

# AQA – GCSE DRAMA

## Component 1

### Understanding Drama

Section A: Staging/ Roles in Theatre

Section B: Blood Brothers

Section C: Live Performance



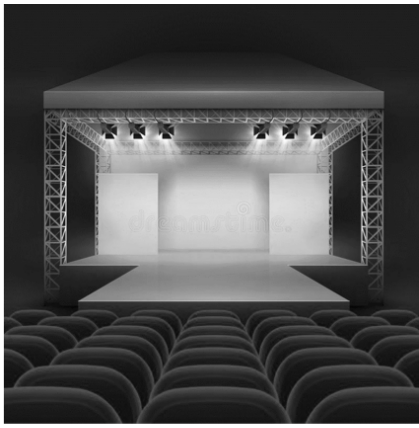
**TASK 1 – Complete the following quiz.**

## Section A – Roles in the Theatre / Stage Directions / Stage Configurations

### Inside the Theatre Space

- 1) USR is an abbreviation of
  - a) Upstage centre
  - b) Upstage right
  - c) Upstage regular
- 2) The wings can be found
  - a) In the fly tower
  - b) Back stage
  - c) To the left and right of the stage
- 3) The fly tower accommodates
  - a) the wing space
  - b) lighting rigs, scenery and backdrops
  - c) rehearsal space
- 4) The stage direction '***Titania storms downstage***' suggests the actor needs to
  - a) Walk towards the wings
  - b) Walk towards upstage centre
  - c) Walk towards the audience
- 5) You are sat on the front row of the Lyric Theatre at the Lowry, on the floor level (stalls). Your seat is on the left hand side and the actor playing Puck is sitting in front of me with his legs swinging off the stage. Whereabouts on the stage, is he?
  - a) Downstage centre
  - b) Upstage right
  - c) Downstage right
- 6) You are rehearsing a performance of your text extract in a black box studio space. You decide to perform in a 'traverse' configuration. What does your group need to consider?
  - a) Projecting your voices to the audience in the highest seats?
  - b) Spacing the action along the traverse
  - c) How to avoid having your back to the audience
- 7) You are performing A Midsummer Night's Dream in the woods at the end of the school field, you escort the audience through the school grounds whilst in character. You advertise your performance as:
  - a) A Promenade Performance
  - b) A Proscenium Arch Performance
  - c) A Performance in the Round
- 8) You are performing a duologue for your class. You ask them to sit on three sides of the performance space you have marked out on the studio floor. Your audience are...
  - a) In an 'End On' configuration
  - b) In an 'Apron' configuration
  - c) In a 'Thrust' Configuration
- 9) You are watching a play at a Proscenium Arch Theatre, the set designer has erected an extra stage space in front of the stage which reaches out into the audience. This is known as:
  - a) The napkin
  - b) The apron
  - c) The hinge
- 10) You are performing 'In the round.' What do you need to consider?
  - a) Creating large set a scenic pieces
  - b) Ensuring the actors are always in the centre
  - c) Blocking the action to give the audience the best experience



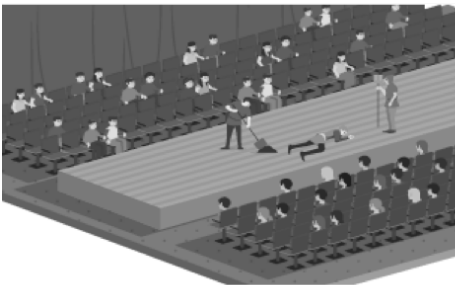


1)

The above stage configuration could be described as

- a) Traverse
- b) Thrust
- c) Proscenium arch with an apron

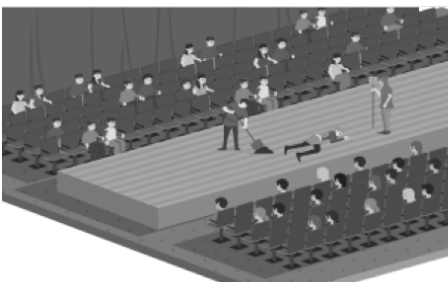
12)



The above stage configuration is called

- a) Thrust
- b) Traverse
- c) In the round

13)



The above staging configuration is useful when

- a) You want to give the audience an intimate theatrical experience
- b) You want to experiment with large backdrops
- c) You want every member of the audience to have the exact same experience

14) What is a positive reason for choosing promenade staging

- a) Can work brilliantly when locations suit the work presented. Interesting experience for the audience.
- b) Moving between locations can break the tension of the piece and take some time.
- c) The logistics of planning the performance are challenging

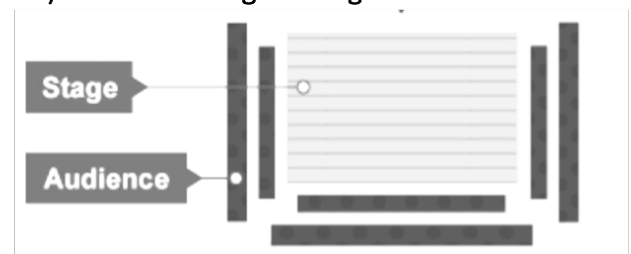
15)



*'Darling, the sight lines are an issue so there needs to be lots of movement around the space otherwise the audience will simply die of boredom.'* Which staging configuration might Dame Judi Dench be talking about to Tim Minchin?

- a) Proscenium Arch
- b) Thrust
- c) In The Round

16) Name this stage Configuration



- a) Proscenium Arch
- b) In the Round
- c) Thrust

17) Who is responsible for the overall concept of the production?

- a) Set Designer
- b) Director
- c) Stage Manager

18) Who organises the ushers and FOH staff?

- a) Stage Manager
- b) Performer
- c) Theatre Manager

19) Which of these is not the job of the understudy?

- a) To study the role
- b) To learn the lines
- c) To manage the stage crew

20) The lighting designer is works closely with one of the following:

- a) Actors
- b) Theatre Manager
- c) Technicians

20) Which of these is **not** the role of the costume designer?

- a) Fitting costumes on actors
- b) Shopping for fabrics and threads
- c) Sourcing fabric for stage dressings

21) A theatre technician does which of the following tasks

- a) Rigs up lighting, SFX and mechanical set elements
- b) prepares the auditorium, cleans the audience seating and helps the audience
- c) hands the props to the actors offstage, sources properties and maintains the props

22) Marionette, Hand and Rod, moving Mouth are words associated with which theatre role?

- a) Understudy
- b) Puppet designer
- c) Box office staff

23) A lighting technician would spend their time...

- a) Checking the mics are not on mute during performance and the actors are comfortable having the light on them during the show.
- b) Developing a lighting plot, programming the lighting board and working closely with the designers and director to ensure the lighting is hitting the right parts of the stage and the performers and cued in at the right moment
- c) Developing the stage make up so it reflects the light and gives a natural glow.

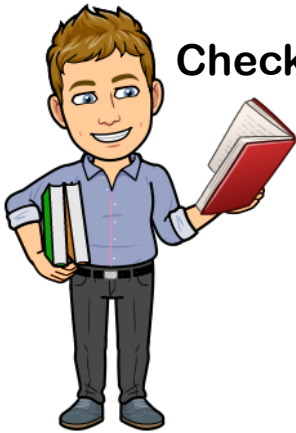
24) Who has the overall control of how the play is presented?

- a) Actor
- b) Director
- c) Playwright

25) During the performance the crew can be very busy. They might be...

- a) Assisting the actors with quick changes in the wings, passing them props, checking the scenery has been placed in the correct position and following the stage managers instructions.
- b) Selling ice creams, checking tickets, helping audience members find their seats and ensuring the safety of the people visiting the theatre
- c) Double checking the sound fx, testing the sound track, sitting in the sound box at the back of the theatre and checking the mic levels

## TASK 2:



Check your answers and consolidate your learning.

Use these resources to help you do this:

**BBC Bitesize**



Job Roles: <https://www.bbc.co.uk/bitesize/guides/zhx3pg8/revision/1>

Stage Directions: <https://www.bbc.co.uk/bitesize/guides/zjwp2sg/revision/1>

Staging: <https://www.bbc.co.uk/bitesize/guides/zm2yt39/revision/1>

**TASK 3: Label the stage diagrams, with the correct stage directions.**


**AUDIENCE**

## TASK 4 – Match up the job role to the correct description.

Actor

Agent

Stage Manger

Theatre Manager

Director

Designer

Technician

Front of House  
Staff

Responsible for organising the rehearsal schedule, calling the show from the "Book" and is responsible for the show after rehearsals.

Has the overall creative vision for the production, Blocks and rehearses the production with the Actors and communicates the creative vision to the other roles.

Responsible for managing Box Office sales and Front of house staff. Ensures high levels of customer service and maintains audience safety

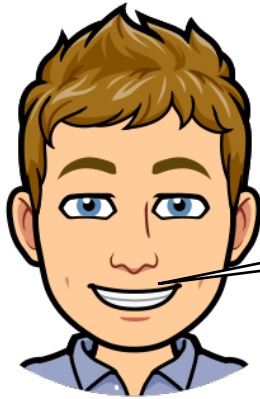
Represents the Actor and organises auditions and bookings. They liaise between the Actor and the Casting Director.

Provides high levels of customer service, ensures customer needs are met. Sells tickets, refreshments and merchandise.

Responsible for maintaining and equipment and ensuring it is safe for use. Also reasonable for running any technical elements during a production.

Uses the overall creative vision to create costumes, lighting states, sets and sound. There will be multiple of this role all focusing on a different area.

Responsible for attending rehearsals , creating a character (s). They perform in the production.



Time to consolidate your learning from last week. Watch this video:

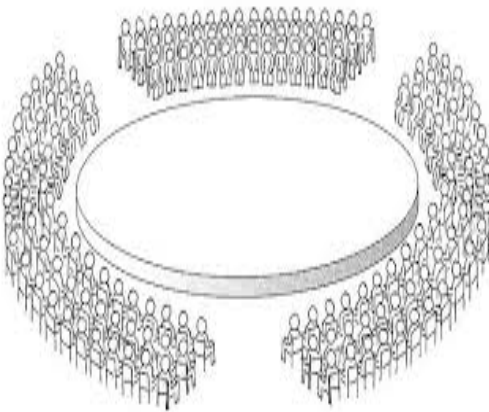
<https://www.youtube.com/watch?v=VeTpob9LBM8>

It explores all of Section A of your Exam and the questions that may come up.



**TASK 6** – Thinking about the different stage types, list three advantages and three disadvantages for each stage type. I've done the first one for you.

### In-the-Round



The audience is close to the stage as there is an intended first row.

The actors enter and exit through the audience which can make them feel more engaged.

There is no easily achieved fourth wall separating the audience from the actors.



ADVANTAGES



Designers can not use backdrops or flats as they would obscure the view of the audience.

Stage furniture has to be chosen carefully so that audience sightlines aren't blocked.

Actors have to continually move around so that the audience can see them and critical interactions.

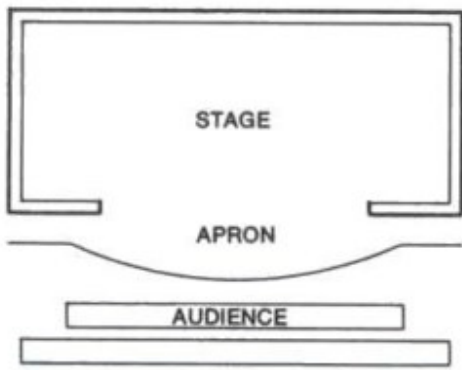


DISADVANTAGES





## Proscenium Arch



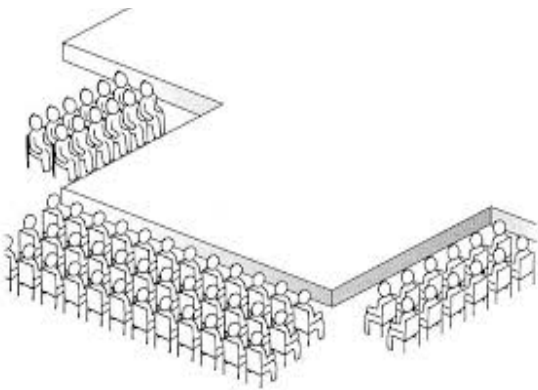
 ADVANTAGES 

 DISADVANTAGES 

 ADVANTAGES 

 DISADVANTAGES 

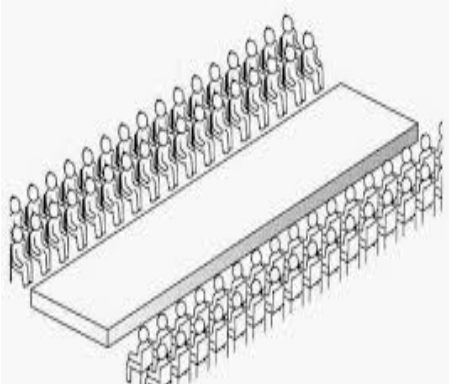
## Thrust



 ADVANTAGES 

 DISADVANTAGES 

# Traverse



ADVANTAGES



DISADVANTAGES



BONUS QUESTION!

What is the key difference between an End On Stage and a Proscenium arch stage?

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## TASK 7 – Promenade Staging

Promenade theatre is when the audience are moved from one location to the next. This is sometimes referred to as immersive theatre, remember when we looked at our school and looked at how we may stage a promenade performance. Watch the following clips exploring promenade shows.



WEEK 3:

Task  
the



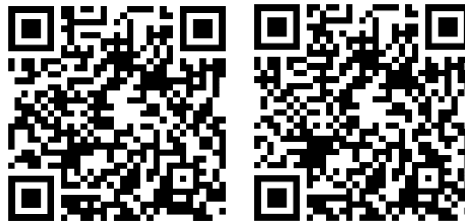
8 – Explore the creating characters section of the BBC Bite Size AQA GCSE Site, read through, watch the videos and have a go at the quizzes.



### Week 4 – C1 Section B – Set Text Blood Brothers

Read through the following information to refresh your knowledge of Blood Brothers. You may also use the following links to watch the play again and look at the context of the play.

Watch the full play here: <https://www.youtube.com/watch?v=dvek0bj451Y>



[www.youtube.com/](https://www.youtube.com/)

Explore the context here:

<https://www.youtube.com/watch?v=ZR-d5DWup2U>

### Key information

#### Willy Russell (Playwright):

- Willy Russell was born in Whiston, near Liverpool in 1947 and grew up in a working class family. His father had been a miner and factory worker.
- Russell was mainly surrounded by women in his early life. Most of the men he knew worked shifts and he believed whilst the males were out at work, he absorbed the women's view of the world by listening to them talking.
- Russell left school at 15 and became a hairdresser. He then began writing folk songs which were performed in local clubs. He also contributed songs and sketches to local radio programmes.
- At 20 years old, he returned to college and became a teacher in the Toxteth area of Liverpool. During this time he began writing drama and completed his first play 'Keep your eyes down' in 1971.
- Blood Brothers opened in Liverpool in 1983 at the Liverpool Playhouse and it moved to the West End of London shortly afterwards. It is one of the longest running and most successful West End musicals ever. It has been to Broadway and toured the world.

#### Time Period (Est 1960's-1980's):

- Russell has not specified the time period but in Act One the opening references are made to Marilyn Monroe which has led many directors to assume the opening starts in the late 1950's, early 1960's. References to the move from inner city council slums to new houses (Skelmersdale Lane) notably happened in the 1960s also.
- The timeline then takes us through times of economic downturn, job cuts and depression which we can assume links to the late 1970s and 1980's (Margaret Thatcher's Era) we can see this in Act Two when Mickey loses his job.

### Setting:

- The play set in Liverpool. At the time the city was predominately working class which meant many families were struggling with unemployment and poverty.

### Liverpool:

- At the turn of the twentieth century (1900) Liverpool was one of the world's richest cities.
- Trade with the British Empire flowed through its port and brought with it great economic growth.
- However, as the Empire declined so did the fortunes of the city and by the second half of the century (the setting of Blood Brothers), Liverpool was deep in economic recession. The once bustling docks had fallen derelict and unemployment swept through the city plunging thousands of households into poverty. Crime increased, housing conditions worsened and drug use became widespread.
- Musicals have been used to present social themes and messages to audiences. Russell focuses on highlighting the issues of social class, poverty and unemployment in his musical.

### Poverty:

- At the beginning of the play we learn that the Johnstone family are very poor. In the opening scenes Mrs Johnstone reveals that she is an unemployed single mother and we see her struggling to pay her bills (I start a job next week. I'll have money comin' in an' I'll be able to pay y') and provide for her family ('Ey

Mother, I'm starvin' an' there's nothin' in'). Her children are on 'free dinners' and lack discipline.

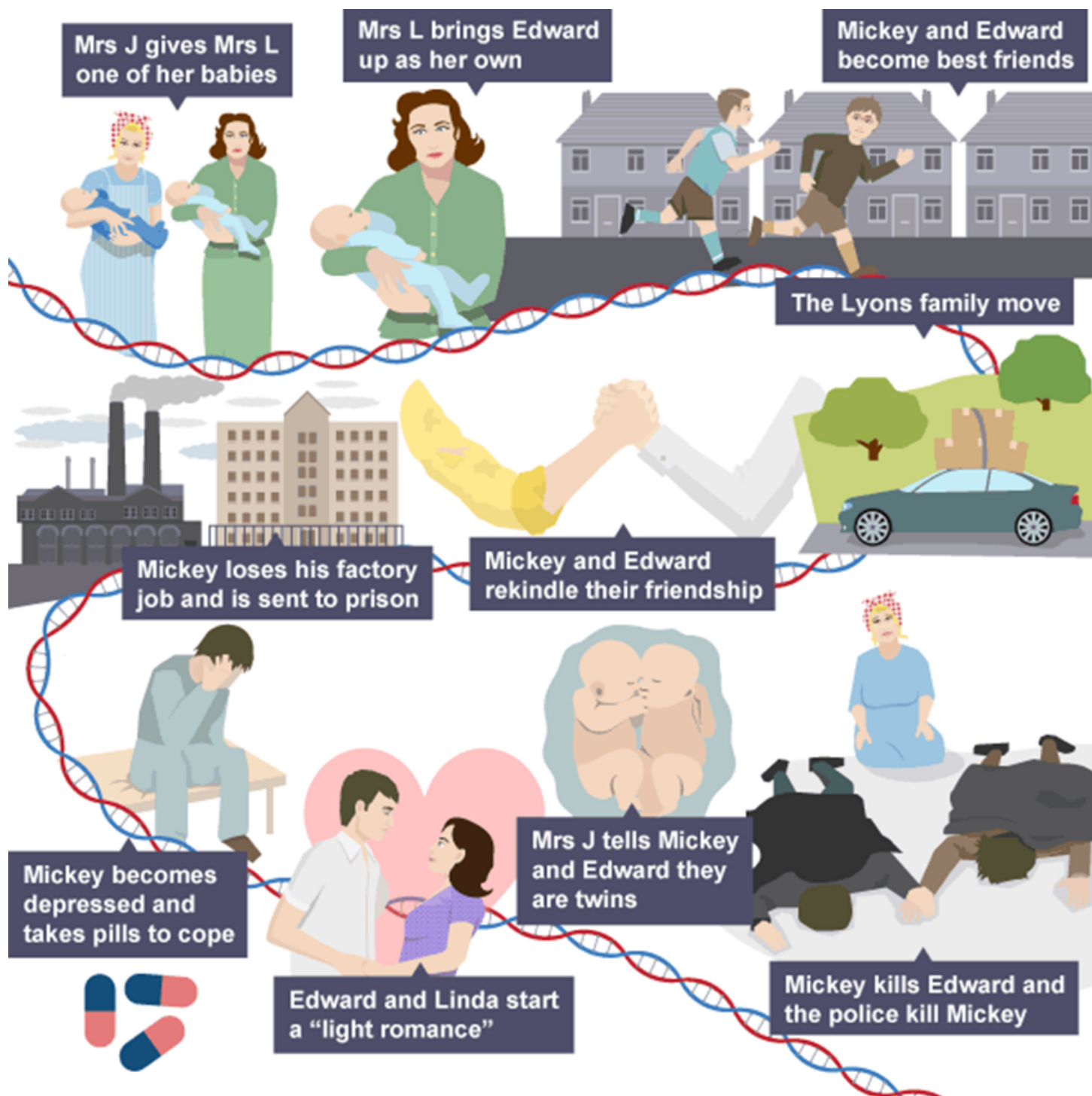
- At the beginning of the play Mrs Johnstone does find a cleaning job but her wage is low and barely enough to live on. For the majority of the first act the Johnstones live in what would be a cramped 'back to back' terraced house in Liverpool's inner city slums.

### Act 1:

1. Mrs Johnstone, a struggling single mother of seven, finds out that she is pregnant with twins. Her employer, Mrs Lyons persuades Mrs Johnstone to give her one of the babies.
2. Mrs Lyons takes Edward and brings him up as her own, convincing her husband this is true. Mrs Johnstone goes back to work but fusses over Edward, leading to Mrs Lyons firing her.
3. Aged seven, Mickey and Edward meet and become best friends, along with Mickey's neighbour Linda. The three get into trouble with the police when they begin to throw stones at windows.
4. Scared of Edward becoming close to his biological family, Mrs Lyons convinces her husband to move the family to the countryside. Soon afterwards, the Johnstones (and Linda's family) are rehoused by the council.

### Act 2:

1. As teenagers, Mickey and Edward meet again and they rekindle their friendship. Linda and the boys remain close throughout their teenage years before Edward goes to university.
2. After marrying a pregnant Linda, Mickey loses his factory job. Unemployed, Mickey is involved in a crime with one of his brothers, Sammy, and both are sent to prison.
3. Mickey becomes depressed and takes pills to help him cope, which he continues to take after being released.
4. After Mickey comes out of prison and starts a new job, Edward and Linda start a light romance. Mickey finds out and is furious so he finds Sammy's gun and goes to find Edward at his workplace, the town hall.
5. Mrs Johnstone follows Mickey and tells him in front of Edward that they are twins. The police also arrive.
6. Mickey waves the gun around and it accidentally goes off, killing Edward. The police shoot Mickey. The twins both lie dead.



Task 10:

Fill in the missing stage configurations:

	<b>CENTRE STAGE</b>	

**THE AUDIENCE**

**Task 11**

**In the grid below create a set design for Mrs Lyons home in the first scene we see her and Mrs Johnstone interact. This must reflect the context of Blood Brothers, set in Liverpool in the 1970s. Make sure to consider:**

- **Location**
- **Time period**
- **Floor coverings**
- **Drapes**
- **Furnishings**
- **Projections**
- **Entrance/exits**
- **Colour**
- **Textures**
- **Props**


**THE AUDIENCE**

**Task 12:**  
**Justify your choice of set design. Describe your own design ideas for the choice of set:**

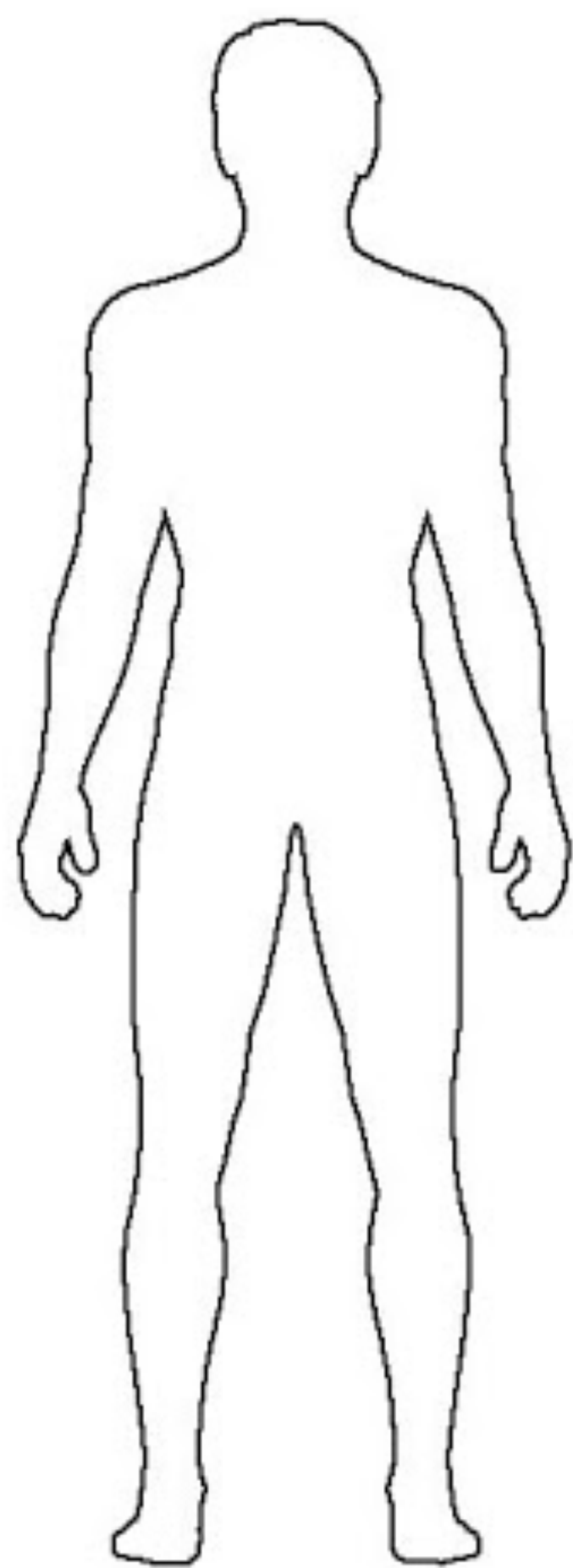
- 1)**
- 2)**
- 3)**



### **Task 13:**

**On the template below, draw and label a costume for Linda in the school scene where we see her and Mickey sent out of class for disruption. This must reflect the context of Blood Brothers, set in Liverpool in the 1970s. Make sure to consider:**

- **The character**
- **Time period**
- **Location**
- **Fabrics**
- **Textures**
- **Accessories**
- **Colour**
- **Shape**
- **Fit**
- **Hair**
- **Makeup**



### **Task 14**

**Justify your choice of costume design. Describe your own design ideas for Linda's costume:**

**1)**

**2)**

**3)**

### **Task 15**

**Answer the questions:**

**1) Consider what life would be like for you if you lived in the Johnstone household?**

**2) What is your view on the mother is she a victim or cause of the family's difficulties?**

### **Task 16**

**Give the meanings for the following keywords, in full sentences:**

**Tone of voice is....**

**Pitch of voice is...**

**Pace of voice is...**

**Intonation means...**

**An accent is...**

**Volume of voice means...**

**Pause when speaking means...**

**Stance is...**

**Posture is...**

**Pace is...**

**Gait is...**

**Gestures are...**

**Levels are...**

### **Task 17**

**In your exam for question 6.2 you will be asked to describe how you would use your acting skills to perform as a character from the play on a particular line of dialogue. You will be asked to explain your choices.**

**Below is a list of performance choices. For each of them, write how you would use them to perform the line 'I could have been... I could have been him!' – Mickey**

**Stage positioning –**

**Levels –**

**Facial expressions –**

**Body language –**

**Posture –**

**Eye line –**

**Movement –**

**Pitch –**

**Pace –**

**Pause –**

**Volume –**

**Timbre/quality –**

**T**

## **Task 18**

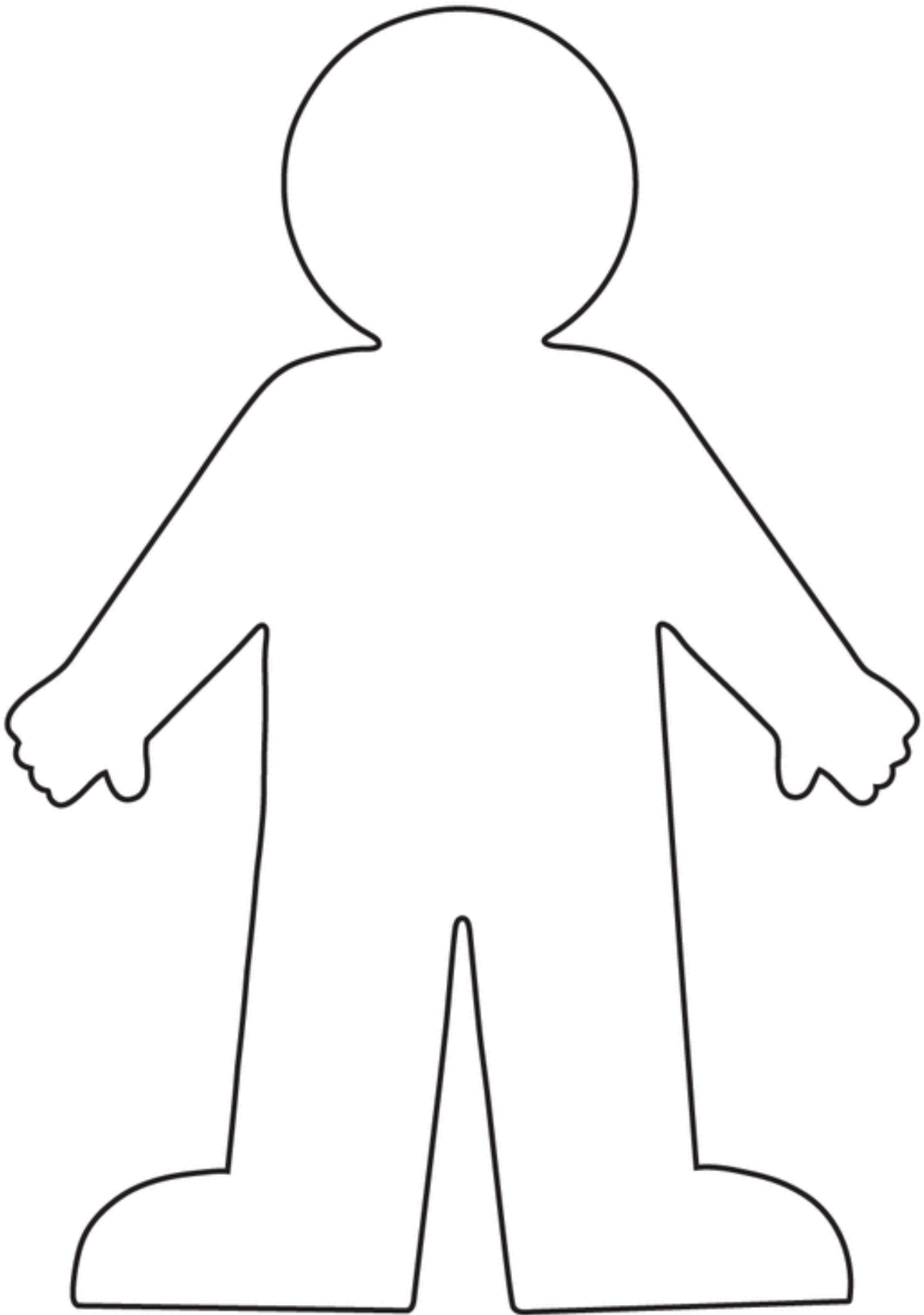
**Create a role on the wall for TWO of the following characters:**

- **Mickey**
- **Edward**
- **Mrs Johnstone**
- **Mrs Lyons**
- **Sammy**
- **Linda**

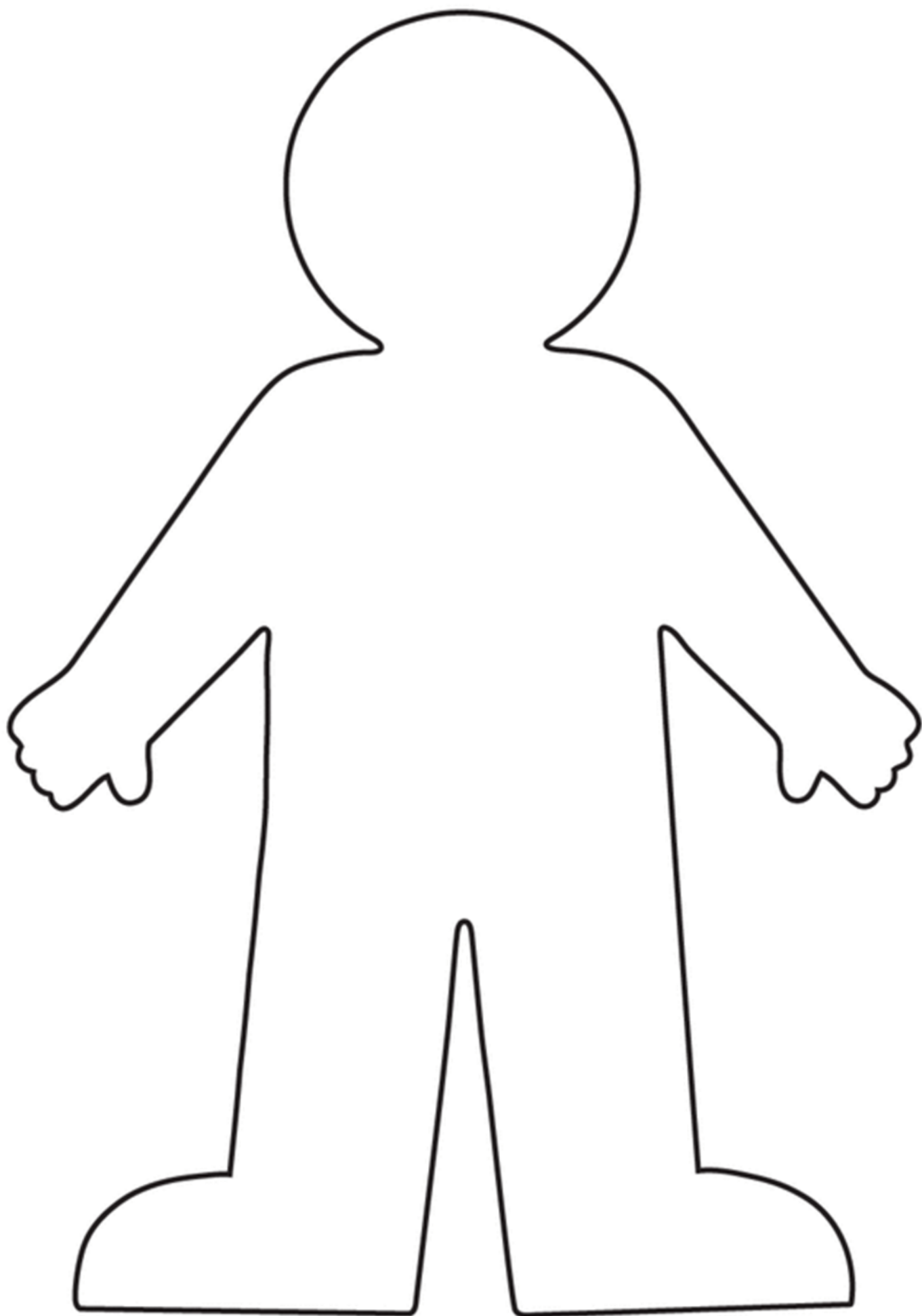
**The role on the wall must include:**

- **Quotes from the play that justify your decisions about these characters.**
- **Information about background and social class,**
- **Relationships with family and others (are their differences)**
- **Attitudes shown**
- **What others think of this character (e.g. if you are doing one for Mrs Johnstone; what does Mrs Lyons think of her, what do her children think of her).**

**Role on the wall 1:**



Role on the wall 2:





**Below, write down 10 key quotes that you remember from Blood Brothers. Try your best to write from memory before using the internet. Make sure to include the act or scene it was said.**

**1)**

**2)**

**3)**

**4)**

**5)**

**6)**

**7)**

**8)**

**9)**

**10)**

In your exam for question 6.4 you will be asked to write about how you would use your acting skills to interpret a character both in the extract provided and the play as a whole. This means that you will have to reference specific points throughout the whole play. The best way to do this will be to include key quotes from characters and an understanding of the character's development and motivations.

Answer the following questions:

1) How are Mickey and Eddie like their 'mothers'?

2) How is Eddie like his real mother?

3) Why are Mickey and Eddie so drawn to each other?

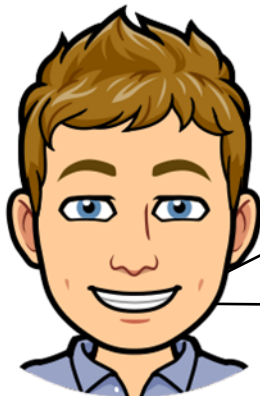
4) Which factors decide a person's fate e.g. upbringing/class? Ambition?

- 5) What could Mickey have done differently to change his fate? Did his social class/upbringing have anything to do with it?
- 6) Why is superstition highlighted in the play significantly?
- 7) Can you name any superstitions mentioned and the relevance of them to the plot?
- 8) Which characters are superstition so closely linked with and why?
- 9) Why is Mrs Johnstone superstitious?

**10) Why do you think Mrs Lyons becomes influenced by the superstitions later in the play compared to the beginning where she does not believe in them?**

**11) What techniques and or theatrical devices can be used to highlight superstition?**

## **Task 21**



You're doing great so far! Now we have had some revision on Section A & B. Have a go at answering the Mock Exam below, you can do this an "Open Book" mock so you can use this work book to help you.

Below is some slides to remind you of how to structure your answers, I know we haven't had a chance to look at the 20 mark question yet, but use the same structure as the others and try your

# What does the exam look like?

You will then see some pages, that look like this:

You will answer four questions in this section:

- Q1: 4 Marks Design Question**  
**Q2: 8 Marks Acting Question**  
**Q3: 12 Marks Acting/ Intention Question**  
**Q4: 20 Marks: You chose between an acting or design question! Don't answer both!**



Component 1: Written Exam

## What A Good One Looks Like...

A good answer would look like this...

It is important to show the difference between the sort of classroom in the school that Mickey and Linda go to <sup>1</sup> 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. <sup>2</sup> The desks and chairs would all be made of wood and also be very shabby and worn. <sup>3</sup> They would not be set out in neat rows either. <sup>4</sup> The blackboard would be an old-fashioned painted blackboard on wheels <sup>5</sup> and on this there would be graffiti which said 'Mickey Luvs Linda 4 Eva' on it to show more about their characters. <sup>6</sup> There wouldn't be much colour in the design for my set at all.



COMPONENT 1 : 4 Mark Question

## 4 Mark Design Question

There are four easy steps to answering this question and get 4/4?

### STEP 1:

Give Context: Show your understanding of the play, show off your knowledge.

When does the scene (Extract) happen in the play?

How does it link to the themes?

Link to clues in the question.



COMPONENT 1 : 4 Mark Question

## 4 Mark Design Question

Lets see how step one would look as part of any answer.

### STEP 2:

Describe your design: give lots of detail.

Pick one aspect of the costume to describe.

Describe what it is.

Then describe the materials it would be made from.

What colour would it be.

What extra details would you include?

Justify your design, link this to your context



COMPONENT 1 : 4 Mark Question

## 4 Mark Design Question

To help you with step two...

Point

Evidence

Examination

Link (to the question or text)



COMPONENT 1 : 4 Mark Question

## 4 Mark Design Question

### Step 3:

Repeat the PEEL process until you describe the whole costume from 'Head' to "Toe (Shoe)".

Ensure you use plenty of detail:

Rather than Eddie would wear a jumper.

Include details like colour, material and detail.



"Eddie would wear a woollen grey jumper, that is nicely pressed"

COMPONENT 1 : 4 Mark Question

## The Final Answer should look like this:

I would design my costume to show that Edward is a middle class character in contrast to Mrs Johnson who is working class. The costume would also need to show that Edward is a seven year old boy. I would have Edward in a white cotton shirt, the shirt would be clean and crisp. The shirt would be of a famous designer, "George Henry Lee", to show that Edward is Middle class and has money to spend on expensive clothes. Edward would also wear grey woollen shorts, this would help convey the characters age. The wool and colour style would help show that the play is set during the 1970's. He would wear polished leather shoes, to show that he takes pride in his appearance. The aim of my costume would be to convey that Edward is a young boy, from a Middle class family in the 1970's.



COMPONENT 1 : 4 Mark Question



Now that we've had a quick catch up.  
Have ago at the mock exam paper below.  
Try you're best! I want to see these when we're back at school.



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## Section A: Theatre roles and terminology

Answer **all** questions in this section.

For each question you should write the question number and the letter that is next to the correct answer in your answer book.

Only **one** answer per question is allowed.

---

0 1

In the professional theatre, who has overall responsibility for ensuring the health and safety of the audience in the theatre?

- A The director
- B The technician
- C The theatre manager

[1 mark]

0 2

When using a Proscenium Arch stage, which of the following is correct?

- A Actors always have to exit and enter through the audience.
- B Audiences move around the set during the performance.
- C Wings can help to conceal actors and enable exits and entrances.

[1 mark]

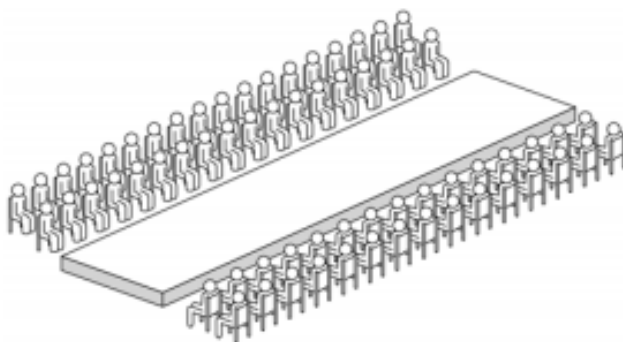
0 3

What type of stage is shown in **Figure 1**?

- A Promenade stage
- B Thrust stage
- C Traverse stage

[1 mark]

**Figure 1**



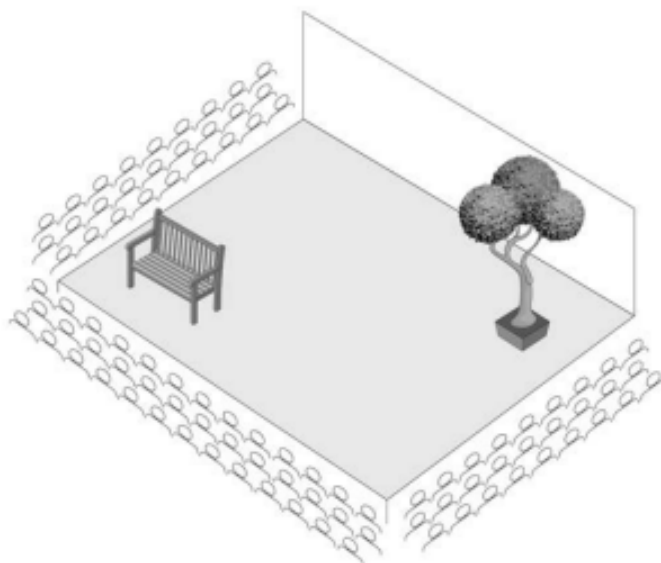
0 4

What is the stage positioning of the tree in **Figure 2**?

- A Downstage centre
- B Upstage left
- C Upstage right

[1 mark]

**Figure 2**



**Turn over for Section B**

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### ***Blood Brothers***

Read the following extract and answer Question 6 on page 9.

---

From Act One

**Mrs Johnstone** Yeh. You look it. Y' look very well. Does your mother look after you?

**Edward** Of course.

**Mrs Johnstone** Now listen, Eddie, I told you not to come around here again.

**Edward** I'm sorry, but I just wanted to see Mickey.

**Mrs Johnstone** No. It's best...if...

**Edward** I won't be coming here again. Ever. We're moving away. To the country.

**Mrs Johnstone** Lucky you.

**Edward** But I'd much rather live here.

**Mrs Johnstone** Would you? When are y' goin'?

**Edward** Tomorrow.

**Mrs Johnstone** Oh. So we really won't see you again, eh...

**Edward** *shakes his head and begins to cry.*

**Mrs Johnstone** What's up?

**Edward** *(through his tears)* I don't want to go. I want to stay here where my friends are...where Mickey is.

**Mrs Johnstone** Come here.

*She takes him. Cradles him, letting him cry.*

No, listen...listen, don't you be soft. You'll probably love it in your new house. You'll meet lots of new friends an' in no time at all you'll forget Mickey ever existed.

**Edward** I won't...I won't. I'll never forget.

**Mrs Johnstone** Shush, shush. Listen, listen, Eddie, here's you wantin' to stay here, an' here's me, I've been tryin' to get out for years. We're a right pair, aren't we, you an' me?

**Edward** Why don't you, Mrs Johnstone? Why don't you buy a new house near us?

**Mrs Johnstone** Just like that?

**Edward** Yes, yes.

**Mrs Johnstone** 'Ey.

**Edward** Yes.

**Mrs Johnstone** Would you like a picture of Mickey, to take with you? So's you could remember him?

**Edward** Yes, please.

*She removes a locket from around her neck.*

**Mrs Johnstone** See, look...there's Mickey, there. He was just a young kid when that was taken.

**Edward** And is that you, Mrs Johnstone?

*She nods.*

Can I really have this?

**Mrs Johnstone** Yeh. But keep it a secret, eh, Eddie? Just our secret, between you an' me.

**Edward** *(smiling)* All right, Mrs Johnstone. *(He puts the locket round his neck)*

*He looks at her a moment too long.*

**Mrs Johnstone** What y' lookin' at?

**Edward** I thought you didn't like me. I thought you weren't very nice. But I think you're smashing.

**Mrs Johnstone** *(looking at him)* God help the girls when you start dancing.

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### Question 6: *Blood Brothers*

Read the extract on page 8.

Answer parts 06.1, 06.2 and 06.3.

Then answer **either** part 06.4 **or** 06.5.

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#### Question 6

- 06.1** You are designing a **costume** for **Edward** to wear in a performance of this extract. The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian community in the late 1960s. Describe your design ideas for the costume. [4 marks]

- 06.2** 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.  
**'(through his tears) I don't want to go. I want to stay here where my friends are...where Mickey is.'** [8 marks]

- 06.3** You are performing the role of **Edward**.  
Focus on the shaded part of the extract. Explain how you and the actor playing Mrs Johnstone might use the performance space and interact with each other to show the audience the **emotional relationship** between the two characters. [12 marks]

#### And either

- 06.4** You are performing the role of **Mrs Johnstone**.  
Describe how you would use your acting skills to **interpret Mrs Johnstone's character**.  
Explain why your ideas are appropriate for:  
  - this extract
  - the performance of your role in the play as a whole. [20 marks]

or

- 06.5** 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**.  
Explain why your ideas are appropriate for:  
  - this extract
  - your chosen design skill in the play as a whole. [20 marks]





Great work!  
No go back and COPS your work and check your answer.

## TASK 22 – SECTION C – LIVE PERFORMANCE



Refresh your memory of the show by watching key clips here:

<https://www.youtube.com/watch?v=M7C3FuFWDdw&list=PLOHWcHHWjWgsEkfl4cYEw3GHZtx9qXGS5>

and listen to the sound track here:

<https://www.youtube.com/watch?v=JOg-e9RBeb0&list=PLwC0SM46ZHC3-8q48081DK-Bs-QgBh0F>

## TASK 23

### QUICK FIRE QUIZ

- 1 Which city is the show set in?  
\_\_\_\_\_
- 2 What's the name of Jamie's best friend?  
\_\_\_\_\_
- 3 What job does she want to do when she leaves school?  
\_\_\_\_\_
- 4 What career choice does the computer give Jamie in the opening scene?  
\_\_\_\_\_
- 5 What's the name of Margaret's best friend?  
\_\_\_\_\_
- 6 Where were the orchestra sat?  
\_\_\_\_\_
- 7 What is Jamie reading in the opening scene?  
\_\_\_\_\_
- 8 What colours are the balloons and bunting at Jamie's birthday celebration?  
\_\_\_\_\_
- 9 What is the name of the drag club?  
\_\_\_\_\_
- 10 What is the name of Jamie's dad's new wife?  
\_\_\_\_\_
- 11 Who does the set changes?  
\_\_\_\_\_
- 12 Which channel was the original TV documentary broadcast on?  
\_\_\_\_\_



## WHAT DID YOU THINK OF THE CREATIVE DECISIONS AND USE OF THE PRODUCTION ELEMENTS?

This resource is intended to help you reflect on your visit to **Everybody's Talking About Jamie**. There is no set format to organising your thoughts and opinions and the following prompts are only a guide to structuring your notes.

This booklet includes sections on:

1. What stood out for you
2. Themes and messages
3. Set design
4. Performer/ acting
5. Lighting
6. Projection
7. Props
8. Directing style
9. Costume

### REMEMBER:

- Your personal response is the most important aspect of any review.
- Use the correct dramatic vocabulary. There are prompts at the start of each section to help you.
- Be **ANALYTICAL**. Think about what worked really well, and what didn't work as well.
- Imagine the reader has not seen the shows you need to be very detailed and specific in describing the visual, physical and aural aspects of the production.

***PAINT THE PICTURE, CAPTURE THE IMPACT AND THE ATMOSPHERE***





# 1. WHAT STOOD OUT FOR YOU

Write or draw anything you remember. Don't worry about being neat!

<b>a feeling?</b>	<b>a scene?</b>	<b>a costume?</b>
<b>an overall mood?</b>	<b>a word or phrase?</b>	<b>a sound?</b>
<b>a song?</b>	<b>an idea?</b>	<b>an action?</b>
<b>a character?</b>	<b>a dance?</b>	<b>an image?</b>



## 2. THEMES AND MESSAGES

a. Which of the following themes stood out in the production?

Identity  
Ambition  
Careers  
Friendship  
Bullying  
Hatred  
Race  
Religion  
Being yourself

Now add your own:

b. Describe the show, in one sentence, to someone who hasn't seen it:

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c. Pick a scene or moment that stood out. Think about colours, lighting, songs, characters:

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d. Did this production surprise you in any way? Was it different to how you predicted a musical would be?  
If so, how?

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## Task 26

### 3. SET DESIGN

*Useful vocabulary:*

*Style: naturalistic, minimalistic, stylised, colourful, atmospheric, simple, complex, symbolism*

*Construction: flats, gauze, platforms, steel decks, levels, hydraulics, automation, tracks, revolve, flies, scene change*

*Furniture: style, period, materials used, aspirational, shabby*

*Positioning: scale, perspective, sightlines, levels*

**a. Describe the set and staging. Think about answering the following: Type of set? Colours?**

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**b. Which of the sets surprised you?**

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**c. Describe a moment when the set is used effectively to enhance the narrative?**

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**d. Describe 2 moments when levels were used effectively?**

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### 3. SET DESIGN continued

e. How was the staging adapted when different characters entered the space?  
Did it change for different characters? Why?

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f. How was the set used to enhance the choreography?

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g. How were the sets changed? And who changed them?

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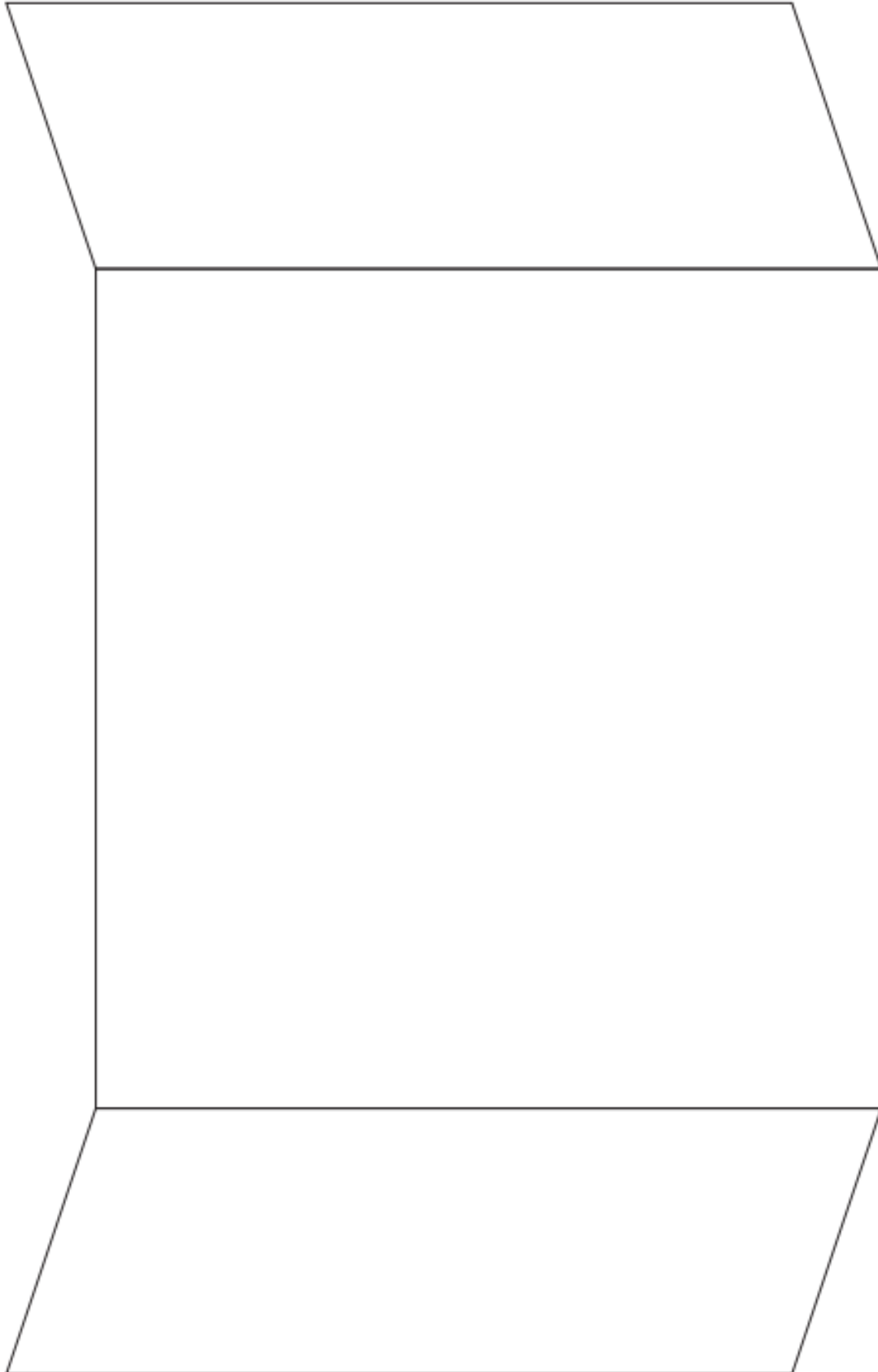
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### 3. SET DESIGN continued

Use this template of a proscenium arch stage to sketch some of the sets that had the biggest impact on you.  
*Label your sketch with key words about **texture**, **movement**, **levels** and different **materials**.*



## 4. PERFORMERS / ACTING

*Useful vocabulary: protagonist, antagonist, conflict*

*Style: natural, exaggerated, stereotype, shallow, complex*

*Voice: volume, pitch, articulation, resonance, timbre, nasal, rhythm*

*Movement: posture, gait, fluid, rigid, hunched, tense, relaxed, gesture*

**a. Who were the protagonists and antagonists? How did you know this?**

**(think about staging, scenes with other characters, and particular songs).**

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**b. Describe how one of the actors uses their voice and movement to portray their character.**

**Try to give detailed, specific examples from the play.**

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**c. Describe a key moment of the performance. How does the acting, direction and staging contribute to the effectiveness of this moment?**

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## 4. PERFORMERS / ACTING continued

**g. Which scenes would have been the most challenging for the actors? Think about vocally and physically. Can you think of a particular moment that would have taken a lot of rehearsal time?**

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**h. Would you change any of the performances, or the way a particular character performed a scene?**

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## 5. LIGHTING

*Useful vocabulary: protagonist, antagonist, conflict*

*Mood/atmosphere: tense, relaxed, sterile, claustrophobic, tranquil, loud, busy, warm, cold*

*Effects: fade, snap, projection, gobo, silhouette, shadow*

*Technical: Lanterns, floods, follow-spot, floor-lights, back-lit, barn doors, blackout, full-intensity, wash, dim, harsh, bright.*

**a. Were there any lighting states in the performance that made an impact on you? If so, which scenes?**

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**b. How did the lighting contribute to the themes of the story?**

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**c. How did the colour palettes used create atmosphere?**

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## 6. PROJECTIONS

a. Describe a moment when projections were used in a naturalistic way.

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b. Describe a moment when the projections were used in an abstract way.

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c. Why did the designers use projections and not traditional set back drops?  
What effect does this give to the overall production?

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## 9. COSTUME

*Useful vocabulary:*

*fabric, colour, texture, layers, trimming, buttons, zippers, length, condition, smart / distressed, symbolic, representative, time period, historical, authentic, naturalistic*

**a. Which costumes did you like in Everybody's Talking About Jamie? Were there any that stood out?**

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**b. Describe the costume of one of the main characters.**

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**c. What clues does the costume tell you about the character? What does the costume symbolise?**

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**d. Pick two contrasting costumes and describe what they say about each character:**

Examples: i) Jamie's school uniform and Mimi Me's dress;

ii) Margaret and Ray's costumes; iii) A drag queen costume and Jamie's dad's costume.

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## 6. COSTUME continued

e. Were there any costumes that used particular colours, shades, textiles or textures to add meaning to character or scene?

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f. What colours are used by the costume designer? What do they represent?

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g. Use this space to sketch any costumes that stood out for you, label the parts that stood out and what it tells the audience about the character: