

# **PiXL Independence:**

## **Drama - Student Booklet**

### **KS4**

## **Blood Brothers**

### **Contents:**

- I. Multiple Choice Questions – 20 credits
- II. Short Answer Questions – 20 credits per question
- III. Wider Reading – 80 credits each
- IV. Essay Style Questions – 100 credits each
- V. Mark Your Own or Your Partner's – 20 credits each

## i. Multiple Choice Questions

### Level 1 - 20 credits per Act

#### Act One

1. The story of *Blood Brothers* is told as a flashback. What does this mean?
  - a. It doesn't have an interval.
  - b. It is very fast moving.
  - c. It starts at the end.
  - d. It includes special effects.
  
2. In which city is the play set?
  - a. London.
  - b. Liverpool.
  - c. Manchester.
  - d. Leeds.
  
3. Which decades of the twentieth century does the play span?
  - a. The late 1950s to the early 1980s.
  - b. The 1930s to the 1960s.
  - c. The early 1980s to the late 1990s.
  - d. The 1920s to the 1940s.
  
4. Which Hollywood film star is referred to several times during the play?
  - a. Marilyn Monroe.
  - b. Audrey Hepburn.
  - c. Elizabeth Taylor.
  - d. Grace Kelly.
  
5. Where does Mrs Johnstone meet her future husband?
  - a. In a local shop.
  - b. At a dance.
  - c. At work.
  - d. At the cinema.
  
6. Who is the oldest of the Johnstone siblings?
  - a. Donna Marie.
  - b. Mickey.
  - c. Sammy.
  - d. Darren Wayne.

7. Why does Mrs Johnstone's husband leave?
  - a. He meets a younger, more glamorous partner.
  - b. He gets a job in another city.
  - c. He becomes ill.
  - d. He is wanted by the police.
  
8. Which of the following does Mrs Johnstone not promise her children once she starts working?
  - a. Battenberg Cake.
  - b. Treacle Tart.
  - c. Roast Beef.
  - d. Fish and Chips.
  
9. Why do the Mr and Mrs Lyons have such a big house?
  - a. They hoped to have children.
  - b. They hold lavish parties.
  - c. They inherited it from Mrs Lyons' family.
  - d. They like to show off.
  
10. What is the first indication in the play that Mrs Johnstone is deeply superstitious?
  - a. Her reaction to shoes being placed on a table.
  - b. Her reaction to someone walking under a ladder.
  - c. Her refusal to live at a house with the number 13.
  - d. Her response to seeing one magpie.
  
11. What religion is Mrs Johnstone?
  - a. Jehovah's Witness.
  - b. Roman Catholic.
  - c. Mormon.
  - d. Jewish.
  
12. In the early scenes of the play, the narrator plays multi-roles as ...
  - a. The postman and milkman.
  - b. The postman and gynaecologist.
  - c. The milkman and gynaecologist.
  - d. Mr Lyons and the milkman

- 13.** What news does Mrs Johnstone receive that worries her?
- a. Her husband is in jail.
  - b. One of her children is ill.
  - c. She is ill.
  - d. She is expecting twins.
- 14.** What is today's equivalent to 'the welfare'?
- a. The police force.
  - b. The National Health Service.
  - c. Local Government.
  - d. Social Services.
- 15.** What does she tell her children has happened to the missing twin?
- a. He died.
  - b. He has been given away.
  - c. He is still in hospital.
  - d. She didn't tell them she was expecting twins.
- 16.** What was 'the never never'?
- a. A mythical land in children's stories.
  - b. Hire Purchase – a system where you could buy goods and pay in instalments with interest.
  - c. A rough estate on the outskirts of the city.
  - d. A 'blacklist' of families in lots of debt.
- 17.** What main reason does Mrs Lyons give her husband for sacking Mrs Johnstone?
- a. She isn't happy with her work.
  - b. She makes too much fuss of the baby.
  - c. She has been caught stealing.
  - d. She is often late for work.
- 18.** And what reason does she give Mrs Johnstone?
- a. She isn't happy with her work.
  - b. She makes too much fuss of the baby.
  - c. She has been caught stealing.
  - d. She is often late for work.

- 19.** Why does Mrs Johnstone finally agree not to tell the police about the pact?
- She feels sorry for Mrs Lyons?
  - She wants the money Mrs Lyons is prepared to pay her off with.
  - She thinks she will go to prison.
  - She believes that if the boys find out they were separated, they will both die.
- 20.** Mickey wishes he was Sammy because ...
- Sammy is allowed to go the baths.
  - Sammy gets pocket money.
  - Sammy has a girlfriend.
  - Sammy is his mother's favourite.
- 21.** The twins' birthday is ...
- June 8<sup>th</sup>.
  - March 15<sup>th</sup>.
  - October 23<sup>rd</sup>.
  - July 18<sup>th</sup>.
- 22.** Eddie describes himself as 'seven', while Mickey claims to be ...
- Also seven.
  - Nearly eight.
  - Seven and a half.
  - Eight.
- 23.** Why does Sammy have a 'plate' in his head?
- He was in a car accident.
  - He fell out of a window.
  - He was in a fight.
  - He was born with a brain defect.
- 24.** What would be an advantage of dying, according to Linda?
- Heaven is beautiful.
  - You don't have to wash up.
  - You wouldn't have brothers to put up with.
  - There's no school.
- 25.** Edward gets a dictionary out to look up ...
- Bogey man.
  - Blood brothers.
  - Funeral.
  - Poshy.

- 26.** Which of the three friends has most success in hitting the target on the statue?
- a. Mickey.
  - b. Eddie.
  - c. Linda.
  - d. None of them.
- 27.** What is Mrs Lyons' first name?
- a. Jennifer.
  - b. Lucy.
  - c. Caroline.
  - d. Ruth.
- 28.** How does the policeman playfully refer to Edward when he brings him home?
- a. Elvis.
  - b. Adolf.
  - c. Ringo.
  - d. Sonny.
- 29.** What does Mrs Johnstone give Edward to remember Mickey by?
- a. A lock of his hair
  - b. A picture he has drawn.
  - c. A locket containing photographs of her and Mickey.
  - d. One of his toys.
- 30.** What present does Edward give to Mickey?
- a. A toy gun.
  - b. A catapult.
  - c. A dictionary.
  - d. A bag of sweets.
- 31.** Which of the following qualities does Mickey admire in Eddie?
- a. He can play rugby.
  - b. He can do sums and history.
  - c. He has expensive holidays.
  - d. He has curly hair.
- 32.** Which of the following qualities does Eddie admire in Mickey?
- a. He is allowed to eat his tea on the sofa.
  - b. He is a fast runner.
  - c. He isn't frightened of the dark.
  - d. He tells funny stories.

**33.** What is the Johnstone's new address in the country?

- a.** 15 Herringbone Avenue.
- b.** 65 Skelmersdale Lane.
- c.** 22 Reekie Street.
- d.** 5 Granville Drive.

## **Act Two**

**34. At the beginning of Act 2, what does Mrs Johnstone say has happened since the move?**

- a. Sammy burnt the school down.
- b. Mr Johnstone returned to the family.
- c. The kitchen flooded.
- d. She won a competition.

**35. How old is Mickey at the beginning of this act?**

- a. Ten.
- b. Twelve.
- c. Fourteen.
- d. Sixteen.

**36. What is Mrs Lyons teaching Edward before he goes back to boarding school?**

- a. How to speak Italian.
- b. How to cook for himself.
- c. How to dance.
- d. How to sew a button on.

**37. What is the incident that happens on the bus to school?**

- a. Sammy pulls a knife on the conductor.
- b. An old lady collapses.
- c. The bus breaks down.
- d. Mickey is attacked.

**38. Why is Eddie suspended from school?**

- a. He sets the library on fire.
- b. He refuses to take off his locket.
- c. He gets drunk.
- d. He steals from another pupil.

**39. What lesson do we see Mickey and Linda in?**

- a. English.
- b. History.
- c. Art.
- d. Geography.



**40. Why are Mickey and Linda suspended from school?**

- a. They are disruptive in class and cheeky to the teacher.
- b. They start a food fight in the canteen.
- c. They smash a window.
- d. They cheat in their exams.

**41. At fourteen, what does Mickey dislike about himself?**

- a. He needs a brace and his ears stick out.
- b. He is too short.
- c. He is overweight.
- d. He can't sing.

**42. And what does Eddie dislike about himself?**

- a. He is clumsy.
- b. He has a stutter.
- c. He has bad breath.
- d. He has big feet.

**43. What is the name of the local cinema?**

- a. The Odeon.
- b. The Elite.
- c. The Essoldo.
- d. The Regent.

**44. Which films do Mickey and Eddie tell Mrs Johnstone they are going to see?**

- a. *Goldfinger* and *Lawrence of Arabia*.
- b. *Doctor Zhivago* and *The Magnificent Seven*.
- c. *The Italian Job* and *West Side Story*.
- d. *Kes* and *Planet of the Apes*.

**45. What does Mrs Lyons do when Mrs Johnstone refuses to move away?**

- a. She threatens her with a gun.
- b. She threatens her with a knife.
- c. She bursts into tears.
- d. She slaps her across the face.

**46. Whom do Eddie and Mickey bump into outside the cinema?**

- a. Sammy.
- b. Mr and Mrs Lyons.
- c. Linda and her friend.
- d. Mrs Johnstone.

**47. In the montage of the friends growing up, where do we not see them?**

- a. At the fair.
- b. Outside the chip shop.
- c. At the beach.
- d. Ten pin bowling.

**48. Why does Eddie have to say goodbye to his friends?**

- a. He is going into hospital.
- b. His family are moving house.
- c. He is going to university.
- d. He gets a job abroad.

**49. Which of these things hasn't happened by the time he returns?**

- a. Mrs Johnstone has remarried.
- b. Mickey and Linda are married.
- c. Linda is pregnant.
- d. Mickey has lost his job.

**50. What are the names of Eddie's university friends?**

- a. Baz, Ronnie and Clare.
- b. Helen, Fraser and Rupert.
- c. George, Heather and Tim.
- d. Angus, Poppy and Simon.

**51. What did Mickey's job involve?**

- a. Assembling cardboard boxes.
- b. Cleaning windows.
- c. Delivering mail.
- d. Putting tops on bottles.

**52. How much does Sammy offer Mickey to take part in the robbery?**

- a. Twenty pounds.
- b. Fifty pounds.
- c. A hundred pounds.
- d. Five hundred pounds.

**53. Who shoots the man in the raid?**

- a. Mickey.
- b. Eddie.
- c. Linda.
- d. Sammy.

**54. Where is the gun hidden?**

- a. Under a pillow.
- b. Under the floorboards.
- c. In the garage.
- d. In a drawer.

**55. What does Linda say when Mickey is taken in by the police?**

- a. You've got the wrong man.
- b. But I've ironed him a shirt.
- c. What have you done?
- d. I can explain everything.

**56. How long a sentence is Mickey given originally?**

- a. Ten years.
- b. Five years.
- c. Seven years.
- d. Six months.

**57. What does the doctor who sees Mickey in prison diagnose?**

- a. Chronic depression.
- b. Pneumonia.
- c. Diabetes.
- d. Vertigo.

**58. What is the name of Mickey and Linda's daughter?**

- a. Grace.
- b. Alison.
- c. Sarah.
- d. Stephanie.

**59. What withdrawal symptoms does Mickey notice when he stops taking his tablets?**

- a. He feels nauseous and weak.
- b. He shakes and sweats.
- c. He can't sleep.
- d. He feels dizzy and faint.

**60. Who helps Linda to find a house and a job for Mickey?**

- a. Mr and Mrs Lyons.
- b. Mrs Johnstone.
- c. Eddie.
- d. Sammy.

**61. Who tells Mickey about Eddie and Linda's relationship?**

- a. Mr Lyons.
- b. Mrs Lyons.
- c. Mrs Johnstone.
- d. Sammy.

**62. Where is Eddie when Mickey confronts him?**

- a. Addressing a council meeting.
- b. Opening a supermarket.
- c. Playing in a recital.
- d. Accepting an award.

**63. Who shoots Mickey after Mickey shoots Eddie?**

- a. Mrs Johnstone.
- b. Another councillor.
- c. Mrs Lyons.
- d. A police marksman.

**64. Blood Brothers became known as the 'standing ovation' musical. What is a 'standing ovation'?**

- a. A series of excellent reviews.
- b. A spectacular musical finale.
- c. A performance where all the seats are filled so people have to stand.
- d. A performance where the audience are so impressed that they stand up to applaud.

## ii. Short Answer Questions

### Level 2 - 20 credits per question

#### Act One

1. Explain the role of the narrator in the play.
2. How would you use technical, design and acting skills to show the contrast between the tragic opening tableau and Mrs Johnstone being transported back to the carefree days of her youth?
3. How might the actors playing Mrs Lyons and Mrs Johnstone use vocal and physical skills to show contrast between these two women of a similar age?
4. Although she admits to many weaknesses, there is no doubt that Mrs Johnstone genuinely loves her children. Can you find three examples or quotes which support this?
5. Most of the actors in *Blood Brothers* are required to play multi-roles as children at some points during Act 1. How might they use their acting skills to be convincing?
6. Read the first encounter between the two boys. How is the contrast between their backgrounds reflected in language and attitudes?
7. How could you use acting skills and effective timing to bring out the humour in the scene where Mickey, Eddie and Linda are approached and apprehended by the policeman?
8. Explain how the actor playing the policeman might use acting skills to contrast his approach between talking to Mr and Mrs Lyons and addressing Mrs Johnstone.
9. "Well Edward ... do you like it here?" How might you use technical/design elements to indicate that this scene takes place outdoors near the Lyons' new home in the country?
10. During the song "Oh Bright New Day" the Johnstones move from their old to their new home. How would you show this transition on stage?

## Act Two

11. How could the actor playing Mickey adapt his physical/vocal skills and his costume to show that he is now fourteen?
12. The setting for Blood Brothers is described as 'an open stage, with the settings and time spans being indicated by lighting changes, with the minimum of properties and furniture. The whole play should flow along easily and smoothly, with no cumbersome scene changes'. With this in mind, how would you present the scene on the bus?
13. Give three examples of how you would bring out the humour in the classroom scene.
14. How could the actors show that Linda is more mature than Mickey at fourteen?
15. Give examples of how Linda 'looks after' Mickey at three different stages of his life.
16. Looking back at Q12, how would you use technical/design elements and physical theatre to show the three friends at the fair, outside the chip shop and at the beach in quick succession?
17. 'Because while no one was looking I grew up. An' you didn't, because you didn't need to.' Is this true? What has changed for Mickey during Eddie's first term at university and how, as an actor, would you show this during this scene?
18. How does prison change Mickey further and how would you show this?
19. Throughout the play, Mrs Lyons' mental health deteriorates. Choose three moments where this is clearly shown.
20. Ironically, in the final scene, Mickey has almost come to his senses and it is Mrs Johnstone's involvement that ultimately leads to the tragedy. Explain briefly how you would use vocal and physical skills to deliver this line as Mickey.

'What am I doin' here, Eddie? I thought I was going to shoot y'. But I can't even do that. I don't even know if the thing's loaded.'

### iii. Wider Reading and Tasks

#### 80 rebits per question

- A) <https://britishtheatre.com/review-blood-brothers-churchill-theatre-uk-tour-4stars/>
- B) [www.dailyrecord.co.uk/whats-on/arts-culture-news/theatre-review-blood-brothers-kings-4586200](http://www.dailyrecord.co.uk/whats-on/arts-culture-news/theatre-review-blood-brothers-kings-4586200)

**Read the above reviews of different productions of *Blood Brothers* and complete the tasks below:**

1. Look at the information that each reviewer gives regarding the story/plotline of the play. Using these to help you, outline in your own words, in no more than three sentences, the main points of the play for someone who has never seen or read it. What do you think it is necessary to include? What could you leave out? Be as **concise** as possible.
2. Review A is quite critical of one of the technical aspects of the performance. Which and why? What criticism does this review also make of the script itself?
3. Summarise the different ways in which the writer of Review B implies that the audience was affected by this performance.
4. Review A mentions similarities between *Blood Brothers* and another stage musical, *Billy Elliot*. Do some research into *Billy Elliot* and list the similarities you can find between the two.
5. Explain which of the reviews you think is the most complimentary overall and why.
6. If you have seen a live production of *Blood Brothers*, write your own review, summarising the main aspects which impressed you and why.

#### iv. Essay Style Questions

**100 credits per essay**

**Read the extract and answer the questions that follow.**

**From Act Two**

*(The classroom sequence breaks up as we see Mrs Lyons staring at a piece of paper. Edward is standing before her.)*

**Mrs Lyons** (incredulously) Suspended? Suspended? (She looks at the paper) Because of a locket?

**Edward** Because I wouldn't let them have my locket.

**Mrs Lyons** But what's so ... Can I see this locket?

(There is a pause.)

**Edward** I suppose so ... If you want to.

(He takes off the locket from around his neck and hands it to his mother. She looks at it without opening it.)

**Mrs Lyons** Where did you get this?

**Edward** I can't tell you that. It's a secret.

**Mrs Lyons** (finally smiling in relief) I know, it's from a girlfriend, isn't it? (She laughs.) Is there a picture in here?

**Edward** Yes Mummy. Can I have it back now?

**Mrs Lyons** You won't let Mummy see your girlfriend. Oh, Edward, don't be so ... (she playfully moves away.) Is she beautiful?

**Edward** Mummy, can ...

**Mrs Lyons** Oh, let me look, let me look. (She beams a smile at him and opens the locket.)

(Music.)

**Edward** Mummy ... Mummy, what's wrong ...? (He goes to her and holds her steady.) Mummy!

(Mrs Lyons takes his arms away from her.)

**Edward** What is it?

**Mrs Lyons** When ... when were you photographed with this woman?

**Edward** Pardon?

**Mrs Lyons** When? Tell me, Edward.

(Edward begins to laugh.)

**Mrs Lyons** Edward!

**Edward** Mummy ... you silly old thing. That's not me. That's Mickey.

**Mrs Lyons** What?

**Edward** Mickey ... you remember, my friend when I was little. (He takes the locket and shows it to her.) Look. That's Mickey ... and his mother. Why did you think it was me? (He looks at it.) I never looked a bit like Mickey.

(He replaces the locket around his neck.)

(Mrs Lyons watches him.)

**Mrs Lyons** No, it's just ... (She stares, deep in thought.)

**Edward** (looking at her) Are you feeling all right, Mummy? You're not ill again, like you used to be ... are you?



**Mrs Lyons** Where did you get that ... locket from, Edward? Why do you wear it?

**Edward** I can't tell you that, Ma. I've explained, it's a secret, I can't tell you.

**Mrs Lyons** But ... but I'm your mother.

**Edward** I know, but I still can't tell you. It's not important, I'm going up to my room. It's just a secret, everybody has secret, don't you have secrets?

(He exits to his room.)

**Answer parts 1, 2 and 3.**

**Then answer either part 4 or part 5.**

1. You are designing a costume for Edward to wear in a performance of this extract. The costume must reflect the context of Blood Brothers and that the Lyons are a middle- class family in the 1970s living in on the rural outskirts of Liverpool. Describe your design ideas for the costume.

**(4 marks)**

2. You are performing the role of Edward. Describe how you would use your vocal and physical skills to perform the line below and explain the effects you want to create. 'I suppose so ... if you want to'.

**(8 marks)**

3. You are performing the role of Edward. Focus on the shaded part of the extract. Explain how you and the actor playing Mrs Lyons might use the performance space and interact with each other to create tension for your audience.

**(12 marks)**

**And either**

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

**(20 marks)**

**Or**

5. You are a designer working on one aspect of design for this extract. Describe how you would use your design skills to create effects which support the action of this extract and explain why your ideas are appropriate both for this extract and the play as a whole.

**(20 marks)**

## v. Mark Your Own or Your Partner's

**20 credits each**

### **Mark Scheme**

**Mark your own (or a partner's) answer to the PPE short using this mark scheme**

#### **Qu 1 (4 marks)**

Answers might describe some of the following individual items of costume appropriate to Eddie's age and social class/status:

Recently suspended, he could possibly still be in the uniform of his private boarding school or, alternatively, he could have already changed into the more casual clothing of the 1970s 'country set'. The text is not specific about which.

If still in uniform, he might be wearing long grey or black trousers (showing he is no longer seven, as in Act One, but fourteen), grey or black socks and highly polished school shoes, a white school shirt, school tie and blazer bearing the school badge/emblem.

If changed, he might wear casual corduroy trousers (or smart jeans), socks and country brogues with an open-neck shirt or cable-knit sweater and scarf.

His make-up should suggest he is clean-cut and fresh-faced with well-cut hair.

Essentially, he should wear a locket around his neck.

#### **Band 4: Excellent** description.

The response demonstrates excellent knowledge/understanding of how drama/theatre is developed and performed. The design is entirely appropriate to the brief, demonstrating highly developed knowledge/understanding of design and of the play. Precise details are provided throughout.

#### **Band 3: Good** description.

The response demonstrates good knowledge/understanding of how drama/theatre is developed and performed. The design has a good degree of appropriateness to the brief, demonstrating developed and secure knowledge/understanding of design and of the play. A number of precise details are provided.

**Band 2: Reasonable** description.

The response demonstrates reasonable knowledge/understanding of how drama/theatre is developed and performed. The design has some relevance to the brief, demonstrating mostly sound knowledge/understanding of design and of the play. A few precise details are provided.

**Band 1: Limited** description.

The response demonstrates limited knowledge/understanding of how drama/theatre is developed and performed. The design may lack appropriateness to the brief, demonstrating under-developed knowledge/understanding of design and of the play. Minimal detail is provided.

**Qu 2 (8 marks)**

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

Vocal skills: Pitch, pace, pausing, tone of voice; volume, emphasis, accent; timing on delivery of the specific line.

Physical skills: Interaction, eye-contact and its withdrawal, spatial relationships/proxemics, physical contact, use of space; movement, gesture/mannerism, posture, gait, energy, demeanour and facial expressions.

The line may be performed using vocal and physical skills to create **one or more** of the following effects:

- to show Eddie's uncertainty and reluctance about showing his mother the locket.
- to show he is trying to 'appease' his mother.
- to create suspense/tension (the audience know what is in the locket).
- to show Eddie is contrite/ashamed and trying to make amends.
- to show Eddie's status. He is unaccustomed to defying his mother.
- to show that he cares about her, doesn't want to upset her and is concerned for her health.

**Band 4: Excellent** description and explanation.

The response demonstrates excellent knowledge/understanding of how drama/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/context of the extract and are comprehensively explained.

**Band 3: Good** description and explanation.

The response demonstrates good knowledge/understanding of how drama/theatre is developed and performed. The description of how vocal and physical skills would be used is clear and supported by a number of precise details. The intended effects given have a good degree of appropriateness to the role/context of the extract and are clearly explained.

**Band 2: Reasonable** description and explanation.

The response demonstrates reasonable knowledge/understanding of how drama/theatre is developed and performed. The description of how vocal and physical skills would be used is reasonably clear and supported by a few precise details. The intended effects given have some relevance to the role/context of the extract and are reasonably well explained.

**Band 1: Limited** description and explanation.

The response demonstrates limited knowledge/understanding of how drama/theatre is developed and performed. The description of how vocal and physical skills would be used lacks clarity and includes minimal detail. The intended effects given may lack appropriateness to the role/context of the extract and are not explained.

### **Qu 3 (12 marks)**

Answers 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, spatial relationships/proxemics, physical contact.

Movement towards and away from each other, gesture, posture, gait, dynamics, demeanour and facial expressions.

The section may be performed using the stage space and interaction to create tension through, for example:

- Edward's confusion over Mrs Lyons thinking the photograph is of him. His initial laugh could indicate relief or surprise.
- Mrs Lyons' reaction when she realises her mistake.
- Edward's further confusion as he explains the identity of the people in the photographs to his 'mother'. He is entirely unaware of any likeness between himself and his twin. As he is focused on looking at the photographs and fondly remembering his childhood, he would be entirely unaware of Mrs Lyons' growing sense of horror.

- after replacing the locket, his awareness of her deeply thoughtful look and sudden concern that once again, she might be 'ill'.
- as she begins to frantically question him, his concern is forgotten as he becomes 'closed' and secretive, possibly dropping his head or turning/moving away from her.
- Mrs Lyons' ironic emphasis/insistence on the line 'But...but I'm your mother', and Eddie's response.
- Edward's attempt to end the conversation without revealing his 'secret'. Becomes petulant and a little annoyed. 'Escapes' to his room.
- Mrs Lyons' horrified but knowing response to 'Don't you have secrets?' after he has gone. Widened eyes? Gasp of horror? Possible gesture -- e.g. hand raised to mouth? Grasping an item of furniture to steady herself?

**Band 4: Excellent** explanation.

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

**Band 3: Good** explanation.

The response demonstrates good knowledge/understanding of how drama/theatre is developed and performed. The explanation is clear, developed and secure and has a good degree of appropriateness to the brief. A number of precise details are provided in support.

**Band 2: Reasonable** explanation.

The response demonstrates reasonable knowledge/understanding of how drama/theatre is developed and performed. The explanation is reasonably clear, mostly sound and has some relevance to the brief. A few precise details are provided in support.

**Band 1: Limited** explanation.

The response demonstrates limited knowledge/understanding of how drama/theatre is developed and performed. The explanation demonstrates under-developed knowledge and may lack clarity and/or appropriateness to the brief. Minimal detail is provided in support.

## Qu 4 and 5 (20 marks)

### Qu 4:

Answers might refer to some of the following aspects of interpretation of Mrs Lyons:

- she dotes on her 'son' and would initially be horrified and also highly surprised that he has been suspended from school.
- aside from this, at the beginning of the extract, we see her mental health has much improved as she is beginning to believe she has rescued Edward from the influence of the Johnstones, escaped from her past and created a new life for them.
- she is at first puzzled about the importance of the locket, begins to become concerned, but is then suddenly relieved as she reaches the wrong conclusion.
- she becomes playful and almost 'coquettish' as she teases Edward about his 'girlfriend'.
- when the music comes in, she sees what she thinks is a photograph of Edward and his real mother.
- she becomes unsteady on her feet as Edward has to physically support her. Horrified that the past has caught up with her, she frantically begins to question him.
- confusion/bewilderment as she realises her mistake and why she made it.
- she becomes deeply thoughtful as she tries to work things out.
- she is horrified by the fact that Edward keeps secrets from her.
- 'Don't you have secrets?' serves as a reminder of the one big secret she can never reveal or escape.

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

#### Vocal skills

- pitch, pace, pausing, tone, volume, emphasis, accent, hesitation, interruption
- delivery of specific lines; especially focusing on her questioning of Edward about the locket.

#### Physical skills

- interaction (with Edward), eye-contact, spatial relationships, physical contact, use of space.
- movement, gesture, posture, gait, energy, demeanour and facial expressions.

In explaining why their ideas are appropriate for both the extract and the play as a whole, answers might refer to **one or more** of the following:

- Mrs Lyons' is from a middle-class background.
- Her mental health and 'stability' deteriorate through the play (although at the beginning of this extract she is quite well.)
- She adores Edward and is over-protective of him.

### Qu 5:

Answers will vary considerably depending upon the design areas and effects selected

Effects that support the action of the extract might include **one or more** of the following:

- to create a suitable setting for the action through set design.
- to create a suitable mood and atmosphere for the action through set, lighting or sound.
- to create a sense of the time of day and location -- i.e. day-time/indoors, through lighting or sound design.
- to create a sense of the time of year -- i.e. late spring, through set or lighting.
- to support the creation of tension in the scene through set or lighting or sound.
- to suggest the middle-class context through the set or characters' costumes and make-up.

Set design ideas might include suggestions for, for example:

- the staging form chosen.
- composite or discrete settings.
- scale.
- use of levels/ramps/steps/furniture.
- positioning of entrances/exits.
- use of gauzes/backdrops/ cyclorama.
- use of projections.
- use of texture and colour.
- the creation of a suitable setting for the action, set in the Lyons' house on the rural outskirts of Liverpool. Also, fitting with Russell's description of an 'open stage with the minimum of properties and furniture. The whole play should flow along easily and smoothly with no cumbersome scene changes.'

Costume design and make-up ideas might include suggestions for, for example:

- style of costumes; cut and fit.
- colour, fabric.
- 1970s school uniform for an 'expensive' private school; 1970s middle-class housewife.
- condition.
- footwear/headgear.
- accessories (locket).
- costume to distinguish between the ages of the two characters.
- 1970s hairstyles.

Lighting design ideas might include suggestions for, for example:

- lighting design to create the atmosphere.
- suggestion of day-time; interior.
- colour/intensity/positioning/angles/focus.
- choice of lanterns.
- specials.
- isolating one specific area of the stage through lighting.

Sound design ideas might include suggestions for, for example:

- live and/or recorded sound.
- position and use of speakers; volume/amplification.
- naturalistic sound effects -- e.g. birdsong to suggest countryside.
- music.

Puppet design ideas might include suggestions for, for example:

- characterisation.
- audience appeal.
- puppet type.
- appropriate materials.
- structural design, size, shape and scale.
- performer manipulation and intentions for the performance.

Answers may explain why their design ideas are appropriate to the play as a whole in terms of **one or more** of the following, for example:

- consistency in terms of development of the action and the characters.
- consistency in terms of the style of the design.
- consistency in terms of the design methods employed to create mood or atmosphere.

**Band 4: Excellent** description and explanation.

The response demonstrates excellent knowledge/understanding of how drama/theatre is developed and performed. Ideas are exact, well-developed, entirely appropriate for the extract and indicate 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.



**Band 3: Good** description and explanation.

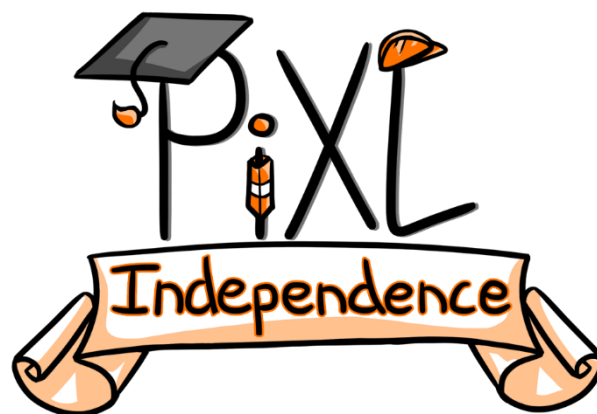
The response demonstrates good knowledge/understanding of how drama/theatre is developed and performed. Ideas are clear, developed and secure, have a good degree of appropriateness for the extract and indicate good knowledge of the play as a whole. The range of theatrical skills is wide and clearly targeted at successfully interpreting the character/supporting the action. A number of precise details are provided.

**Band 2: Reasonable** description and explanation.

The response demonstrates reasonable knowledge/understanding of how drama/theatre is developed and performed. Ideas are reasonably clear, mostly sound, have some relevance for the extract and indicate reasonable knowledge of the play as a whole. The range of theatrical skills is fair and has some potential to interpret the character/support the action. A few precise details are provided.

**Band 1: Limited** description and explanation.

The response demonstrates limited knowledge/understanding of how drama/theatre is developed and performed. Ideas demonstrate under-developed knowledge, may lack clarity and/or appropriateness for the extract and indicate a limited knowledge of the play as a whole. The range of theatrical skills referenced is narrow with limited potential to interpret the character/support the action. Minimal detail is provided.



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