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# C1 SECTION B

— BLOOD BROTHERS —

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# EXAM REQUIREMENTS

Students will be presented with an unseen extract from the play.

- In Section B students answer short and extended questions on one set play.
- All students must be prepared to answer questions from the perspective of a performer
- There will be one compulsory short answer question for all students with a design focus
- One question in Section B will offer students the choice of answering as either a performer or designer.
- Students must not answer Section B and Section C of the exam on the same play

# EXAM REQUIREMENTS

Students will be examined on their knowledge and understanding of the chosen set text in respect of:

- Characteristics of performance text(s) and dramatic work(s)
- Social, cultural and historical contexts
- How meaning is interpreted and communicated

# SECTION B-BLOOD BROTHERS

- One extract from each set play is printed in the question paper.
- Students are permitted to refer to a **clean** copy of their chosen play during the exam.
- Students answer questions relating to the extract from their chosen text, but may refer to the whole play as appropriate to the demands of the question.
- Where relevant they may support their answers with sketches or diagrams.
  - Avoid smiley faces, stick figures and tiny sketches.
  - Encourage clear labelling and/or annotations

# SECTION B-BLOOD BROTHERS

## QUESTIONS

6.1) 4 marks: Focusing on SET/COSTUME

You must refer to the social/historical context

6.2) 8 marks: Focuses on Performing a ROLE asks you to consider the vocal and physicality of a specific line from the play, this will be given.

6.3) 12 marks: Focuses on you Performing a ROLE, highlighting a certain part of the extract, and asking you to consider how you would perform it (in a certain way i.e comedy/tension)

6.4 / 5) 20 marks: You will have the choice of 2 questions for 20 marks. Only answer 1! The questions will refer to either PERFORMING or DESIGNING  
CHOOSE ONE!

# LESSON ONE

LEARNING OBJECTIVE:

TO EXPLORE THE REQUIREMENTS OF QUESTION 6.1

# KEY POINTS FROM THE MOCK

UNDERSTAND DESIGN!

READ THE QUESTION!!!

OPEN YOUR SCRIPTS!! READ BEFORE AND AFTER THE EXTRACT!!!

CONSIDER THE STYLE OF THE PERFORMANCE

USE DRAMA TERMINOLOGY

WHERE ARE THE SCENES SET?

# SECTION B-BLOOD BROTHERS QUESTIONS

## 6.1 4 MARK QUESTION

DESIGNING- SETTING/COSTUME/PROPS + FURNITURE

In groups you will each be assigned a different area of design

Mind map the generic possibilities the mark scheme might include:

E.G Costume (Style, period, colour etc)

**3 MINUTES!**



## 6.1 FEEDBACK

Each group, share back your thoughts.

Can anyone else add something?

**5 MINUTES!**

# 6.1 REVISION

How will you revise this?

Each student will be assigned a selection of scenes. Homework, due next week is to:

-Write a basic plan of the exact SET/PROPS + FURNITURE you will use for your given scenes.

Upload this as a document to the classroom!

When these are all in, we will share them, so everyone has the full play!

# 6.1 ANSWERING THE QUESTION

I would have Linda wearing a short A line dark skirt, with a white shirt that is slightly discoloured, as it is old and worn, demonstrating her social class. Linda is a 14 year old girl, who is going through hormonal changes, she has become interested in boys specifically Mickey, and her clothes reflect her desire to have the opposite sex pay attention to her. As she is in school and we are aware that she is bored and not really paying attention to the lesson or indeed her studies, I would choose to have Linda's shirt slightly untucked, although she cares about her appearance, she is more concerned with her make-up, with an eye liner flick suited to the make-up of the late 1970s. In the proceeding scene, we see that Linda is upset Mickey has dragged her up the hill to see the estate, I would have Linda wearing heeled court shoes that she would be mad about getting muddy. Linda would wear her hair straight and long.

# Give the answer a mark!

Section B .1 questions (4 marks)		
Band	Marks	Descriptors
4	4	<b>Excellent</b> description: <ul style="list-style-type: none"><li>• The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed</li><li>• The design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play</li><li>• Precise details are provided throughout the description.</li></ul>
3	3	<b>Good</b> description: <ul style="list-style-type: none"><li>• The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed</li><li>• The design has a good degree of appropriateness to the brief in the question and demonstrates developed and secure knowledge and understanding of design and of the play</li><li>• A number of precise details are provided in the description.</li></ul>
2	2	<b>Reasonable</b> description: <ul style="list-style-type: none"><li>• The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed</li><li>• The design has some relevance to the brief in the question and demonstrates mostly sound knowledge and understanding of design and of the play</li><li>• A few precise details are provided in the description.</li></ul>

# Working in a pair!

**5 MINUTES!**

You have each been assigned a scene.

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.

Discuss and note the things you would include in your answer, for your extract!

# EXAMPLE ANSWER (Not perfect!)

It is important to show the difference between the sort of classroom in the school that Mickey and Linda go to compared to the school Eddie goes to. As I design my set, I would want lots of detail to show the period of the play and that it is a working-class school. The desks and chairs would all be made of wood and also be very shabby and worn. They would not be set out in neat rows either. The blackboard would be an old-fashioned painted blackboard on wheels and on this there would be graffiti which said 'Mickey Luvs Linda 4 Eva' on it to show more about their characters. There wouldn't be much colour in the design for my set at all.

# YOUR ANSWER

**7 MINUTES!**

In your pair, create a perfect response to the question, for your extract.

Students might describe some of the following aspects of set and props, in a ..... setting appropriate to .....in the 1960s/70s/80s:

## **KEY requirements that show your relevant setting**

Additionally, students may make reference to:

- the staging form chosen
- composite or discrete settings
- scale
- use of levels, ramps, steps
- positioning of entrances/exits
- use of gauzes/backdrops/cyclorama
- use of projections
- use of texture and colour.

# SHARE EXAMPLES

**Pass your answer onto another pair.**

**Now check the markscheme, what band would they go in? Is there anything you could add? Annotate their answer!**



# 6.1 HOMEWORK

-Write a basic plan of the exact SET/PROPS + FURNITURE you will use for your given scenes.

Upload this as a document to the classroom!

ANSWER THE QUESTION ON THE CLASSROOM (YOU ONLY HAVE 7 MINUTES TO ANSWER IT!)

# LESSON TWO

LEARNING OBJECTIVE

TO EXPLORE THE REQUIREMENTS FOR QUESTION 6.2

# KEY POINTS FROM THE MOCK

BEGIN BY EXPLAINING YOUR INTENTIONS FOR THE LINE!

ENSURE YOU UNDERSTAND THE CONTEXT OF THE SCENE, AND THE LINE

READ THE QUESTION!!!

# SECTION B-BLOOD BROTHERS

## QUESTIONS

### 6.2 8 MARK QUESTION

Focuses on Performing a ROLE asks you to consider the vocal and physicality of a specific line from the play, this will be given to you!

Discuss with your partner, and write down, what you believe the demands of the question will be?

E.G Tone, pitch, pace, body language ...

## 6.2 MARKSCHEME

Students might refer to some of the following vocal and physical skills:

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.

**EXTRACT SPECIFIC REQUIREMENTS-** You will need to understand the Objectives/intentions of the characters in EVERY scene, in order to answer this question effectively.

## 6.2 REVISION

How will you revise this?

Each student will be assigned a selection of scenes. Homework, due next week is to:

-Write down the OBJECTIVES and UNITS for each character in your scenes.

Upload this as a document to the classroom!

When these are all in, we will share them, so everyone has the full play!

## 6.2 EXAMPLE QUESTION

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

'Leave him alone, will y'

## 6.2 EXAMPLE ANSWER

Linda is absolutely obsessed with Mickey at this point in the play and worships everything that he does. She loves that he is a bit of a 'bad boy' and gives cheek back to teachers too. I would want to show the audience that Linda both wants to be just like Mickey is (cool, and a rebel) and also that she is in love with him. I will use my physical and vocal skills to do this. When I say the line, I would stand up with force and push my chair backwards so it crashes on the ground. This will show that I am trying to be as cool as Mickey and a rebel to the teacher. I will then walk out from my place behind the desk and go and stand by Mickey and put my arm round his shoulder. This would show that I had solidarity with Mickey and that I loved him a lot too. The audience would be able to see this.



## 6.2 EXAMPLE ANSWER

I would say the line as a shout, and in a loud and accusing tone to show the teacher what I thought of them hassling Mickey. I would say this line with my arms stretched out as I walked, as though I was ready for a fight and trying to 'take on' the teacher. As I finished saying the line, I would push my chin out to try and be threatening. I would want the audience to be surprised that Linda would act this way. They would know that she was obsessed with Mickey, but this line could also show that she is trying to be like him too, so that she can get him to like her back.

## 6.2 WHAT THE EXAMINER SAID

Good description of how vocal and physical skills can be used to deliver this line, and explore the dynamics of the role. There are moments when there isn't sufficient precise detail, in explanation of the effects that would be created. There is good understanding of the role and of the subtext of this line, too. Band 3

## 6.2 HOW CAN YOU IMPROVE IT?

In pairs, discuss what you would do to improve this piece of writing.

**Now join another pair, discuss your answers together!**

# CREATE A MARK SCHEME

**In pairs you will be assigned a Line from the play, using the example mark scheme, create your own mark scheme for your given line! Ensure you have covered all possibilities.**

**Mark scheme on next page!**

## 6.2 PRACTISE

**Question 6.2** You are performing the role of Linda.

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

***'Leave him alone, will y'***

06	02	<p>Students might refer to some of the following vocal and physical skills:</p> <p><b>Vocal skills</b></p> <ul style="list-style-type: none"><li>• pitch, pace, pause, tone of voice; volume, emphasis, accent</li><li>• delivery of specific lines; timing</li></ul> <p><b>Physical skills</b></p> <ul style="list-style-type: none"><li>• interaction, eye-contact and its withdrawal, spatial relationships, physical contact, use of space</li><li>• movement, gesture, posture, gait, energy, demeanour and facial expressions.</li></ul> <p>The line may be performed using vocal and physical skills to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"><li>• to show her strong feelings for Mickey</li><li>• to show her contempt for the teacher once he has started to pick on Mickey</li><li>• to show her insolence, telling the Teacher to 'leave him alone' as if she were talking to one of the other kids</li><li>• to create comedy and surprise at her recklessness</li><li>• to show her freedom of spirit</li><li>• to show solidarity with Mickey.</li></ul>	8
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# SWAP QUESTIONS

**Swap your question over to another pair!**

**You will have 10 minutes in your pairs to answer the new question!!!**

# SWAP QUESTIONS

**Swap your answer back, and now mark the pair's attempt at your question using your mark scheme.**

## 6.2 HOMEWORK

Each student will be assigned a selection of scenes. Homework, due next week is to:

-Write down the OBJECTIVES and UNITS for each character in your scenes.

COMPLETE THE PRACTISE QUESTION ON THE CLASSROOM! YOU ONLY HAVE 10MINUTES!



# LESSON THREE

LEARNING OBJECTIVE

TO EXPLORE THE REQUIREMENTS FOR QUESTION 6.3

# KEY POINTS FROM THE MOCK

BEGIN BY EXPLAINING YOUR INTENTIONS FOR THE EXTRACT, LINK BACK TO THE ORIGINAL QUESTION!

WHEN DISCUSSING SPACE, CONSIDER THE CONFIGURATION OF THE STAGE

READ THE QUESTION!!! THIS ASKS ABOUT **SPACE** TO CREATE A CERTAIN EFFECT, IT DOES NOT ASK ABOUT VOICE OR BODY LANGUAGE!

MAKE SURE IT IS APPROPRIATE, ASK YOURSELF, 'DOE THIS ANSWER THE QUESTION?'

BE CONFIDENT, DO NOT SAY 'PERHAPS/MAYBE/COULD' BE SURE!

IT IS 12 MARKS! SPEND TIME ON IT! (AROUND 14MINUTES!)

# SECTION B-BLOOD BROTHERS

## QUESTIONS

6.3 12 MARKS

Focuses on you Performing a ROLE, highlighting a certain part of the extract, and asking you to explain how you and any other characters in the scene might use the performance space to create and communicate something (in a certain way i.e comedy/tension) to the audience.

Discuss with your partner, and write down, what you believe the demands of the question will be?

E.G Interaction, focus, props...

## 6.3 MARK SCHEME

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, spatial relationships, physical contact
- movement towards and away from each other, gesture, posture, gait, dynamics, demeanour and facial expressions.

## 6.3 HOW MANY POINTS?

MAKE A NOTE OF HOW MANY EXAMPLES FOR THE USE OF STAGE SPACE ARE GIVEN IN THE FOLLOWING ANSWER.

WHAT ELSE IS IMPORTANT?

## 6.3 EXAMPLE ANSWER (TOP BAND NOT BB)

This part of the extract takes place in a jail cell which would be very cramped and uncomfortable, and not have nice living conditions; especially in the 17th century when *The Crucible* is set. Because of this, John and I would have a limited amount of space in which we could move, and we would have to be very careful in terms of how we used this space to create tension. Up until this point in the play, Elizabeth and John have had a very turbulent relationship because of his lies and the accusations against him. It would be important to show this in the extract, but also that these two people love each other despite everything that has happened – this is what helps to create the tension.

## 6.3 EXAMPLE ANSWER (TOP BAND NOT BB)

When John asks Elizabeth how Giles Corey dies ('Then how does he die?') the actor playing John should move towards me quickly and with his arms outstretched to place them on my shoulders. John is terrified of the manner in which he will die and this line is like an accusation. He should start to lose patience with Elizabeth, even though she is trying to be kind and keep the truth from him. With John very close to Elizabeth there will be real tension between them as she is forced to say 'They press him, John,' with a pause before that. As I say this line I would nervously avoid eye contact and look away from John so that I did not have to directly look into his eyes as I start to reveal what will happen to him. This will create further tension for the audience because the characters are physically close, but Elizabeth is trying to avoid the truth.

## 6.3 EXAMPLE ANSWER (TOP BAND NOT BB)

When Elizabeth finally reveals about the crushing of Giles – and of what will happen to John – I would have the actor playing John's mouth slowly fall open in a mixture of shock and fear as if he had never imagined that such a thing could happen to him. As he says the line 'More weight' I would have his arms drop from Elizabeth's shoulders and have him stagger backwards slightly. Because he is so weak and disoriented anyway, this would mean he could collapse backwards against the wall of the cell, as the realisation sinks in.



## 6.3 EXAMPLE ANSWER (TOP BAND NOT BB)

Finally, when John suggests to Elizabeth that he will confess to clear his name – something he has been determined not to do throughout the entire play – I would have him stay leaning against the wall, but make very strong and clear eye contact with Elizabeth. This is because the question is so important – it is literally life or death, and this would generate tension waiting to see how she will respond. There would then be a deliberate pause waiting for her response. I would have her shuffle slightly, and look down at the floor, so the audience cannot properly see her face and won't know exactly what she is thinking. Again, this will create tension. As she says the line, 'I cannot judge you, John,' I would have her turn away from him, and face the door of the cell. Although their bodies are close because it is such a small space, she is so scared of him seeing her true feelings, and that she cannot bear to look at her husband. This would create tension because the extract will end with them physically close but not connected because of John's fate.

## 6.3 WHAT THE EXAMINER SAID

An excellent explanation of how the two performers will use the performance space and their interaction with each other to create tension. The effect of this is clearly explained through the use of precise details and in a number of ways. The explanation develops the dynamic of the relationship between Proctor and Elizabeth throughout the extract. Band 4

# EXPLORING STAGE SPACE

In your groups, using the given extract:

-Decide what the objective of the scene is? (To communicate tension to the audience? To create comedy? Etc etc)

-Practically explore it, one person to direct the others to perform.

You will present your scene back to the group, you will need to **VERBALLY** explain your choices to the audience, whilst the group perform. You can freeze the performers at any time, to give yourself time to explain.

## 6.2 REVISION

How will you revise this?

You will each be assigned two characters. You must write a detailed analysis of the characters relationship with one another, highlighting the key scenes in which their relationship develops/takes a turn.

Upload this as a document to the classroom!

When these are all in, we will share them, so everyone has the full play!

## 6.2 HOMEWORK

You will each be assigned two characters. You must write a detailed analysis of the characters relationship with one another, highlighting the key scenes in which their relationship develops/takes a turn.

COMPLETE THE PRACTISE QUESTION IN THE CLASSROOM! YOU HAVE 14 MINUTES TO ANSWER THE QUESTION!