Revision Booklet DRAMA GCSE Comp 1

‘Blood Brothers’

REVISION BOOKLET – COMPONENT 1

6.1 You are designing a setting for a performance of this extract (page 66). The setting must reflect the context of *Blood Brothers,* set in a working-class community in around the 1970s. Describe your design ideas for the setting. **4 marks.**

**Below is a response WRITTEN BY AN EXAMINER, so it’s exactly what they will be looking for. We are going to text-map it as a group.**

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

out 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.

6.2 You are performing the role of... Describe how you would use your vocal and physical skills to perform the line below and explain the effects you want to create. **8 marks**

**Vocal skills: EMPHASIS, TONE, PITCH, PAUSE, VOLUME, DELIVERY, ACCENT, PACE**

**Vocal skills: SPATIAL RELATIONSHIP, BODY-LANGUAGE, FACIAL-EXPRESSION, EYE-CONTACT, GESTURE, POSTURE**

**Mrs Johnstone:** No. Don’t tell me which one. Just take him, take him.

**Mickey:** Mam, mam, you’re dead!

**Edward:** Oh Mummy…stop fussing…I’m going to be late.

**Mrs Lyons:** I’ve told you never to go where that boy – where boys like that live.

**Linda:** I don’t care who knows. I just love you. I love you!

**Mrs Lyons:** Are you always going to follow me?

**Mickey:** They’ve started layin’ people off at the other factory, y’ know.

**Edward:** Mickey, I don’t know what she told you, but Linda and I are just friends.

6.3 You are performing the role of... Focus on the shaded part of the extract. Explain how you and the actors playing the other characters might use their physical skills to communicate with an audience. **12 marks**

Below is the beginning of a mind-map of all the ways an actor can use their physicality to communicate. Add to the mind-map to create a “bank” of HOW’s to rely on in your exam.

Fixed on actor playing….

Eyes darting

Open-mouthed

Raised eyebrows

frowning

Looking at the floor

FACIAL EXPRESSIONS

EYE-CONTACT

PHYSICAL SKILL

Reaching for character playing…

Across other side of the stage

Embracing character playing…

INTERACTION

Rigid and controlled

Closed and angry

Open and laidback

Wringing hands

Finger pointed

Arms crossed

BODY-LANGUAGE

GESTURE

6.4 You are performing the role of **Edward**. In your interpretation of Edwards character, describe how you would use your **physical** and **vocal** acting skills in the scene, justifying the relevance of your choices within the extract and the play as a whole.

(20 marks)

Task 1: Highlight key words!!

Task 2: Annotate!

|  |
| --- |
| Introduction:   * Who is the character? * What is the context of the play? * What does the character represent? |
| Paragraph 1   * What is the context of the extract e.g. what happens before/after it? * How is the character feeling in this extract? Why? * Pick either a specific stage direction/a line of dialogue. What physical/vocal skills would you use, how and why? * How does this moment link to the context/play as a whole? |
| Paragraph 2   * Pick either a specific stage direction/a line of dialogue. * What physical/vocal skills would you use, how and why? * How does this moment link to what happens before/after to the character? |
| Paragraph 3   * What is a moment in the play that is significant between the same characters? * What would you do physically and vocally for this scene? * How does this link back intrinsically to the extract/to your characters’ development/to the context of the play and what your character represents? |
| Conclusion   * Refer directly to the question with a summary sentence. * What is a line that is significant for the character/a plot point that effects them the most significantly? * What is a challenge in playing the character? * How does the characters relationships impact your character? |

Section B—’Blood Brothers’

Re-read BB and highlight / make notes as you go on examples of key themes. Text map each key **theme, refer to THEME SHEET.** 6.4 Take one key theme and create a mind-map of all the key moments where that theme is explored in the play – include quotes. Repeat.

6.1 Design a costume for one character – include fabric, colour, quality. Go from head to toe!

6.1 Design a set for a characters’ home e.g. Mrs Lyons – include furniture, fabric, colour, quality, ornaments etc

6.2 Refer to book, flick through and stop at random! Choose ONE line from the text and practice saying that line changing your emphasis, pace, pitch, tone, pause, accent, volume etc. Write down what you decided and **WHY.**

6.3 Choose ONE character and practice acting practically a that character in a scene, e.g. body language, special elationships etc. Write down what you decided and **WHY.**

P**RACTICE PAST PAPER QUESTIONS – Every single question can be written like, WHAT (what skill are you using), HOW (how are you using that skill), WHY (why have you chosen that skill/why is this effective) and LINK (to a theme/context).**

REMINDERS

The written exam has THREE PARTS! General knowledge, Blood Brothers and Live Theatre. We will be going through the exam question by question over the term, what YOU need to be doing at home is revising and recapping key information as we go through it!

TOP TIPS:

- Know how **YOU** learn best. ‘How does information *go in* and *stick* for *me?’* I’m an auditory learner, I talk through the information over and over.

**- ‘little and often’** e.g. 6 x 20 minute sessions across the week.

Your **exam is on May 17th.**

Section A

For this section, you need to know roles and responsibilities of theatre makers and stage positions and configuration!

Quick exercises:

- Sketch 4 different set types on revision cards and bullet point the key features of each. Cover and test yourself.

- In a room at home create the areas of a stage using paper / stickers to define the separate parts (e.g. centre stage) – ask a member of your family to walk to different areas to test you on what these are called.

- Use your definitions of Key Theatre roles I’ll give you to create a quiz and test yourself, either using revision cards, posters or using an online quiz site.

Section C—‘Jane Eyre’

Create a fact-file including: name of play, characters and actors playing them, theatre company, key creative (director, designers, writer). This will need to be **MEMORISED,** text-map for each.

Choose one character and draw a gingerbread man in the middle of a piece of paper, write the character’s name at the top of the page. In the middle of the body write down as many words as you can to describe that character’s personality. Around the outside write down as many words as you can to describe their appearance and the way they move/talk – add any quotes about them/ they say that you can remember.

Choose one character and three key moments they are in – bullet point the action for each moment and then write what you feel the intended effect is for each on the audience.

Choose two characters and three key moments they are in together – bullet point the action for each moment and then write what you feel the intended effect is for each on the audience.