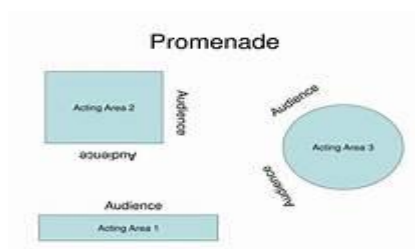
- **Pros:** The audience on either side can clearly see work that happens at two sides. The audience can see each other, creating intimacy.
- **Cons:** The opposing sides of the audience might see two entirely different shows and sight lines are still an issue.



## Thrust Stage

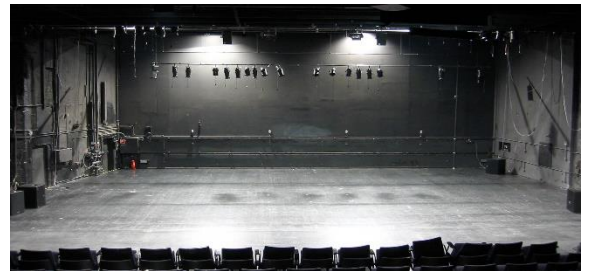


- **Pros:** The audience feel included and an intimate atmosphere is created. Having one end which is visible to all provides a 'back' to the stage.
- **Cons:** Sight lines can still be an issue.



## Promenade staging

- **Pros:** Can work brilliantly when locations suit the work presented. Interesting experience for the audience.
- **Cons:** Moving between locations can break the tension of the piece and take some time.



- **Pros:** End on stages are thought to focus the full attention of the audience onto the production. They can create intimate spaces.
- **Cons:** Occasional site line issues can occur, as the audience is on the same level as the actors

The question might look like this:

0 2

When performing 'in the round' which of the following do you need to consider?

A You have to change your position frequently

B You have to be aware of your backdrop

C You have to ensure you stay centre stage

[1 mark]

## Section B - Blood Brothers

Question 1 - will always be a technical question. Worth 4 marks, write one paragraph and you must spend 5 minutes answering it!

With a costume question remember top to toe!

**Describe** the costume that the character will wear in front of you on stage, no explanation is necessary

**Include:**

Costume design and make-up for example:

style of costumes; cut and fit

colour, fabric, ornamentation

condition

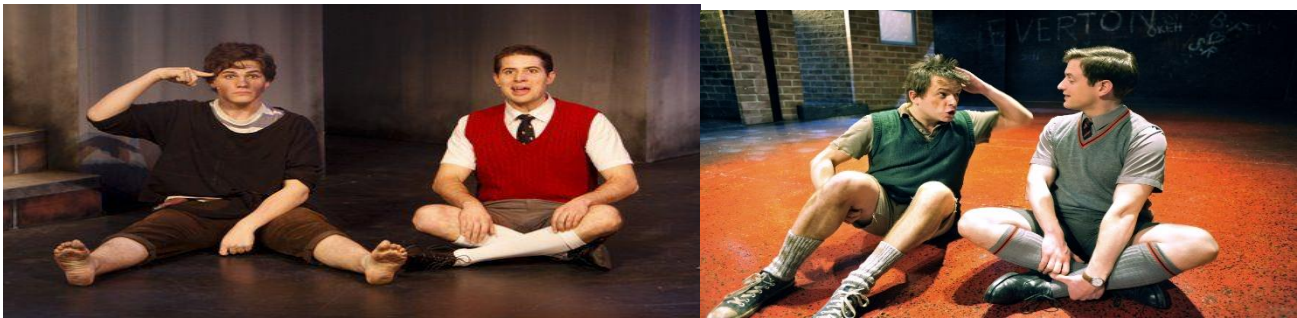
footwear/headgear

Accessories/props

Indication of status/class/ time period

Represent the time of day/ if inside or outside/ weather conditions

Indication of state of mind of the character



For revision: Practice describing these costumes in detail. Using the guide above to help you



**Q1. 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.**

### The Mark Scheme says

The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed

The design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play

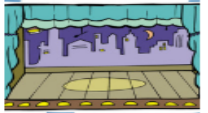
Precise details are provided throughout the description.

In the last scene of the play:



In this scene, Mickey's hair would be messy, reflecting his mental state at this moment. He would be wearing a plain, wrinkled shirt and would be wearing a denim jacket, slightly askew. He would also be wearing distressed denim jeans. He would be wearing grey trainers, one of the laces would be undone to show how Mickey has stopped caring and has acted impulsively.

**4marks**

## Set Design - Basics

backdrop	a large sheet of painted canvas or muslin that hangs at the back of the set	
Flats	Wooden frames joined together and covered with canvas which can be painted DOOR FLAT FRAMES INTO WHICH A DOOR IS BUILT. - WINDOW FLATS FRAMES INTO WHICH A WINDOW IS BUILT	
backing flats	flats placed behind doors, windows, hallways, etc., to hide the space beyond (i.e. a skyline scene set behind a window)	
fly system	The elaborate network of pulleys, riggings, and counterweights that allows scenic pieces to be "flown" up and out of the audience's sight in a traditional proscenium arch theatre.	

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rostra	blocks or platforms used to create levels	
Cyclorama	The back wall of the stage which can be painted or lit	
Gauze	See through material which cannot be seen through when lit from the front, but can be seen through when lit from behind	
RAKED STAGE	old-fashioned stages were built with a slope from upstage to downstage to facilitate sight lines.	

- ✓ Furniture – might be described as free standing or be painted on the backdrop or flat
- ✓ The furniture can be brought on by characters or stagehands
- ✓ Flats can be free standing or be pushed on
- ✓ Or Furniture may be pulled/ pushed on to stage on a truck
- ✓ Need to reference that Willy Russell requested for minimum props and furniture so that the play can 'flow along easily with no cumbersome set changes'
- ✓ Consider how the set gets on and off the stage

### Also consider:

1. Staging format
2. Scale
3. Use of levels
4. Positioning of exits and entrances
5. Projections
6. Texture and colours

## Lighting

**When creating your lighting design, you might consider how to create:**

- ✓ Time of day and possibly the season
- ✓ Lighting part or all of the stage
- ✓ Atmosphere of mood
- ✓ Highlight a particular moment or character.
- ✓ How to help enhance the impact of set, action or character



**Some of the tool are:**

1. Colours – symbolic use, location, mood
2. Angles – highlighting part of the stage, downlighting more shadows, up lighting – tense and unsettling
3. Intensity – light's brightness
4. Light from on stage sources such as a lamppost, lamps, neon signs
5. Use of Shadow or silhouette
6. Special effects
7. Use of blackouts or fades

### Tick List

- ✓ Effect on Audience
- ✓ Details about equipment and technique
- ✓ Creation of meaning

**BE AWARE OF THE STYLE OF PRODUCTION**

### Examples

"When Mrs Johnstone first enter, I will have her appear in a pool of blue light. This will emphasise the sad nature of her story and make the beginning feel like a mysterious dream."

"I want the narrator to appear like a harsh character, I will use some low angled lights that will cast shadows on his face, making him appear gaunt and frightening."

"At the end of the Marylyn Munroe song, I will have rosy bright light coming from the profile spots, these will then fade to a cooler colour then more like ordinary daylight, to show the contrast between Mrs Johnstone's dreams and reality."

"During the narrator's 'Shoes upon the table' section. I will have the lighting become harsh and more intense. He will be lit from the front, casting large looming shadows behind him. On the final 'He's knocking on the door' there will be a brief blackout and when the lights come back on, the narrator will have disappeared."

"Here, the scene is set in the Lyons' household whilst a 7-year-old Edward quizzes his mother about the 'Bogeyman', until Mickey enters, asking if Eddie can play out. This scene is important because it demonstrates Eddie's impressionable nature and is an insight on the daily running of the Lyons household before Mickey arrives.

Initially, a pink flood lantern should fade on over 2 seconds, pink is a symbol of warmth Then, when Mickey arrives, there should be a sudden snap to a yellow Fresnel lantern on the two boys."



Profile Spot = sharply defined beams, precisely focus on specific actors or part of the stage – can be used with gobos to create patterns or shapes



Fresnel – soft edged beams – barn doors can shape the beam of light to go into certain areas

Gels can add colour

Strobe lighting can be used for flashes and can flash at different rates – remember the health and safety rules though!

Flood lights create a wash of light over large areas of the stage – good for showing time of day and location, can be different colours





## Sound Crib Sheet

Blood Brothers offers many opportunities for sound design, not only because it is a musical, but also because there are moments when tension or a character's psychological state might be emphasised through the use of sound.

### Sound design can help to:

- Establish location and time period
- Enhance the atmosphere
- Can be used to highlight a particular emotion.
- Aid transition from one scene to another
- Highlight a particular moment or character.
- Create meaning using sound to support the artistic vision



### Consider

- ✓ Volume
- ✓ Quality of sound – harsh, gentle
- ✓ Character or actions – different music for different characters or events
- ✓ The dramatic effect of sudden silence or incredible loud sounds
- ✓ Direction of sound

#### Tick list

- ✓ Specific sound example
- ✓ Variety of different types of designed sound
- ✓ Effect on audience

### When creating sound design, you must also state:

- ✓ Live or recorded sound? Baby crying, beach sound effects
- ✓ Produced on stage or off stage – doorbell ringing

Diegetic sound – can be heard by the characters in the performance

Non-diegetic sounds – cannot be heard by the performer and are there for the audience

REMEMBER THE SOUND HAS TO FIT WITH THE STYLE OF THE PERFORMANCE

Music communicates meaning -music that is played quietly during a scene is called underscoring, this might help to establish a time period – 1970s/1980's

Music can heighten emotion

Make sure you remember sound cannot be too loud for too long as it will lose its emotional impact – dialogue needs to be heard

Cue – signal for sound technician to create effect

### Technical Equipment

Microphone, speakers and amplification, mixing desk

**Annotate this example – what sound effects/ music /live sound effects would you need when?**

Sammy leaps from the bus and is pursued by two policemen. The bus pulls away leaving Mickey and Linda alone on the pavement

## Puppetry Crib Sheet

Puppetry involves the animation of objects to tell a story or engage an audience. Puppets can take a range of forms, and the mechanics of the puppet vary depending on the techniques used and the effect that the puppeteer wishes to create.

### Types of Puppets

- **Shadow Puppets** – 2D puppets that are operated between a light and a screen
- **Hand puppet** – cloth worn over the hand, puppeteer's thumb serves as the jaw of the puppet's face
- **Marionette** – puppet is usually made of wood and is controlled by wires and strings
- **Hand and Rod puppets** – puppeteer uses one hand to control the mouth and rods to control the arms of the puppet
- **Backpack puppets** – attached to the puppeteer by a backpack - like device

### Think about how your puppet is costumed

#### Consider:

- ✓ Size
- ✓ Facial expressions
- ✓ Portable
- ✓ Colour - symbolism
- ✓ Fabric/materials – fits with the rest of the play
- ✓ Puppeteer visible or not
- ✓ Exaggerated head/features
- ✓ Naturalistic or abstract
- ✓ Body shape of the puppet and the effect that could have on the audience
- ✓ Does the puppet move or speak?
- ✓ Health and safety of audience/ puppeteer and the rest of the cast



### Mention the playwright's intentions – dialogue is naturalistic, but the style of performance is not

Puppets are interesting to look at, add another dimension to a performance

Consider when you might use puppets in *Blood Brothers*, but only spend a short time on this!

- Judge
- Kids
- Policeman
- Teachers

Then spend a short time thinking what type of puppet.

## Question 2

How a line is performed and the effect you are trying to create both for the audience and the other character in the extract.

8 marks, 2 paragraphs and spend 10 minutes answering the question.

### Vocal skills

- pitch, pace, pause, tone of voice; volume, emphasis, accent
- delivery of specific lines; timing

### Physical skills

- interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of space
- movement, gesture, posture, gait, energy, demeanour and facial expressions.



1. Break down the quote into sections. This could be individual words or phrases.

**Rule of 3 = 3 vocal skills per paragraph and 3 physical skills!**



2. Describe how you would perform the section vocally and physically.

3. Then explain the **effect** you want to create on the audience and the other character.

Question 2: You are performing the role of Mrs Lyons. Describe how you would use your vocal and physical skills to perform the line below and explain the effect you want to create.

### Mark Scheme

- The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed
- The description of how vocal and physical skills would be used is exact and supported by precise detail throughout
- The intended effects given are entirely appropriate to the role and to the context of the extract and are comprehensively explained.

### 8-mark answer example

You are performing the role of Edward.

Describe how you use your vocal and physical skills to perform the line below and explain the effects you want to create.

“Mickey, I don’t know what she told you, but Linda and I are just friends...”

When performing the line “Mickey, I don’t know what she told you” as Edward, I would use a calming tone of voice, showing the audience how Eddie is trying to calm Mickey down. I would use a slow pace and clear diction as Eddie is trying to persuade Mickey that nothing happened between him and Linda and is desperately making him see reason. I would have my hands up as if surrendering, showing how Eddie wants Mickey to understand he is not his enemy. My eyes would be wide in shock at the whole situation and my breath would be trembling slightly, showing Edward is in terror. I would keep direct eye contact with Mickey showing how Eddie is pleading with Mickey, and how Eddie understands that Mickey can control his fate as he pulls the trigger.

When saying “Linda and I are just friends,” I would put emphasis on the word “just friends”. My voice would waiver slightly to portray Eddie’s Guilt and terror. I would step slightly towards Eddie, hesitantly trying to get Mickey to listen.

**Look through the extracts and pick any line to practise a question 3 – key terminology and link acting to effect**

Question 3 is shady! Only look at the shaded section.



### Question 3

You are performing the role of..... Focus on the **shaded part** of the extract. Explain how you and the actors playing .....and the ..... might use the performance space and interact with each other to create (insert effect) for your audience. [12 marks]

12 marks = 15 minutes exam time

- ✓ Don't forget to use correct terminology -
- ✓ Quotes will help you be precise, if you detail how to perform lines and react to lines
- ✓ Please check you are explaining how the acting creates an effect on the other performer and the audience.

**Rule of 3 = 3 vocal skills per paragraph and 3 physical skills!**



- ✓ Break down the quotes here too
- ✓ Deal with the grey section in chronological order
- ✓ Make sure you mention how the acting skills, interaction and use of the performance space helps to communicate the effect.

### Structure

Sentence 1 – CONTEXT – explain what the scene is about and why it is a \*\*\*inset effect from the question \*\*\* scene

Sentence 2 – For the first quote explain how the character mentioned in the question feels – use the rule of three to show how the actor demonstrates that effect

Sentence 3 – How does the other character react? Use the rule of three to explain what they do on stage to show this reaction

Sentence 4 – How do the actions and reactions help to create the \*\*\*effect\*\* mentioned in the question

X3



## Mark Scheme

Excellent explanation:

- The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed
- The explanation is exact, well-developed and entirely appropriate to the brief in the question
- Precise details are provided throughout the explanation

Students might refer to some of the following: • use of the stage space; its configuration, size, proximity to the audience; items of set and/or props that affect the stage space or promote/restrict movement • interaction, eye-contact and its withdrawal, staring, glaring, spatial relationships, physical contact • movement towards and away from each other, gesture, posture, gait, dynamics, demeanour and facial expressions.

Only write about the Shaded section!

**This is an 8/12 answer. Can you improve it to get 12/12? From page 105/6**

**Mickey: shouting for the first time to I don't even know if this thing is loaded.**

When Mickey shouts "Friends", I would immediately recoil backwards involuntarily, wincing at his sudden raised voice. This would show the audience that Eddie is scared of how explosive Mickey has become. The increase in the distance between the two characters (Proxemics) would also represent how they have grown apart since they were children. This would increase tension because it makes the audience realise that Eddie is scared of Mickey and believes he would actually shoot him.

When Mickey talks about how they used to be friends, he would saunter, tauntingly while waving the gun around carelessly, while he does this I would stand my ground and stay planted in one position, representing how Eddie is worried about what Mickey is going to do. I would look away from Mickey, as I can't stand to look at him, as he talks about the past and the way things used to be. This would show that Eddie can't even believe that this is the same person he became blood brothers with all those years ago and how he still doesn't understand why these good times came to an end. This would create tension because the audience also realise that this isn't just fun and games anymore and they aren't just fooling around with a toy gun.

When Mickey accuses Eddie of being the father to his child. I would take a step back in shock at the accusations. All the while Mickey, would still be coming towards me, almost spitting in my face. This would create tension because it reveals how defenceless Eddie is at his moment.

When Mickey says, "What am I doin' here Eddie?", he would finally back off a little, relieving the tension, a little. When he does Eddie would let out a breath, and I would make my posture and body language slightly less tense and rigid.

Pick an extract from Blood Brothers and complete the question below, add in character names and an appropriate effect. Complete this in 15 minutes.

### **Question 3 Options – 12 Marks**

- a) 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 other actors playing **{ONE OR MORE CHARACTERS}** might use the performance space and interact with each other to create
- i. comedy for your audience.
  - ii. romantic tension between the characters.
  - iii. dramatic tension or suspense.
  - iv. the feeling of empathy from your audience.
  - v. sadness for your audience.

#### Question 4 - 25 minutes

You are performing the role of ..... Describe how you would use your acting skills to interpret ..... character in this extract and explain why your ideas are appropriate both for this extract and the play as a whole. [20 marks]

**4 paragraphs 2 on the extract, 2 paragraphs when they act in a similar way or contrasting, explain why this is using your knowledge of the play and characters.**

- Was it the events of the play/ scene?
- Other character's behaviour?
- Or are they a character that stays similar throughout the play?

Students might refer to some of the following acting skills to communicate their interpretation:

Vocal skills • pitch, pace, pause, tone, volume, emphasis, accent • delivery of specific lines; especially focusing on his interaction

Physical skills • interaction, eye-contact, spatial relationships, physical contact, use of space • movement, gesture, posture, gait, energy, demeanour and facial expressions.

#### Mark Scheme

Excellent description and explanation:

- The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed
- The ideas given are exact, well-developed, entirely appropriate for the extract and indicate an excellent knowledge of the play as a whole
- The range of theatrical skills referenced is extensive and specifically calculated to interpret character/support the action
- Precise details are provided throughout the response.

Below is an example of an answer from an extract on page 49 – 51. When Mrs Johnstone give Edward the locket.

#### Question 4 - 16/20 example

Mrs Johnstone is a superstitious, caring, working class mother. She has given up Edward and, in this scene, we see her longing for him. I would maintain an upright, stiff posture, in fear of telling my secret as well as this I would have nervous mannerisms, for example on the line "It's best ...if..." I would play with the hem on my dress and avert my eyes to the floor, wiping a tear away, my lips would tremble, and I would bite them. Not only showing I am physically nervous but also that I am trying to show the audience I am trying not to tell him the secret of his birth.

However, this upright posture would crumble, like my facial expressions when Edward begins to cry. This would highlight to the audience how important he is to me. When I say, "Come here" I would outstretch my arms and cock my head to one side in a concerned way. My eyebrows would furrow, my eyes wide and teary. While saying this I would sigh and speak in a slow pace and quiet volume. After embracing him I would do things like play with his hair and kiss his head showing my motherly side. This shows Mrs Johnstone as sympathetic and calm.

But, on the other hand at other points in the play Mrs Johnstone is angered. For example, when my character gets sacked, I become infuriated. Especially on the line, "I am taking my son" I would maintain the same stiff posture showing I have been stabbed in the back by Mrs Lyons. I would glare at her with my wide eyes showing hatred. Instead of speaking my lines I would shout and even spit them showing my outrage and disgust. This shows a different side to Mrs Johnstone.

Going back to the extract, I would constantly show a hurt expression, as I wouldn't want to see Edward upset. I would fidget and twiddle my fingers, especially on the line "When are y' going?" When speaking this line, I would widen my eyes and have a surprised tone of voice. This is appropriate for my character as Edward is her son, who she deeply regrets giving away.

***Rule of 3 = 3 vocal skills per paragraph and 3 physical skills!***



You could get top 20/20 if you find another section from the play where Mrs Johnstone acts like this with Mickey...again reinforcing why the acting was appropriate. Add the additional paragraph...

"Mrs Johnstone also acts in this hurt way when Mickey....

#### **Question 4**

**15/20**

Throughout the extract Mrs Johnstone would be nervous as she knows Edward isn't supposed to be near Mickey, yet she would also be in awe of how profound the situation is: talking to her essentially long-lost son when delivering the line "Does your mother look after you?" I would show my concern for his wellbeing by speaking seriously and scanning his face for any signs of hesitation. This would show the audience how I was still worried about him even though he was being brought up by someone else. I would show my hesitance on the line "no, it's best ...if..." by taking a step back a, saying "No" a little too quickly and pausing between my words, showing the inner conflict with myself to the audience.

As the scene progressed, I would be growing more and more attached to Edward, the thought of him leaving too hard to comprehend. When I say "just our secret between you and me" I would ruffle his hair fondly, showing I still loved Edward. I would smile at him with a tear in my eye, and my facade cracking, to show the audience I want to tell Edward that I am his mother, but knowing that I can't is breaking my heart, When Edward says "I think you are smashing", I would smile at Edward's innocent words showing such an effect on me that I am too taken aback to move or speak. I would have a sad expression on my face, knowing that I'll never see him again, and when I finally say, "God help the girls when you go dancing". I would mostly mutter this to myself; proud at the sight of how my son had turned out, my pride evident to the audience.

*Good description but explanation needs more reference to the play as a whole.*

**There is a paragraph missing here -**

Can you add the paragraph for the rest of the play to get this candidate 20/20?

In the extract from p104/105 – this candidate got 14/20. Could you add the extra detail that would get them top marks?

**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 • the performance of your role in the play as a whole. [20 mark**

In this extract Mickey is impulsive, angry and serious. I would show this by clenching my jaw and glaring at Eddie with rage filling my eyes. My shoulders would be slouched but all of my muscles would be tense, showing the audience how Mickey is like a coiled wire and how he is full of negative emotions. When I look at Eddie, I'd have a cold look in my eyes, almost as if I hardly recognise him. This shows to the audience that Mickey despises Eddie at this point and is blinded by jealous and fury that he can no longer see the good in Eddie.

The volume of my voice would be loud and threatening, the pace of my words would be fast, and I's have accusatory and angry tone f voice. This would show how Mickey feels betrayed and livid at what he has just found out. I would show how Mickey hates Eddie.

This heavily contrasts the first time they two boys meet, In the extract I wouldn't fidget at all, apart from with the gun but in the scene where the boys first meet, I would be practically bouncing on the spot. This contrast shows how Mickey used to be full of life, joy and energy, whereas by the end of the play, he feels defeated and hopeless. The increase in movement also portrays how young Mickey is at the start of the play, emphasising his innocence to the audience. This is what makes the end of the play so shocking.

When the boys first meet, they become really close straight away. I would show this by smirking when saying curse words because Mickey likes to feel grown up and he likes impressing Eddie. The proxemics between the two boys would be very close, showing how they easily become almost inseparable and how they are naturally drawn to each other, I'd grin widely and laugh loudly to emphasis to the audience how happy Mickey is. When saying "Do you want to be my blood brother", I would have an excited tone of voice and my eyes would be wide with hope and

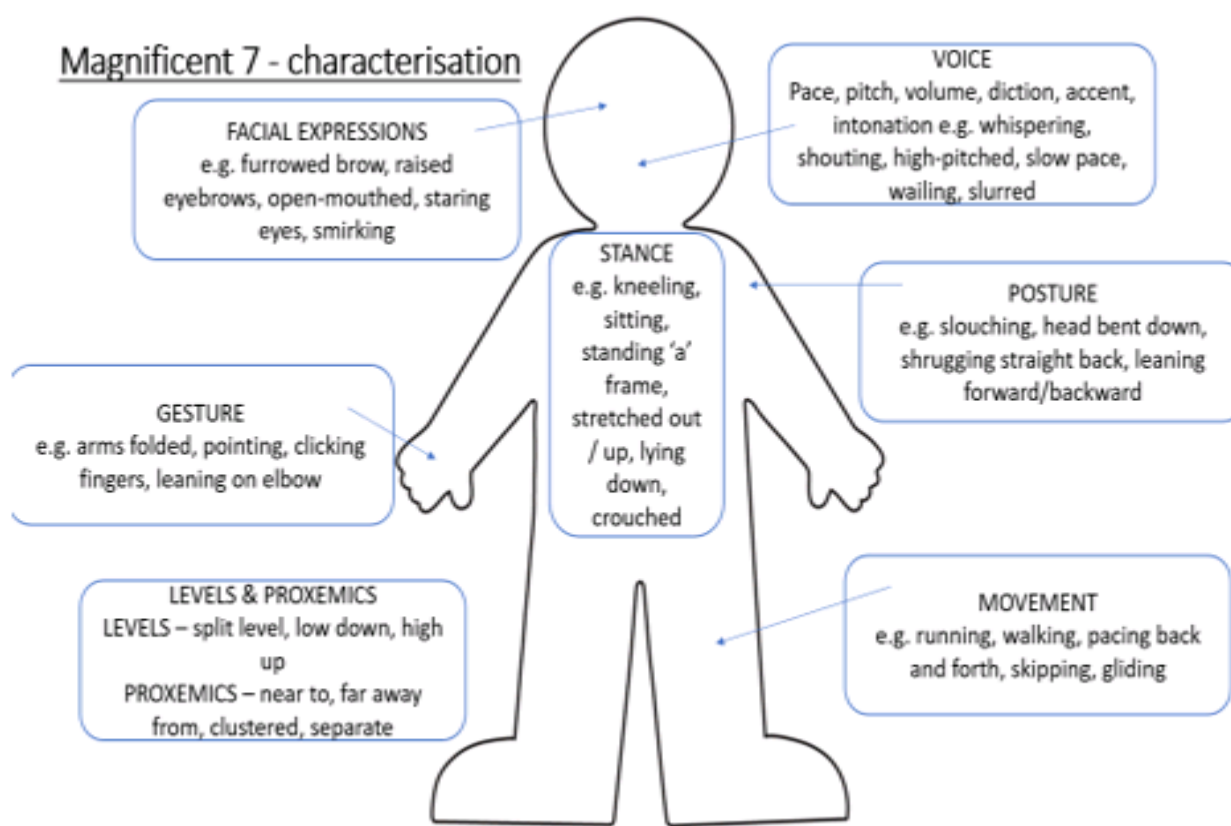
excitement as Mickey has never had a friend like Eddie before. This excitement would be emphasised with a fast pace and loud volume and I's also gesture widely which also reminds the audience of Mickey's innocence and youth.

*You could describe another moment when he acts in a similar way or improve the detail in the answer.*

These moment sheets might help:

#### **Question 4 - Step by Step**

1. Character's key emotions at the start of the extract
2. Find a quote that backs up your opinion
3. Describe the acting skills that you would use to perform this emotion
4. Explain why these acting skills are the appropriate **(answering the question)**
5. Then as the extract continues how does this emotion change/ develop in the extract
6. Follow step 2 – 4 for this emotion
7. Then think of scenes in the play where they act in a similar or contrasting way.
8. Explain where in the play these scenes take place and how the character is feeling in this scene
9. Then follow 2 – 4 – **are these acting skills the same or different in the extract and explain how this makes the acting appropriate in the extract (Link back and answer the question)**
10. Find another similar scene or contrasting one and repeat steps 2 – 4
11. Then follow 2 – 4 – **are these acting skills the same or different in the extract and explain how this makes the acting appropriate in the extract (Link back and answer the question)**





## Section C – Live Theatre Review

**32 marks – 35 minutes (12 marks for description of acting skills 20 marks for analysis and Evaluation)**

### Introduction:

- ✓ Name of play
- ✓ Name of theatre
- ✓ The date of the show
- ✓ Plot in one sentence
- ✓ Evaluation of the whole play

***Rule of 3 = 3 vocal skills per paragraph and 3 physical skills!***



### Sentence starters for Live Theatre Review - acting

- (character) is important to the play because...
- In relation to other characters (character) is...
- The audience believes this character is...
- This character changes in the course of the play in the way...
- The character's emotional state was revealed by...
- In order to fulfil the demands of the scene, the character must be seen to be...
- In the actor's interpretation...
- In order to convey this aspect of the character, the actor chose to...

### **Which moments should I write about?**

- A character is introduced or undergoes a change
- A secret is revealed
- There is moment of high emotion
- There is a moment of technical or high demand acting skills are shown - stage fight, choreography

### **Evaluating - YOUR OPINION!**

#### **What were the actors trying to achieve in their performance?**

- ✓ Did they fulfil your expectations of the character, capturing their age, status, emotional state, occupation and relationship with other characters?
- ✓ Did you after watching your performance, feel you had an insight into what the character wanted or felt?

#### **What impact did their acting skills have on the audience?**

- ✓ Write about your reactions
- ✓ What was the aim of the performance – to scare, amuse, educate – did the moment, hit that aim?
- ✓ Was the audience engaged by the performance?
- ✓ Did anything surprise or shock the audience?

#### **How did the choices contribute to the meaning of the play?**

- ✓ Did they create characters who made sense within the setting of the play?
- ✓ Did they help to understand the message or plot of the play?

#### **How did the acting contribute to the style of the play?**

- ✓ What did they do that helped this? Was this successful?

### Sentence starters for Analysis

- ❖ The actor contributed to the comedy/tragedy/drama of the piece by...
- ❖ This caused the audience to...
- ❖ From this performance, the audience understood...
- ❖ A powerful choice was...
- ❖ The actor fully inhabited the character by...
- ❖ The audience was moved by...

- ❖ The actor's physical skills made clear....
- ❖ The actor's use of choice suggested the character's emotions...

## **Mark Scheme**

### **10 – 12 marks Description**

#### **Excellent description:**

- 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.

### **16 – 20 marks Analysis and Evaluation**

#### **Excellent analysis and evaluation:**

- 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

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.

**IMAGINE the examiner has never seen this play and describe it so they can 'see' it!**

**Example: 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]

### Exemplar Answer Section C

#### *Things I know to be True – Mark 32/32*

In November 2017 we watched the play 'Things I know to be True' at the Nuffield Theatre, brought to us by Frantic Assembly (and Directed by Andrew Bovell). It follows the story of the Price Family. Although, set in Australia, the story is incredibly global in its embrace of intimate family issues and intergenerational tensions which can invade our lives and dreams.

The character of Rosie (played by Kirsty Oswald) is the youngest child of the family. She too is sold a dream – at the start of a great European adventure – travelling independently. She stands centre stage, her eyes bright and open, with an earnest smile plastered across her face, showing her excitement. Perhaps what is most poignant is the narration which she uses to explain her story to the audience, she speaks with a calm and amiable tone of voice – from the beginning the audience feels a certain warmth towards her. When she is talking about the boy she fell in love with, she puts her hands by her side and quickly brought them to her chest. On the line "I was so interested", she swoons, clutching her heart and elongated the "so", whilst lowering her pitch to emphasise the line. This in turn created a comedic moment, which is a successful way of interpreting her role as the youngest and most childlike character in the play (age 19), making the audience laugh and feel a certain affection.

Movement, physical theatre, is also an incredibly important part of the play. In this production it doesn't just illustrate the spoken words but in fact shows all that is left unsaid. While Rosie is speaking during her first monologue, the other actors stand behind her (upstage) with their hands firmly stretched to the side. The distant proxemics portray that although she is physically far away, Rosie knows that her family are always there for her. During lifts, Rosie is made to look as if she is floating – her tone becomes dreamy and the smile becomes more subtle, to represent her imagination. This interpretation is incredibly effective as Oswald is playing the youngest character, who is still rather unaware of the trials of life, unlike her mother and older sister, Pip.

One of the most compelling scenes was the one in which Fran (played by Imogen Stubbs) is opening a letter from Pip (Natalie Casey). The actors sat opposite each other at a table, with Pip 'reading' out the letter – this symbolising not only the continents between mother and daughter but also the emotional rift between them. Most significant is the actor's interpretations of their roles as mirror images, both Fran and Pip lean back in their chairs at certain times and touch the back of their necks. This pose was incredibly vulnerable as it exposed their hearts both literally and metaphorically. While Fran is reading her hand holding the letter shakes, which juxtaposes the other hand which is laid palm up on the table. This is a very successful interpretation of her role as a mother, because although she pushes her daughter away with words, she still yearns for a mother and daughter bond (seen by the open gesture of her palm up, as if holding someone's hand).

Even more interesting is that the rift between mother and daughter is due to their similarities. Pip had the courage to do the one thing her mother never did, leave a loveless marriage. This interpretation is cleverly conveyed in the almost accusing tone that Pip uses, showing that she knew for a long time how unhappy her mum was. The other actors again support his scene, they slid props into Pip's waiting fingers – showing the trust that the characters must put into their family but also the trust that actors share. When Pip grips the phone, she does so tightly – coiling her fingers around it until her knuckles turned white – a sign perhaps of the longing she feels for her mother to have reached out first. Pip also sits with a straight back, showing that the thought of her mother reading the letter makes her feel tense.

Moving on, I think one of the most effective actors to interpret their role was Ewan Stewart as Bob Price, the father of the family. The play has a cyclical structure which in a way shows that the play is his story. During the final scene,

following the death of his wife, we see Bob centre stage (akin to Rosie at the start) attached to a harness which allowed him to lean forward, in mock fall. He does not speak, but holds his arms out rigidly, as if showing that he wasn't ready for Fran to pass away. Eventually he begins to slowly unbutton his shirt and throw the harness forcefully onto the floor – anger at the loss of his wife. Bob then turned to his garden.

In the play the garden symbolised the family, which Bob took care of – pruning it to perfection. At this moment Bob screams, a gut wrenching and agonising sound as we see tears falling from his eyes, amidst scrunched up features. The audience here is gripped in the uncomfortable sensation of wanting to look away but being unable to do so, especially at the site of a man so vulnerable, as society often sees emotions as weak. Bob staggers to the garden, his shoulders hunched and one by one he rips out the rose bushes that grew there. Then he lies down on the soil and turns silent, his shoulders shaking with silent sobs. This juxtaposition of the screaming vs the silence was really successful in interpreting Bob's loss – here the audience too began to cry, sharing his grief.

## Example 2

**Mrs Clarke's version of the answer to Question 11 -completed in 25 minutes in test conditions.**

**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]**

I saw the 'Woman in Black' at the Fortune Theatre, London on the 31<sup>st</sup> March 2018. The play is about the woman in black, a ghost who haunts Eel Marsh house. We follow Kipps (played by Stuart Fox) on his journey to exorcise himself of the ghost. Matthew Spencer is the actor I am going to follow as he takes on Kipps' role and we see him relive the journey to Crythin Gifford and experience the haunting memories of the encounters with the woman in black. I loved this play as it had me completely terrified and the memories of this play will stay with me for a long time.

One of the first moments when Matthew Spencer completely convinced me of his character's emotions is when he saw the Woman in Black for the first time. Kipps and Jerome, a local solicitor, are seen onstage as if attending a funeral. They are upstage right standing side by side, as if in a church pew, and there is a cross projected on the backdrop and we hear a droning voice, as if a vicar is delivering a sermon. Matthew Spencer slowly turns to face the audience and he sees the woman in black who is slowly walking down the aisle of the auditorium. He jumps in shock and his facial expressions show shock and fear, through his open mouth, wide eyes and raised eyebrows. His body tenses and he looks as if he is frozen. He takes a sharp intake of breath and stares at the woman as if trying to make sense of this woman's sudden appearance. His extreme reaction to this woman's appearance also draws the audience's attention to the woman in black, who up until then may have gone unnoticed due to the darkness of the theatre and the darkness of her costume. The audience jumps with Kipps and also stares at the woman in black trying to make sense of her appearance in their space, the auditorium.

As this scene ends, Kipps (Spencer) shares his thoughts about the woman in black with Jerome. "I hope that woman with the wasted face gets home safely." Now it is Jerome's turn to look horrified. He has a shocked facial expression and opens his eyes widely, turning away from Kipps (Spencer) as if to hide his reaction. He shakes himself, juddering and then with a quick paced and abrupt tone, he states "I did not see such a woman". Kipps looks confused by this definite statement and furrows his brows, looking around for the Woman in Black. As we see her again, Jerome almost collapses. The actor (Fox) looks absolutely petrified, He grabs hold of Spencer's arm and almost collapses, staring in horror at the woman in black. As an audience member, I am too beginning to feel fear these two actors are



showing as their extreme reactions make me feel worried too. Fox use non - verbal skills through his body language and facial expressions to convey his extreme fear. The way he grabbed Kipps, almost to steady himself and moved Kipps between himself and the woman in black, using Kipps as a shield, makes the audience understand and believe his fear and appreciate the skills he uses to communicate this fear successfully to the audience.

Another scene in the play which was incredibly effective at showing Kipp's fear was the nightmare scene. Kipps has decided to stay the night at Eel Marsh house, to finish going through some paperwork He settles down to sleep on a basket stage left and covers himself with a blanket. As he sleeps, he leaves a substantial pause and the audience is completely silent, wondering what is going to happen. He suddenly, without warning, jumps up as if awoken by a loud noise. His whole body jumps up and he startles the audience and you can hear nervous laughter at this surprise. He then tries to reassure Spider, the dog who is his only companion, "There, there Spider", he uses a reassuring tone and low pitch here, this is not only for the dog but also for the audience. The sudden jump scare and contrast to this reassuring moment, allow the audience to feel reassured again. We understand by Matthew Spencer's acting that he is feeling nervous about staying in the house, his sudden jump and startled facial expressions helps us to believe how scared he is feeling.

As Matthew Spencer goes back to sleep and settles down, the audience hear a low, loud thud repeated, over and over again. The sound seems to be coming from a door downstage right. Spencer goes to investigate. He slowly walks towards the door with exaggerated and precisely places his feet down, as if trying to walk silently and not create any noise. He is constantly looking around as if wondering what he will encounter. Then Spider, invisibly portrayed on stage, makes a dash for the door out of Eel Marsh house. Spencer turn quickly around and shouts Spider's name in a loud and quick paced shout. As he repeats Spider's name, we hear distress in his voice. This helps the audience to realise the panic Kipps is feeling and Spencer successfully communicated this fear and desperation to the audience.

**You could prepare responses of how one or more actors successfully created:**

- A mood or atmosphere,
- Believable characters,
- An emotional response
- Communicated the themes
- Engaged the audience
- Communicated period/setting
- Developed convincing relationships
- Established the genre
- Established the style
- A convincing portrayal of how a character changed
- A convincing interpretation of the character's journey

Activity – Write a success criteria for this answer

Complete an example answer

**Detail, detail and more detail**

**Quotations will help**

**M**ouldy **P**ongy **P**armesan **G**rates **I**tself **V**ery **F**lipping **E**asily

**M**ovement

**P**osition

**P**osture

**G**ait/ **G**estures

**I**nteraction

**V**ocal

**F**acial Expression

**E**xtract/ **E**ye contact



Stick to the timings and keep adding detail

If you have extra time – add adverbs to describe how you would do anything on stage.



1 hour and 45 minutes

Section A = 5 mins

Section B Question 1 = 5 mins

Section B Question 2 = 10 mins

Section B Question 3 = 15 mins

Section B Question 4 = 25 mins

Section C = 35 minutes



***You can do this!***

Assessment objectives:

- AO1: Create and develop ideas to communicate meaning for theatrical performance
- AO2: Apply theatrical skills to realise artistic intentions in live performance.
- AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
- AO4: Analyse and evaluate their own work and the work of others.