

Blood Brothers

Exam Preparation Pack for GCSE AQA Drama

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Teacher's Introduction

Blood Brothers is a play rich in symbolism and drama, offering students numerous opportunities for in-depth exploration. Its dynamic narrative, spanning multiple time periods, enables students to examine historical contexts relevant to the play, providing a strong foundation for design and performance interpretations. Additionally, the play lends itself to the study of both naturalistic and non-naturalistic performance and production techniques. The diverse range of male and female characters, combined with an engaging and emotionally charged plot, further enhances practical exploration and creative expression.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

This resource is intended to allow students to revise and prepare for the GCSE AQA Drama *Component 1: Understanding Drama* written examination. The resource breaks down the section of the exam which deals with *Blood Brothers* and guides students through it so they are familiar with the format and demands of the exam. The focus is on exam skills, not content – it is assumed that students have already studied the text before using this resource.

Blood Brothers is a set text for section B of the AQA written exam for which there are five questions (although students only have to answer four – they must choose between the last two questions).

What's included in this resource

This resource contains five main sections focusing on information and skills which students will need to succeed in the exam. In addition to these main sections there is also a student-friendly introduction and indicative content for all questions and activities. The five sections are:

- 1. **Question types**: a breakdown of each type of question on the paper and what to answer, including the marking criteria and tips on getting full marks.
- 2. **Practice exercises**: progressive activities helping students build up to answering the question, with a range of tasks combining choosing appropriate information, planning and writing practice this will allow students to consolidate their other revision as well as developing exam skills.
- 3. **Sample answers**: mid-grade sample answers with commentary, helping students to explore the work and how to improve to get the top marks.
- 4. **Practice questions and frameworks**: sample questions for each type of question with a framework to allow students to structure their answers, helping them to develop independent exam responses.
- 5. **Practice exam paper:** a practice exam paper in the style of the AQA exam suitable to be used in exam conditions for a mock exam.

Activities and exercises

All activities and exercises in this pack are designed to be used either in a class situation or as homework. There are suggestions for how students might respond to the activities and exercises throughout the resource. As well as there being indicative content and answers, the teacher's notes will allow you to guide students through the activities, with suggestions for how they can be adapted for your pupils. Timings are given throughout the pack for how long students should spend on each activity or exercise – these are suggestions only and are worked out based on the distribution of marks throughout the paper.

How to use this guide

The pages in this guide can be used for planning and leading teaching sessions while also providing opportunities for home or independent learning activities. The indicative content is primarily intended for use by teachers marking work; however, it can also be used by students for peer marking. All extracts are taken from the AQA specified edition (Methuen Modern Classics, ISBN: 978-0143767707) and page numbers have been included.

STUDENTS' INTRODUCTION

You will have to answer questions on *Blood Brothers* for your Section B *Componer* written exam. The whole exam will be 1 hour 45 minutes long and will make up 4 In Sections A and B you will be assessed on AO3, and in Section C you will be assess The assessment objectives are:

AO3 Demonstrate knowledge and understanding of are ma and theatre is de AO4 Analyse and evaluate their own work and the expect of others.

The exam is split up into three tions, with 80 marks in total. This resource focu

Section / Top at a roles and terminology (4 marks)

This section up of four multiple choice questions testing your knowledge terminology used particularly in regard to staging. For example, you could be as cue light sound and lighting changes or how the seating is laid out.

This section is by far the shortest in the exam and is only worth 4 marks; you shou this section.

Section B: Study of set text (44 marks)

This is the section where you will be answering questions on *Blood Brothers*. You text and five questions relating to it. You will have to answer the first three, and yourth and fifth. These questions will be:

- 1. A 4-mark question connecting the design of the play to the context.
- 2. An 8-mark question focusing on the performance of one line from an extract
- A 12-mark question looking at how the shaded so the extract provide performed.
- 4. A 20-mark question on performance of whole extract connecting it to the
- 5. A 20-mark question on the sign of the whole extract connecting it to the w

This section 79 to Less In the exam and is worth 44 marks; you should, therefore this section.

Section C: Live theatre production (32 marks)

In this section of the exam you will have a choice of essay questions asking you to elements of a live production you have seen.

This section is worth 32 marks; you should, therefore, spend around 40 minutes

If you follow the timings in this guide you should have 5 minutes at the end of the thoroughly.



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SECTION 1: QUESTION TYP

Question 1: Design question on a specific extract from the play

The information on this question will refer to the section of the play and Eddie first meet in Act 1, from 'Edward: Hello '?. 27)' to 'Edward'

Question: You are a costume of signal Design a costume for either Nother they first meet in the process of the

In this quest good are asked to design a costume for one character based on the extract. The areas that AQA are looking for you to cover are:

- The costume must reflect the context of *Blood Brothers*, set in a Liverpudlian
- You will describe the specific items of clothing you have chosen.

You may also discuss:

- style of costumes: cut, fit and length `
- colour, fabric, ornamentation
- condition
- footwear
- headgear/hairstyle
- accessories
- make-up

Remember you should justify your design with rearrant to the extract given and play. There is plenty to draw on her and one designing a costume for a seven-on whether you design for hand a cost will be able to consider the class

This is a 4-r 79 les ion and as such you should spend around 5 minutes on this

Top Tips for Question 1:

- Appropriateness to the brief: Your costume design must cover two requirem costume that suits the character and the time period they are in. Secondly, y for the play and also the context of the character.
- **Detail and precision**: Don't just give a generalised overview of the costume, generalised answer would be 'Mickey wears a jumper' to give detail and pr size of the jumper, how it fits on Mickey, etc., such as 'Mickey wears an overstretches it, the jumper is a faded grey colour as the jumper has been passed
- Knowledge and understanding of theatre roles: To show your knowledge and costume designer you need to use specific terminology, for a basic answer y terminology, but to achieve a top mark you rus mile choices that provide thinking about the silhouette that crown and have on the character and an audience.



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Question 2: Performers question on a specific line

This question refers to the section in Act 2 which is the confrontation Johnstone and Mrs Lyons. The extract starts at 'Mrs Lyons: Are you me' (p. 77) and ends at 'Mrs Johnstone: Go.' (p. 79)

Question: You are a performer playing Mrs I v. s How would you lie! I know what you're doing to me! You not not hat locket didn't you? would perform this line and I v would use vocal and physical you want to give the level.

In this question use asked to focus on a specific line from an extract and then achieve an extract with this question it is important that you focus on the character given. Do not describe how another character speaks to the character given in the some context to the line then do so, but keep it brief as the marks will be mainly a delivered. Within your answer you must make it clear what effect you are trying to

You have a lot of space to write about one line so aim to cover as many vocal and Make sure you cover both vocal AND physical skills.

The skills you are going to need to cover could be some or all of the following:

- Vocal pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate words, timing and phrasing.
- Physical interaction with other characters, eye contact and its withdrawal, contact, use of performance space, movement, body language, gesture, post and facial expressions.

There is no right or wrong way to structure a. wer, but one way to structure discuss the effect you want to create in the how the vocal skills you choose wo how the physical skills were as a symmis effect.

Your answe 19 d be about twice the length of Question 1 and, therefore, you minutes on the question.

Top Tips for Question 2:

- Clear and precise use of skills: As you are focusing your writing on one specific that you make it clear how different skills can change the meaning of a line. you would use a loud volume on the opening part of the line and then speak softer tone. This way the examiner can clearly see the skills you are wanting them in a performance.
- Well-explained effects: When you have chosen the vocal and physical skills y to consider the effect this will have not only on how the line is heard, but also performed will give understanding to an audience of the character and their need to consider how you want the audience to feel so that the plot so far. For expression and the character, the plot so far. For expression with this situation and to the paranoia is affecting her judgement.



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Question 3: Performers question on the interaction with another shaded section of the extract

For this question we will continue to focus on the same section as The shaded extract will be from 'Mrs Johnstone: Look...' (p. 78) to '

Question: You are a performer playing Arry Jons. How would you Johnstone interact to show the last state of Mrs Lyons during the

In this question of Mrs who asked to consider how to create a specific effect – in this state of Mrs who asked to considered in regard to the interaction between the extract. In the exam the extract that you will focus on will be shaded on the section

With this question you are covering two characters, and this means there are different will write about in Question 2. In this question you can focus more on proxemics, characters and how the performers react when they are not speaking. You will die and physical skills that the actors will use to create the effect for an audience between

Your answer should be longer than your answer for Question 2, and you should spon this question.

Top Tips for Ovestion 3:

- Well-developed and appropriate to the brief: In the wer you need to manswering the question and that you can, do what reaction you want from characters. This will then give the test that you're trying to create. For play you may want to distribute the inferent reactions between Mrs Lyons and writing you will the paranoia that Mrs Lyons is experiencing Johnst The world a single to this breakdown that she's seeing in front of her. Removed a sical skills but also the interaction between the two characters
- Precise details: As this extract only has two characters, that gives you lots of those two characters; think about their movements and their tone of voice. a vocal physical skill or interaction for every single line, just pick out some ke that you're trying to create. Be careful not to write in very general terms; for about Mrs Lyons, don't just write that Mrs Lyons uses quick movements, try about how Mrs Lyons has a quick gait and how Mrs Johnstone is constantly to Lyons due to her unpredictable nature at this point.
- **Knowledge and understanding**: This is where you're going to use key termine some of the following:
 - Use of the stage space: its configuration, size, proximity to the audience affect stage space or promote/restrict movement.
 - Vocal skills: pitch, pace, pause, tone of voice m, emphasis, accent specific lines and words, timing, phrain
 - Physical skills: interaction (I) constone, eye contact and its withd physical contact. (Section and Section and Se



Question 4: A performance question linking the given extract an

For this question refer to the same extract provided for Question 2 from 'Mrs Lyons: Are you always going to follow me' (p. 77) to 'Mrs

Question: You are a performer playing Mrs one. How would y skills to interpret Mrs Johnstone's character of the extract and the performance of the play as a whole.

Remember youvill war Question 4 or 5, not both.

If answering considering how you would perform a particular character throupaper and also the play as a whole. This gives you a lot more freedom to bring in outside of the extract given in the exam paper. You get to decide how you would to consider what reaction you want the audience to have to the character. Before have a clear understanding in your head of any key moments in the extract that you

You have to clearly show that the ideas that you have for the character in this sec appropriate for the rest of the play. It is best to include this information as you go than leaving it to the section at the end. There are many ways that you can do this discuss how the character of Mrs Johnstone in Act 1 of the play shows the difficult with paying all the bills and becoming a single parent to twins that she wasn't expendange of outlook she has at the beginning of Act 2 having moved house and having

As this question is worth 20 marks, this will be you answer in section B, approximately 25 minutes on this question.

Top Tips for Question 4:

- Well-d ed and appropriate ideas for the extract and the play: This is wideas for a particular character, in this case Mrs Johnstone; to access the uppropriate ideas for a particular character, in this case Mrs Johnstone; to access the uppropriate ideas for the extract given and also how she changes personality as the play goes on.
- Use of theatre skills: In your answer you are going to want to cover the wide you can; therefore, if you think a character's vocal tone is going to stay the other theatre skills will be shown while doing this.
- Clear details: Now that you are covering much more of the play than in previous on one particular character, make sure that you are not providing what happ whole play. You need to clearly explain how you as a performer are going to being asked about.
- **Knowledge and understanding**: With this question, make sure that any ideas given in the exam paper are realistic in terms of what to show for the example, if you start to discuss how Mrs Johnston accomes a weak person in with how she behaves towards the many the play when she goes to try to start ideas that you have for the example in the play when she goes to try to start in the ideas that you have for the example in the play when she goes to try to start in the ideas that you have for the example.



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Question 5: A design question on the extract and the play as a w

Question: You are a designer working on one aspect of design for the Describe how you would use your design skills to create effects which Explain why your ideas are appropriate for this extract and the play a

As previously mentioned, remember to only answer and ic 14 or 5; you must operformer or a designer.

In this question you can choose he lesign skill that you want to focus on. You can

- set
- props
- costum Education and make-up
- lighting
- sound

There is not a requirement for you to include sketches with your written answer, support your answer and make your arguments clearer then you are allowed to uthis to become the focus of your answer for Question 5 – a quick sketch is fine, but will take too long and will mean that you won't have enough in your written answer bands.

When choosing the design skill that you want to focus on, make sure that you have about that design skill in a thorough answer that gives your ideas that are appropriate as a whole.

This question is worth 20 marks; this will be your one so enswer in section B, and approximately **25 minutes** on this question.

Top Tips for Question 5:

- Well-decorped ideas for the extract and play: It's important here to consider stay the same for the whole play but can change, as in the case of *Blood Brot* period changes and we have different locations. For example, the material up the same throughout the play but then key pieces of scenery that come in formay contrast what is kept on stage for the whole play.
- A range of skills: Make sure that, as you are only focusing on one design skill how that design skill creates effects that give an audience more information For example, if doing costume design you may well want to show the change periods that the play travels through.
- Knowledge and understanding: When creating a design for the extract make create are suitable for the play as a whole. Make sure you include as much dexaminer to fully understand the design that you're trying to portray through safety of the actors and how this will be impacted actor to speak over. Also created by certain sections of the play who is not you would not play that so the play.

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SECTION 2: PRACTICE EXERC

Question 1

1. Character and context exploration

Write a short character profile of Mickey and Eddie, focusing on their backgropersonalities at the time of their first meeting.

Highlight key differences between the two c'ara to s and write how their up clothing choices.

2. Time period rescalled sk

Find ir 19 of . 500s children's fashion from both working-class and middle-This we take vould be a good starting point: zzed.uk/12804-childrens-fashion

Annotate the images, noting common fabrics, styles, colours and accessories Write down how these clothing choices reflect class differences.

3. Costume sketching and annotation

Using a blank body outline, design a costume for either Mickey or Eddie. Remember to label key elements of the costume (e.g. material, colour, fit, ac and explain how these details reflect the character's background.

4. Costume design justification - hot-seating

Working in pairs, one of you takes on the role of the costume designer, and tacts as an interviewer (e.g. a director or theatre critic).

The interviewer asks questions such as:

- Why did you choose this fabric?
- How does this costume reflect the row social class?
- What details make this and it is corically accurate?

The designer must have eran full sentences, justifying their choices with references, justifying their choices with references.

Extension Activities

1. Costume mood board

Create a visual collage using magazine cuttings, printed images or digital too either Mickey or Eddie's costume. You must include annotations explaining

2. Compare and contrast costume designs

- a) Swap your costume designs with a partner and compare your choices.
- Now write a short reflection on the similarities and differences in your of costume designers might interpret characters differently.

3. Live presentation and justification

Present your costume design to the and instruying your choices and answer were professional costumates as pitching your ideas.



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As an actor, when exploring the script practically you don't always make a conscion deliver a particular line – you just go with what feels natural in the moment. In or need to make decisions about how you deliver a particular line in a performance.

1. Exploring Mrs Lyons' emotions

Read the line out loud in different ways: angry, don at , fearful, suspicious Lyons feeling at this moment? How does shore yout Mrs Johnstone? Why Write down three key emotions you to it, he is feeling, and why.

2. Experimenting with a all lins

Try say Type light afferent tones of voice: whispering, shouting, pleading, (high o pace (fast or slow), and volume (loud or quiet) – how do these audience sees Mrs Lyons? Choose the best vocal choice for your performance

3. Using physical skills to show emotion

Work in pairs: One person performs the line while the other watches and given facial expressions, gestures, posture and movement:

- Does Mrs Lyons point an accusing finger?
- Does she grab Mrs Johnstone?
- Does she take a step back in shock?

Try different versions and decide which best shows her emotion.

4. Bringing it all together - mini performance

Stand up and perform the line using both vocal and physical skills. Focus on audience – do they feel scared of Mrs Lyons? Do the let sorry for her? Perfeedback: What worked well? What could be very tronger?

Extension Activities

1. Script 19 tion

Write the in your script and annotate it with notes on how you will say it show fear') and how you will move (e.g. 'tense body, clenched fists to show a

2. Role-reversal exercise

Swap roles and play Mrs Johnstone. How does Mrs Lyons' delivery affect your reactions (e.g. defensive, guilty, scared) and see how this changes the scene.

3. Watch and reflect

- a) Watch a version of *Blood Brothers* or a recorded scene. For example: ht (Play from 7:36 – 11:05)
- b) Take notes: How does the actor playing Mrs Lyons use voice and movement
- c) Discuss: What do you like? What would you do differently?
- d) Reflect: Write a short paragraph reflecting contact and your understanding of Mrs Lyons' shire testing contact and the short paragraph reflecting conta

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1 Understanding Mrs Lyons' mental state

Read the shaded extract as a group and highlight words that show Mrs Lyons How has Mrs Lyons' behaviour changed since Act 1? What emotions is she paranoia, desperation, fear, anger)? Write down three words that describe and explain why.

2. Exploring physicality – power balance

- a) In pairs, experiment with proving a justance between characters):
 - Does Mrs Lyons ade Visionnstone's personal space, or does she
 - Does Mrs A st he stand her ground or back away?
- b) Ti 79 rei L'evels (e.g. Mrs Lyons leaning in aggressively, Mrs Johnston this duction ag power dynamic.
- c) Reflect: Which choices best show Mrs Lyons' unstable mental state?

3. Vocal and facial expression experiment

Take turns performing a section of the extract, focusing on tone of voice, pitc

- a) Does Mrs Lyons' voice shake? Does she suddenly shout? Does she spea
- b) Experiment with facial expressions: Does she glare, plead, or look despe
- c) Partners give feedback on which choices best show Mrs Lyons' declining

4. Full scene rehearsal - emotional build-up

Perform the extract, making conscious choices about how Mrs Lyons and Mrs

- a) How does Mrs Johnstone react to Mrs Lyons' paranoia? (Calm? Defens)
- b) How does Mrs Lyons' mental state escalate throughout the scene?
- c) After performing, discuss in small groups: What wasked well? What cou

Extension Activities

1. Annotating the scale

Mark | 75 mm for at least three key moments) where Mrs Lyons' e how you have seen use voice, movement and facial expressions to reflect her ment.

2. Character hot-seating

One student sits in the 'hot seat' as Mrs Lyons, answering questions from the emotions in the scene. Example questions: Why are you so convinced Mrs Jo How do you feel about what you've done?

3. Performing with different interpretations

Try the scene three different ways:

- Interpretation 1: Mrs Lyons as aggressive and dangerous physically in
- Interpretation 2: Mrs Lyons as desperate and broken trembling voice
- Interpretation 3: Mrs Lyons as manipulative quiet but sinister, control

Reflect: Which interpretation best suits the scan



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Exploring Mrs Johnstone's emotions

Reading the extract and underlining key words/phrases

- a) Read the extract aloud and underline words or phrases that show how
- b) Discuss in pairs: Is she angry? Guilty? Protective? Scared? How do her extract? Write down three key emotions and explain how they influence

2. Using vocal skills to show emotion

Experiment with tone, pitch, pages and a me to show different sides of Mrs

- Does she start off ca' ind har become more forceful?
- Does her voice e with nerves or anger?
- Is 19 July a firm, or quiet and controlled?

Try different versions and decide which vocal choices best fit her character in

3. Physicality and movement in the scene

Work in pairs: One person performs as Mrs Johnstone, the other gives feedbathink about body language, facial expressions and gestures:

- Does she stand tall and strong, or does she look exhausted and defeated
- Does she push Mrs Lyons away, or does she keep her distance?
- What does her facial expression show Pity? Fear? Anger?

Test different physical choices and reflect on which ones best match her characteristics.

4. Linking the extract to Mrs Johnstone's role in the play

- a) Write down key moments (aim for at least three key moments) in *Blood*Johnstone's journey (e.g. giving up one twin, wathing them grow up ap
- b) Discuss: How does her personality in this was first impare to earlier morn stronger? More broken? More to the stronger to earlier morn stronger?
- c) In small groups, explain where performance choices in this scene we portrayed through a global.



Extension Activities

1. Character timeline

Create a timeline of Mrs Johnstone's emotions throughout the play, adding neach moment (e.g. 'Act 1: Excited, warm – relaxed voice, open body language heartbroken – tense shoulders, pleading tone').

2. Monologue performance

Choose an important speech from Mrs Johnstone elsewhere in the play (e.g. Perform it using the vocal and physical skills you have developed. Reflect: Ho connect to your performance in the extract?

3. Performing the extract in different ways

Try playing Mrs Johnstone as:

- Calm and controlled, standing (n) & inst Mrs Lyons.
- Frightened and desn = e, t sking away from her.
- Angry and constant al, aising her voice and using big gestures.
- D 19 W h interpretation best fits the extract and Mrs Johnstone's

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1. Set design – Creating the right atmosphere

Task: Sketch a simple stage design for the extract. Think about how you can tension and support the action.

Things to consider:

- Are Mrs Johnstone and Mrs Lyons in a cramped relation et a increase tension
- Is the set realistic (a detailed home setting) in holic (dark, empty spannental state)?
- Why it's appropriate: The as a nust reflect the characters' emotions a throughout Bloom and a nust reflect the characters' emotions.

2. Lightin 1990 n - creating mood and tension

Task: Experiment with different lighting choices by drawing a lighting plan or

Things to consider:

- A harsh spotlight on Mrs Lyons could show her paranoia.
- Dim lighting with shadows might create a sense of fear and instability.
- Warm or cool tones should the scene feel safe or dangerous?

Why it's appropriate: Lighting helps highlight key moments (aim for at least textract) and supports the play's dramatic tension.

3. Costume design – showing character and class divide

Task: Design a costume for either Mrs Johnstone or Mrs Lyons in this scene. and colours.

Things to consider:

- a) Mrs Johnstone's costume should show have on ing-class background (w
- b) Mrs Lyons' costume might be r signitly dishevelled in this scene
- c) Why it's appropriate: () and () availy reinforce social class differences understand how it is societies are feeling.



Extension Activities

1. Combining design elements

Choose two design areas (e.g. lighting and sound) and explain how they work effect in the extract.

2. Justifying design choices

Imagine you are pitching your design ideas to a director. Write or present a schoices and how they support the play's themes.

3. Exploring symbolism in design

How can you use design to represent deeper themes? (e.g. cracked flooring breaking mental state, lighting that changes as territoring)



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SECTION 3: SAMPLE ANSWE

Student-friendly mark scheme

Section B.1

Band	Description
4	 The answer is excellent: Knowledge and understanding of how dramp is developed and performance. The design is completely appropriate to a question and shows a draw understanding of design in a performance. Precise details a sed carectly and throughout the answer.
3	The answer is greated and understanding of how drama is developed and perfect design is mostly appropriate to the question and shows a good understanding of design and <i>Blood Brothers</i> . Precise details are used correctly and at several points in the answer
2	 The answer is reasonable: Knowledge and understanding of how drama is developed and performance. The design is partially appropriate to the question and shows a reason understanding of design and <i>Blood Brothers</i>. Some precise details are used correctly.
1	 The answer is limited: Knowledge and understanding of how drama is developed and perfo The design is inappropriate to the question and shows a limited known understanding of design and <i>Blood Brothers</i>. Little detail is given.
0	Nothing in the answer is worth crediting.

Section B.2

Band The ve. ledge and understanding of how drama is developed a ledge and understanding of how drama is developed a ledge and understanding of how drama is developed a explanation. The chosen effects are completely appropriate to the role a explanation. The answer is good: Knowledge and understanding of how drama is developed a ledge and understanding of how drama is developed a least or the role and explanation. The answer is reasonable: Knowledge and understanding of how drama is developed a ledge and understanding of how drama is developed a ledge and understanding of how drama is developed a ledge and ledge		0 1
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The answer is reasonable: • Knowledge and understanding of how drama is developed at the description of vocal and physical skills is reasonably clear precise details. • The chosen effects are relevant to the first and extract and the answer is limited: • Knowledge and extract angles of how drama is developed at the control of the chosen effects.	r and supported by	•
Knowledge and erst raing of how drama is developed a	onably clear and s	•
The desire of ovocal and physical skills is not clear and he to the role and extract a not not clear and he to the role and extract a not not clear and he to the role and extract a not not clear and he to the role and extract a not clear and he to the role and the role a	clear and has mini	1



Section B.3

Band	Description
	The answer is excellent:
4	 Knowledge and understanding of how drama is developed and perform
	The explanation is entirely appropriate to the question.
	The answer has precise details throughout.
	The answer is good:
3	 Knowledge and understanding ວົກເພັ້ງ
3	• The explanation is mosing for a parate to the question.
	The answer has a mount of precise details.
2	The prove the lable:
	Vieuge and understanding of how drama is developed and period
	Education explanation is reasonably appropriate to the question.
	The answer has a few precise details.
	The answer is limited:
1	Knowledge and understanding of how drama is developed and period
	 The explanation shows a lack of understanding and/or appropriaten
	The answer has minimal details.
0	Nothing in the answer is worth crediting.

Sections B.4 and B.5

Band	Description
4	 The answer is excellent: Knowledge and understanding of how drama is developed and perform. The answer has ideas that are well developed and entirely appropriate shows excellent knowledge of Blood Branch and a whole. There is an extensive range of the line used in the answer that support in the control of character / support in the control of the control of
3	The ve ve ve leage and understanding of how drama is developed and performance answer has ideas that are clear and developed and mostly approand shows good knowledge of Blood Brothers as a whole. There is a wide range of skills discussed in the answer that support to character / support the action. The answer has a number of precise details.
2	 The answer is reasonable: Knowledge and understanding of how drama is developed and perform. The answer has ideas that are reasonably clear and developed and happropriateness for the extract and shows reasonable knowledge of a whole. There is a range of skills discussed in the answer that support the introduced character / support the action. The answer has a few precise detail
1	The answer is limited: Knowledge and unclassify of how drama is developed and performance. The answer is limited: The answe
0	Nothing in the answer is worth crediting.

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For this section, the extract referred to is the final section of Act 2 And if...' (p.104) to 'Mickey: ... have been me.' (p.106)

Question 1

You are a set designer. How would you design the setting for the extra Describe your design with reference to the context of *Blood Brothers*.

For the council chamber scene I would design of modern intimidating setting. Twooden panels. A long table with particle is interesting in a microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the central class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the contral class divide between Edward in Microphones would be in the co



This answer is limited as the design is underdeveloped. There are a few details su microphones on the long table and also the wooden panels, but these details are marked as precise. The design has some relevance to the question and shows so

Activity: Descriptive Scene Building

1. Imagine you are designing a different **intimidating setting** – a courtroom, a police interrogation room.

Describe the setting: Write **five bullet points** describing how the space looks in it. Consider:

- What kind of furniture is there?
- What colours dominate the space?
- How is the lighting used?
- How does the space make som
- Where are people positioned while room?
- 2. Sensor il inge: Write one sentence for each sense (sight, sound, the set in the
 - Sign. The judge's towering bench looms over the courtroom, making the powerless.
 - Sound: The echo of shuffling papers and low murmurs fills the tense air.
- Reflection: After completing the task, think about how adding specific details make a setting more vivid and engaging.

Once you've done this go back and rewrite your answer to Question 1.



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You are playing the role of Mickey. Describe how you would use you skills to perform the line below and explain the effect you want to cre Why didn't you give me away?' (p. 106)

To perform the line 'You! Why didn't you give me away?'. Itickey, I would use raising my voice on 'You!' to show his anger and resk in Jun. I would put emphadown and deepening my voice.

Physically, I would take a ward towards Edward, pointing at him aggressive would keep out a sunched and my stance wide, making myself look unstead with wide e word 'give', I would slightly break my voice or let it shake, make the audience feel sympathy for Mickey by showing how betrayed and power towards Edward, pointing at him aggressive would keep to be a word 'give', I would slightly break my voice or let it shake.

Marker Commentary

Band - 3, Mark - 5

This answer shows good knowledge and understanding of the extract. The descriphysical skills is clear with a number of precise details. The effect stated shows a appropriateness to the role and the context of the extract.

Activity: Monologue Performance Practice

At home, practise delivering Mickey's line:

'You! Why didn't you give me away?'

Follow these steps to explore different vocal and (c) horces:

- 1. Vocal practice:
 - o Say the line in three diff and the stions (e.g. anger, desperation, hearth
 - o Record yourself and the back does your tone and emphasis change
- 2. Physical
 - o St pront of a mirror and perform the line.
 - Try Try erent gestures, posture, and facial expressions (e.g. pointing, cler
 - o Reflect: Which movements best show Mickey's emotions?
- 3. Written reflection (100–150 words):

or. to the

- Describe which vocal and physical choices worked best, and why.
- Explain how these choices help show Mickey's emotions and affect the

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Focus on the shaded part of the extract. The shaded part is p. 106 'Mickey: Go away Mam' to 'Mickey: I could have been him.'

You are performing the role of Mickey. Explain how you might use the perwith the actor playing Mrs Johnstone to show the relationship between the

To perform this section as Mickey, I would in the programming space to show the and Mrs Johnstone. At the start, it is a close to her but turn my back slighteels connected to her, he is a simple feels connected to her, he is a simple feel sconnected to her, he is a simple feel sconnected to her but turn my back slighteels connected to her, he is a simple feel sconnected to her but turn my back slighteels connected to her but turn my back slighteels connecte quickly, creation and pain. My posture would be tense clenched fis the is holding back his emotions. I might look at the floor or s struggling to process everything. When Mrs Johnstone tries to come closer, I wou he can't accept her presence right now. When I say, 'I could have been him', I wo voice sound broken and filled with regret. I would gesture towards the space whe showing that Mickey is imagining the life he could have had. My voice would rise drop, as if he has lost the energy to fight. I would interact with the actor playing contact at first, showing that Mickey feels betrayed and doesn't want to face her might briefly look at her with wide, teary eyes before looking away again, showing reaches out to touch my arm, I will pull away sharply, reinforcing the emotional b Johnstone's movements would also be important in showing their relationship. If showing that no matter how much she tries to comfort him, he won't let her in. pause and hesitate before moving away completely, showing that deep down, Mi too lost to accept her support. The overall effect would be to show how Mickey's Johnstone, even though he still loves her. The distance between us in the performance between the performance of the performanc their relationship is breaking under the weight of the relationship is breaking under the relationsh Mrs Johnstone, who is desperate to help he and notickey, who feels complete

Marker Commentary

Band - 4, Mark -11

The responded in the shows an excellent knowledge and understanding of developed and is enquestion. There are precise details throughout, but some could have been expanded.

Activity: Space and Interaction Exploration

1. Create a physical blocking plan:

- In your home, mark out a small space (e.g. your living room or bedroom)
- Imagine the area as a stage and place a 'spot' for yourself as Mickey and Mrs Johnstone.
- Move between these spots as you say the line 'Go away, Mam' to 'I coul
 As you perform, consider:
- How far do you move from Mrs Johnstone?
- When do you move closer or further away?
- How does the space between you change as the le progresses?
- What do your movements tell the audien e a out Mickey's emotions and

2. Interaction with Mrs Johnston

- Imagine Mrs John Ting to approach you. How do you react?
- Prace a le l'Event responses: Do you step back? Flinch? Avoid eye
- Ti concrete with her trying to comfort you how do you physically re

3. Reflection (100 words):

- After practising, reflect on how your movements and the space you used with Mrs Johnstone clearer.
- Write a short paragraph explaining how your choices in space and interunderstand Mickey's emotional state in this scene.



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You are performing the role of Mickey. Describe how you would use you Mickey's character. Explain why your ideas are appropriate for this extraction your role in the play as a whole.

To interpret Mickey's character, I would use both my vocal. If physical skills to personality throughout the play. In the extract who have is expressing his frushow his anger, especially when he says, "ay, "am." My voice would shake sound more aggressive to emphate a peoply hurt he is by the situation. My turmoil, and I would emphate a words 'Why didn't you give me away?' to show the physically, I would emphate a words 'Why didn't you give me away?' to show the physically, I would stand with my body facing slightly away from Mrs feels disconnected and isolated from her. When Mickey speaks, I might pace or feels trapped by his circumstances. As I deliver the line, 'I could have been him,' if

For the performance of Mickey in the play as a whole, I would continue to develop emotions. As the play progresses, Mickey's emotional state worsens, so I would use and body to show his decline. Throughout the play, his insecurity and anger would intensify as he faces more challenges. For example, his speech would become molife unravels. The voice that I use for Mickey is key to representing his struggle wis sense of identity. Overall, my choices in this extract and throughout the play would character because they reflect the inner conflict and emotional pain he experience his mother is central to the play, and my vocal and physical choices would help to feels. By portraying his emotions realistically, I aim to make Mickey's struggles wis more relatable to the audience, helping them connect with his character on a deep

Marker Commentary

Band - 2, Mark - 9

This is a good response and sharp (a s) a knowledge and understanding of the ex A range of skills are mention in some details, but the details are not consistent

Activity: Enaracter Exploration and Reflection

1. Character breakdown:

Write a short character profile (100–150 words) for Mickey. Focus on traits, and key moments that define him in the play. Include:
 How he feels about his life and his relationships (especially with Mrs Joh His strengths and weaknesses.

How his social status and family impact his actions.

2. Vocal and physical choices:

- For the extract where Mickey says, 'Go away, Mam' to 'I could have been choices (e.g. volume, pitch, pace) and three physical choices (e.g. posturyou would make as Mickey.
- Explain why you would make these choices in to you of Mickey's emotion with Mrs Johnstone.

3. Reflection:

write a paragraph (100 wo. 1). effecting on how these vocal and physic communicate 1 character to the audience. Consider:

How the second Mickey's emotional journey?

He be hey build the tension and conflict between Mickey and Mrs John



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You are a designer working on one aspect of design for this extract. Do use your design skills to create effects that support the action. Explain appropriate for the extract and in the play as a whole.

For this extract, I would focus on lighting design to create effects that intensity of the scene. At the beginning, when it is says, 'Go away, lighting to create a stark contrast by the sey and Mrs Johnstone. To discomfort for the audience of size scene progresses and Mickey says would gradually soften to be in the from raw anger to painful realisation, allowing the Mickey's enterior all journey.

In the context of the play as a whole, I would apply this approach to the division and identity. The lighting in this scene would symbolise how Michis social status and the choices made by Mrs Johnstone. Throughout the two brothers, Edward and Mickey, and highlights their different emotional distance between Mickey reinforces the ongoing tension and sense of betrayal Mickey feels throughout choices I've described are appropriate for this extract because they help states of the characters and support the themes of frustration, isolation of lighting to reflect Mickey's journey in this scene, the audience can gain character's emotional complexity. The use of light a shadow will also continuously authors.

Marker Commentary

Band – 3, 1 19 13

This is a goc understanding of the extract and the play. However, some of the design ideas in fully developed to access the top band, but the answer does meet band 3.

Activity: Lighting Design Exploration

1. Research and observation:

Watch a short scene from a play or TV show (preferably one with intense em the **lighting**. Pay attention to:

- How the lighting changes throughout the scene.
- What emotions are highlighted by the lighting.
- How the lighting reflects the characters' relationships and mood.

Lighting design for the extract:

- Imagine you are the lighting design of the atract where Mickey says have been him.'
- Write down two displaying effects you would use to support the (e.g. ald at the lighting at the beginning, softer and warmer lighting
- D the effect you want to create with each lighting change and want appearance for Mickey's emotions at those points in the scene.

3. Reflection on design choices:

Write a paragraph (100–150 words) explaining how the lighting choices
the play (such as isolation, class division, and regret) and how they woul
the emotional conflict between Mickey and Mrs Johnstone.



SECTION 4: WRITING FRAMEW

In this section, writing frameworks are provided to help you create exam answers. These are guides – for some questions you may wish to alter the given structure, but these frameworks help you to ensure that you get your ideas down in a clear way and cover all the areas demanded by the question.

For this section, the A. Ferred to is the final section of Act 2 fr And if...' Lekey: ... have been me.' (p.106) Question 1 You are a set designer. How would you design the setting for the ex-Describe your design with reference to the context of *Blood Brothers*. Overview of design ideas How do your design ideas link to the specific extract given? Aim for two links First moment in extract that wild help show design idea. Aim to describe the Specific design idea for that moment. Remember to use specific terminology Justification for first moment. Aim to make two clear justifications for your de one from the context of the play. Second moment in extract that would help show design idea. Aim to describe Specific design idea for that me me t ... member to use specific terminology Justification for second moment. Aim to make two clear justifications for your

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and one from the context of the play.

You are playing the role of Mickey. Describe how you would use you physical skills to perform the line below, and explain the effect you w'Mickey: You! Why didn't you give me away?' (p.106)

Introduction – Keep it brief, use two or the second need to discuss the overall of the second need to discuss the sec

Effect 1 – Aim to break down your first effect mentioned in your introduction. than discussed in your introduction that will help develop the character for an

Technique 1 – Choose a vocal or physical skill that will help you show effect 1; show your effect to an audience. You can use a quote from the extract if you

Effect 2 – Aim to break down your second effect mentioned in your introduction than discussed in your introduction that will help develop the character for an

Technique 2 – Choose a vocal c phis skill that will help you show effect 2; show your effect to an use a quote from the extract if you



Effect 3 – Aim to break down your second effect mentioned in your introduction than discussed in your introduction that will help develop the character for an

Technique 3 – Choose a vocal or physical skill that will help you show effect 3; show your effect to an audience. You can use a quote from the extract if you

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This is a suggested structure. However, when you structure your answer remember to group your skills around the effect you want to communicate to an audience, and avoid repeating yourself.



You are performing the role of Mickey. Focus on the shaded part of you might use the performance space and interact with the actor play show the relationship between the two characters. The shaded part i away Mam' to 'Mickey: I could have been him.'

Introduction to moment in share you can include events in the plane point in the shaded part.



Description of moment 1 – choose a point in the shaded extract and discuss we you would use. Aim for two different skills to be discussed here.

Justify moment 1 – relate it back to the question.

Description of moment 2 – choose a point in the shaded extract and discuss we you would use. Aim for two different skills to be discussed here.

Justify moment 2 - relate it by act to a destion.

Description of moment 3 – choose a point in the shaded extract and discuss we you would use. Aim for two different skills to be discussed here.

Justify moment 3 – relate it back to the question.



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You are performing the role of Mickey. Describe how you would use interpret Mickey's character. Explain why your ideas are appropriate and the performance of your role in the play as a whole.

Introduce your personal interpretation of hoc macer. How does naracterisation relate to the rest of the play? Moment 1 – aim for two vocal or physical skills to say how you would show me could explore the performance skills you would use in the extract and the play Justify moment 1 – relate back to your introduction and discuss for the extract you would show n Moment 2 – aim for two vocal or physical skills to say b Justify moment $2 - r\epsilon' = a$ your introduction and discuss for the extract Moment 3 – aim for two vocal or physical skills to say how you would show me here of how your interpretation could work in another scene in the play. Justify moment 3 – relate back to your introduction and discuss for the extract Moment 4 – aim for two vocal or physical skills to say how you would show me Justify moment 4 - relate your introduction and discuss for the extract

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Introduce your design skill and ideas for time

You are a designer working on one aspect of design for this extract. would use your design skills to create effects that support the action ideas are appropriate for the extract and in the play as a whole.

elate to the play as a whole. How your Moment 1 – choose a specific moment in the extract and discuss your design to Justify moment 1 - relate back to your introduction and discuss for the extract Moment 2 – choose a cue or a stage direction that would require you to use yo moment to an audience. Justify moment 2 - ** a to your introduction and discuss for the extract Moment 3 – choose a cue or a stage direction that would require you to use yo moment to an audience OR you could discuss in-depth how the design would extract. Justify moment 3 – if you have covered how the design would contrast the ext this will reference to the play as a whole and/or the extract. Moment 4 – cover here any elements of v Justify mo relate back to your introduction and discuss for the extract

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ZigZag Practice Exa Supporting GCSE





Component 1: Understanding Drama

Practice Paper Section B

Name

Time allo

es (whole paper)

You should spend 55 minutes on Section B (1.1–1.5).

Instructions

Answer all of questions 1.1, 1.2 and 1.3, and either 1.4 or 1.5

Information

The total marks for section B is 44 marks.

The marks per question is shown in brackets at the end of each question.

All answers must be in continuous prose.

You will be marked on the quality of your use of ang is', using correct terminology and your ability to organ's y , inswers clearly.

Where appropriate you me states and/or diagrams to support your writing, but consquired.



Section B: Study of the set play Question 6: *Blood Brothers*

From 'Mickey: Where's me...' (p. 76)

to 'Linda: Eddie, could I talk to you? Yeh I remember' (p. 77)



Answer parts 1.1, 1.2 and 1.3.

Then answer either part 1.4 or part 1.5.

- **1.1** You are a set designer. How would you design the set for a performance of t Describe your design with specific reference to context of *Blood Brothers*.
- **1.2** You are a performer playing the role of Linda. How would you perform the ii what I need? I need you. I love you.' Explain what effect you want to create physical skills you would use.
- 1.3 Using the shaded part of the extract ('Mickey in fe is nie' (p. 76) to 'Mickey

You are a performer playing in the land interact with the actor of the companion of the strain the results of the strain t



1.4 You are a performer playing Mickey. Describe how you would use your acting Mickey's character. Explain why your ideas are appropriate for this extract a of your role in the play as a whole.

OR

1.5 You are a designer. How would you use one design skill to create effects whi action. Explain why your ideas are appropriate for this extract and the play a



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GLOSSARY

Design Terms

LED Much more efficient and controllable in terms of colour dire

computer rather than physically); sometimes seen as having

Floodlights Large lights to wash a large section of the stage.

Gel A coloured sheet of plastic that an iront of the lantern

certain colour.

Atmosphere When the said in a certain mood for the audience

Volume Fig. 4. In quiet the sound is.

Naturalistic 1990 When the set is realistic and believable.

Stylised When the set is not realist and maybe symbolic or represen

Prop A portable or movable item on stage that is used by an actor

Cyclorama A large piece of fabric that hangs at the rear of the stage th

Fabric The fabric used for the costume that reflects the character

Accessories Additional elements of the costume such as jewellery, hand

Silhouette The outline or shape created by a costume, e.g. baggy or fit

Physical Skills

Gait The way in which someone walks.

Gesture How someone moves their body (especially arms and hands

Tension How tightly sometimes is the muscles in different parts of

Proxemics How is a part actors are positioned on stage.

Stance 799 way someone stands.

Movement Moving around the stage.

Facial expression How an actor uses their face to show emotion, feelings and

Levels The use of different heights to create visual interest or to

Characteristics The unique features or qualities of a character or place.

Vocal Skills

Accent The way a person talks depending on where they are from

are pronounced.

Emphasis Which words in a sentence have stress put on them.

Pitch How high or low a character's voice is

Tone The emotional content of sales are voice, sometimes des

(e.g. comforting and

Volume How for quietly a line is spoken.

Pace ast or slowly a line is spoken.

Inflection The variation of tone or pitch in the voice.

Intonation The rise and fall of the voice when speaking.

Emotional range Portraying different emotions through the voice.

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TEACHER'S NOTES / INDICATIVE O

Section 1: Question Types

Question 1

You are a costume designer. Design a costume for either in key or Eddie when Describe your costume design with specific references.

Indicative content:

In this question look for specification about the costume; for example, Mickey con as it probably well a been passed down from his siblings as the family is then the tic 19 of the clothes will be important as Edward is from a richer family

Then mention the fit of the costumes is important to show the class of the class of the costumes will be an important part of the costume design.

Question 2

You are a performer playing Mrs Lyons. Consider the line 'Don't lie! I know who him that locket didn't you?' How would you perform this line, and how would y to show the effect you want to give the audience?

Indicative content:

In this question they are writing about Mrs Lyons and the main factor to have incl Lyons as her paranoia is making her act the way she does. They need to decide if sympathy for Mrs Lyons and if so how they are going to create this effect, or do the into the mental health aspect of the scene? If you look at the section earlier in the that they can include.

Question 3

You are a performer playing Mrs ron is a. How would you as an actor playing show the mental state and a work during the shaded extract?

Indicative co

As with the pure squestion they are commenting on the mental state of Mrs Lymental state of Mrs Lyons is the focus but in this question they can include how Lyons. Consider the eye contact between the two mothers and how the unpredictable make her movement quicker and more unpredictable. Also, Mrs Johnstone will be manage the situation.

Question 4

You are a performer playing Mrs Johnstone. How would you use your acting ski character? Explain why your ideas are appropriate for this extract and the performs as a whole.

Indicative content:

In this question look for the calmness of Mrs Johnstone and then that they have the play that show her calmness, e.g. when she finds the pregnant as this is

Question 5

You are a designer working a spect of design for the extract given. Describes skills to each the support the action. Explain why your ideas and the plantage whore.

Indicative con

With this question make sure the details of the design skill are accurate. Also, renasks for one design skill, marks can only be allocated for one skill. If they briefly not can't be the main focus of the writing, e.g. if doing set design they can mention small section of the writing.

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Section 2: Practice Exercises

Question 1

1. Character and context exploration

Aim to get students to explore the social class of Mickey and Eddie with Mickey co and Edward being from a rich family. Consider the background of the character of family in a small home where sharing clothes and possession would have been the personalities of the two, where Mickey is much most condens than Edward, who

2. Time period research task

Working-class children's facility.

- Fabrics: Simple A materials like cotton, wool, and polyester blends. downs and polyester blends.
- Styles: wore short trousers (until their teens), knitted jumpers, and plair cotton dresses, often with hand-knitted cardigans. Clothes were loose-fitting
- Colours: Muted, neutral tones like brown, grey, navy and dull greens, as brig
- Accessories: Few accessories; shoes were often scuffed leather or simple lace from siblings. Children might wear woollen hats or scarves in winter.

Middle-class children's fashion:

- Fabrics: Higher-quality materials like fine wool, silk blends and high-quality contailored or store-bought rather than homemade.
- Styles: Boys wore smart blazers, tailored shorts or trousers, and polished shortsses with petticoats, lace trims and decorative buttons. Their clothing was
- Colours: Brighter and more varied, including pastel blues, reds, yellows, and
- Accessories: More polished shoes, matching hats and gloves, and decorative and ties, especially for school uniforms.

3. Costume sketching and annotations

Mickey

Sketch details:

- Top: A wool jumper or hand-me-down checked shirt, slig rough rough.
- Trouser titting, slightly too short or patched-up shorts/trousers, reflecting
- Shoes: Scuffed, old lace-up shoes/boots, possibly with loose laces or holes, sh
- Accessories: Woollen gloves with holes (winter), muddy socks, or an untied s rough, playful childhood.
- Fit and fabric: Clothes are loose, rough-textured, and slightly tattered, symbolackground and lack of luxury.

Annotations and explanation:

- The old and worn fabrics show that Mickey's family cannot afford new clother
- The ill-fitting nature of his outfit suggests he is wearing hand-me-downs from
- Muted, dull colours like brown, grey or dark green reflect a practical but unpoworking-class children.
- His messy, unkempt appearance highlights his free sold but struggling life status in contrast to Edward.

Edward

Sketch details:

- Top: A nearly in the flammer or button-up collared shirt in brightered), s to and attention to his appearance.
- Trouse Educated art, well-tailored shorts or neatly pressed trousers, reflecting his
- Shoes: Polished black or brown leather shoes, in contrast to Mickey's scruffy
- Accessories: A tidy belt, clean socks, and possibly a tie or cap, showing attent
- Fit and fabric: Clothes are fitted, made of fine materials (cotton, wool blends privileged upbringing.

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Annotations and explanation:

- The well-maintained, neat clothes show Edward's wealthier status and that h clothing.
- His polished shoes and accessories (like a tie or cap) reinforce his privileged in Mickey's unkempt appearance.
- Lighter or brighter colours (like navy, red or cream) symbolise wealth, educat Mickey's duller tones represent hardship.
- The structured, formal look suggests he has 'ee' resed in a controlled, discip Mickey's freer but harsher upbringing.

4. Costume design institution of not-seating

Sample integration of the sample integration

- Interview Vhy did you choose this fabric for Mickey's costume?
- Costume designer: I chose a rough, durable fabric like cotton or wool for Mich class families in the 1950s and 60s couldn't afford luxury materials. Many chand their clothes were often patched up or faded. Using a thick, coarse mate prioritises practicality over style, reinforcing his lower social class.
- Interviewer: How does this costume reflect Mickey's social class?
- Costume designer: Mickey's costume is slightly oversized and worn-out, reflect new clothes. His scuffed shoes and scruffy socks suggest that he has been place working-class children spent a lot of time on the streets. The dull colours, like less polished than Edward, reinforcing the class divide between them.
- Interviewer: What details make this costume historically accurate?
- Costume designer: In the late 1950s and early 1960s, working-class children is simple clothes because money was tight. Mickey's wool jumper and short tromany boys wore shorts even in colder weather. Show we re often handed down be worn and sometimes ill-fitting. These details of the economic hardship costume authentic.
- Interviewer: Why did you ret is secolours for Mickey's outfit?
- Costume designer. Se muted, earthy tones like brown, grey and dark greathey with they will and unremarkable, symbolising his tough upbringing and lack
- Interviewer: How does Edward's costume contrast with Mickey's?
- Costume designer: Edward's costume is made from high-quality, neatly press His shirt is crisp and fitted, and his polished shoes suggest his family has more use of richer colours, like navy, red or cream, reflects his comfortable lifestyle scruffy look. This immediately tells the audience that Edward comes from a p

Question 1: Extension Activities

1. Costume mood board

What to Include on the mood board

- * Fabric and texture samples:
- Mickey: Rough cotton, wool, or polyester blends. sho lying durability and
- Edward: Fine cotton, wool blends or tweed repositioning wealth and better

% Colour swatches:

- Mickey: Dull, muted tone
 i, grey, dark green, reflecting his wor
- Edward: Richer role a cours like navy, red, cream, symbolising privile

Clothing ie

- Mid
 - o ersized, scruffy jumper or checked shirt often worn and slightly
 - Short trousers or baggy, patched-up long trousers indicating finance
 - o Scuffed lace-up shoes or old boots well-worn and possibly passed

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• Edward:

- Neatly pressed collared shirt or a fine-knit jumper showing attent
- Smart, well-tailored shorts or trousers fitting properly and well m
- Polished black leather shoes representing wealth and care for pre

Accessories and additional details:

- Mickey: Mismatched socks, woollen gloves with holes, a cap (possibly to
- Edward: A tidy belt, a school tie, a cap, and clear polished socks.

Annotations for justification

Each element on the mood bos of its lave a brief explanation.

♠ Example annotation of takey:

'I che the control extured brown jumper because it reflects Mickey's we cause it reflects Mickey's work of the probably second-hand, worn-out and oversized, showing his

♦ Example annotation for Edward:

'This neatly pressed navy blazer and polished shoes show Edward's midd afford well-fitted, high-quality clothes, reflecting his privileged upbringin

2. Compare and contrast costume designs

a) Comparing your costume design with a partner

P Discussion points:

Similarities:

- Did both designs use similar colours, fabrics or accessories?
- Did both designs reflect the character's class and background in the
- Were there any common historical details included (e.g. typical 195 Differences:
- Did your partner use different colours or materials to reflect the ch
- Did their costume have more or fewer (2013) es than yours?
- How did they show the character's force class or personal struggles
- b) Writing a short reflection

A Structure for \(\hat{\chi} \) \(\hat{\ch

I compared my (Mickey/Edward) costume design with my part We both aimed to reflect the character's social background an our choices.

Paragraph 2: Similarities

- One similarity in our designs was (e.g. the use of rough fabrics show poverty).
- We both chose (e.g. dull colours like grey and brown for Micke clothing for Edward) because (explain the significance, e.g. wor middle-class privilege).
- This shows that we both focused on historical accuracy and the Brothers.

Paragraph 3: Differences

- A key difference in our designs was 'n partner included a focused more on polished sho s)
- Another difference is safely looser).
- er ances show how costume designers can emphasise one may focus on status, while others highlight comfort and agraph 4: Conclusion
 - Comparing our designs helped me realise that costume interpressions working with the same character.
 - This shows that costume designers must make creative decision historical accuracy, and how they want the audience to see the

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3. Live presentation and justification

Structure of the presentation

Step 1: Introduction (30 seconds – 1 minute)

- 'Hello, my name is [Your Name], and I am the costume designer for [Mic
- 'I have designed this costume to reflect [the character's personality, so
- 'I will explain my choices for fabric, colour, fit and accessories, and how understand the character.'

第 Step 2: Explain costume choices (2−3 mir ate

* Fabric and fit:

- 'I chose [fabric type rous, wool, soft cotton] because [it reflects clavs status].'
- 'F 'ey 'ey he tabric looks worn and slightly oversized, showing that his co
- 'For a reflecting his wealthy l

% Colour palette:

- 'I used [colours] because they symbolise [poverty, privilege, playfulness,
- 'Mickey's dull colours (grey, brown, dark green) emphasise his rough chi neater colours (navy, red, white) show his privileged life.'

Accessories and shoes:

- 'I added [scuffed boots, a wool hat, polished shoes, a school tie, etc.] to wealth, or struggles].'
- 'Mickey's shoes are old and scruffy, whereas Edward's are polished and

Historical accuracy:

- 'Children in 1950s/60s Liverpool commonly wore [mention examples from
- 'I made sure my design was true to the time period while also helping to

♀ Step 3: Answer peer questions (2–3 minutes)

Peers will ask questions such as:

- 'Why did you choose this specific mater'
- 'How does the costume reflect 's' 's, -award's emotional journey?'
- 'Would this costume of mge as the character grows up in the play?'
- 'Did you take 'r A A Samom real 1950s–60s photos or other production

Exa 719 Ins 19 20 a peer question:

• 'I ough wool for Mickey's jumper because it was a cheap, durable working-class clothing at the time. This helps to show his financial strug Edward's fine-knit, well-maintained sweater.'

▼ Step 4: Conclusion (30 seconds – 1 minute)

- 'My costume design helps bring Mickey/Edward to life by visually showing struggles and personality.'
- 'I believe these choices help the audience immediately understand the brothers and reinforce the key themes of *Blood Brothers*, such as class of
- 'Thank you for listening! I am happy to answer any final questions.'

Question 2

1. Exploring Mrs Lyons' emotions

Reading the line in different ways

- Angry: Sharp, forceful tone, raise : , , , , ck pace, aggressive body lang
- Desperate: Trembling voi , 10. **/ pleading, hands clutching or reaching
- Fearful: Shaky, have eyes, backing away or holding onto so
- Susrises: Susrises: Susrises Susriae Susrises Susriae Susrises Susriae Sus

Discuss Serions in pairs

- What is Mrs Lyons feeling at this moment?
- How does she feel about Mrs Johnstone?
- What events in the play have led her to say this line?

Students should consider how Mrs Lyons' emotions might shift depending or **play** (e.g. early on when she fears losing Edward vs later when paranoia over

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Writing task: Three key emotions and justifications

- ♠ Emotion 1: [e.g. fear]
- Mrs Lyons is afraid that she will lose Edward because she knows he was
- This fear grows into paranoia as Edward and Mickey grow closer.
- She feels threatened by Mrs Johnstone and believes she might expose the
- ♠ Emotion 2: [e.g. desperation]
- She is desperate to hold onto the life she had blic, knowing it is based or
- Her desperation makes her c, t, n, s, ally, leading her to manipulate Ed
- This emotion is show if how he pleads with or lashes out at others.
- Si 19 nt Irs Johnstone because, despite being wealthy, she cannot n
- Shedication insecure that Edward is drawn to Mickey's working-class lifesty
- Her jealousy drives her to become controlling and possessive over Edwar

2. Experimenting with vocal skills

Trying the line in different ways

S Vocal variations:

- Whispering: Creates a sense of secrecy, paranoia or fear. Makes Mrs Lyd deeply anxious.
- Shouting: Shows her rage, frustration, or complete loss of control. Fee
- Pleading: Gives a desperate, emotional quality, as though she is begging
- Accusing: A sharp, cutting tone, possibly with a rising pitch, making her sexploring vocal elements
- ₱ Pitch (high or low?)
- Higher pitch → suggests hysteria, anxiety or described tion.
- Lower pitch → suggests authority, manage compressed anger.
- ♦ Pace (fast or slow?)
- Fast pace → suggest → nic, prvousness or lack of control.
- Slow pace Stocareful manipulation, coldness or deep-seated res
- ♦ Vol. 79 uc or quiet?)
- Lo Education ume → suggests anger, power or emotional outburst.
- Quiet volume → suggests secrecy, manipulation or fear.

Choosing the best vocal choice and justifying it

'For my performance, I would choose to deliver the line in a low-pitched, slow Mrs Lyons is trying to contain her emotions but failing. This would show that down, making the audience see her as a woman who has been consumed by my volume medium at first, but let it rise slightly towards the end of the line, slipping into madness. This vocal choice best reflects her mental state at this audience understand that she is both a victim of her own lies and a dangerou

3. Using physical skills to show emotion

Physical exploration in pairs Instructions:

- Partner 1 (performer): Savia (n) mile experimenting with different p
- Partner 2 (observed and give feedback based on how the physic Mrstans' 2003.

Experii different physical choices

- ♦ Facial expressions:
- Anger: Furrowed brows, tight lips, wide eyes.
- Fear: Eyes wide and darting, mouth open in surprise, trembling lip.
- Desperation: Drooping eyelids, slightly open mouth, strained or clenches
- Suspicion: Narrowed eyes, head tilted, slight frown.

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- Pointing: An accusing finger might emphasise Mrs Lyons' anger, making
- Reaching out: Mrs Lyons might grab Mrs Johnstone to show her despera
- Clenched fists: Symbolises suppressed rage or frustration.

♦ Posture:

- Upright/challenging: A tall, stiff posture could show Mrs Lyons' authori
- Hunched/defeated: A curled or slumped por 20 ld show how she fe her own emotions.
- Step back/retreat: If Mrs Lync (fe) Shocked or fearful, she might take expresses vulnerabil ar di belief.

♦ Movement:

- y Novements: If she is panicking or feeling desperate, her move e erratic.
- Slow, deliberate movements: If she's calculating or suspicious, her move controlled, reflecting her need to think carefully.

Decide which version best shows emotion

- After experimenting with the different physical actions, have a discussion of facial expression, gestures and posture best expresses Mrs Lyons' en
- Does she feel out of control? Perhaps more jerky movements and wide
- Does she feel powerful or accusing? Maybe pointing, rigid posture and her anger or dominance.
- Does she feel vulnerable or fearful? A step back, hunched posture and effective in showing how overwhelmed she is.

Giving feedback and reflection

After the performance, Partner 2 should give feedback

- 'The pointing really helped emphasise he are go but the step back show
- 'Maybe try slowing down the move and reflect more control and sus deliver the line.'
- Partner 1 should the feedback and consider which choices be

Bringin 100 together – mini performance Preparities the mini performance

Instructions:

- Perform the line with both vocal and physical choices, using everything pace, gestures, posture, facial expressions).
- Focus on how these elements can influence the audience's emotional re-Line to perform:
- Mrs Lyons: 'Don't lie! I know what you're doing to me! You gave him the Experimenting with your choices:

Vocal skills:

- Pitch: Will you speak in a high or low voice? A higher pitch might show might indicate anger or control.
- Pace: Will you speak quickly or slowly? A faster may convey nervo pace can reflect calculated suspicion or f
- Volume: Will you whisper, shout the beautiful or wally? Whispering could shouting shows anger or incrol.

Physical skills:

- φι Will your face show anger, fear or suspicion? The ex Lyons is feeling.
- Geseres: Will you use pointing, gesturing wildly or wringing hands? The seems controlling, frantic or desperate.
- Posture/movement: Is your body stiff and rigid, suggesting authority, or showing fear or vulnerability?
- Interaction with space: Will you step towards or step back from Mrs John



Performing in small groups:

- Students should take turns performing their version of the line, incorpor
 choices they feel best represent Mrs Lyons' emotions at this point in the
- Other group members should watch and give constructive feedback on:
 What worked well: did the audience feel scared, sad, or angry at Mrs Ly
 What could be even stronger: did any physical choices seem too exagge
 vocal delivery clear and emotionally impactful?

Reflection on feedback:

After everyone has perfect some time reflecting on feedback.

What worked well

- Digital or physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the emotion in the little print of the physical choices help bring out the physical choices help bring out the emotion of the physical choices help bring out the physical choices help bring out the emotion of the physical choices.

 Output

 Description of the physical choices help bring out the emotion of the physical choices help bring out the physica
- Dilector estures, posture or facial expressions match the emotion of Mr
- What could be stronger?
- Should the pace of delivery be quicker or slower?
- Were the gestures too subtle or too dramatic for the scene?

Final reflection:

- Think about how vocal and physical choices work together to give a fulle character.
- What do these choices reveal about Mrs Lyons' inner conflict, power dy
- Consider how Mrs Lyons' character changes across the play, and how didfferent vocal and physical choices.

Question 2: Extension Activities

1. Script annotation

Vocal choices

Tone:

- Shaky, slightly higher pit is a ner voice will reflect how paranoid and scar
- First at ('Don't lie!'): Sharp and forceful. Her anger is surface M. Tone, so the tone will be cutting, almost as if she is throwing
- Second part of the line ('You gave him that locket didn't you?'): Slow and out quieter and more frantic. As the desperation grows, the tone will be pleading, showing that her control is slipping.

Pace:

 Slow to moderate pace to give the feeling of nervousness and building to maintain composure, so she may take pauses between words for emphasions.

Volume:

- Loud for the first part of the line ('Don't lie!') to show anger and confron
- Quieter and more vulnerable for the second part ('You gave him that loc emotional vulnerability and fear take over.

Physical choices

Facial expression:

- Wide eyes, slightly raised eveb and if sine's in shock or disbelief.
- Furrowed brows during me in part ('You!') to show her anger and accuracy
- Mouth slightly a so g or tight-lipped during the second part of the lind day to the may be fighting back tears or frustration.

Gestur

- Pointing sharply at Mrs Johnstone during 'You!' to show the accusatory
- Hands shaking slightly as she moves toward Mrs Johnstone or gestures reflecting anxiety and the instability of her emotional state.
- Clenched fists as she waits for an answer, showing anger and insecurity into fists at her sides when she's feeling overwhelmed.

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Posture and movement:

- Straight back, tense posture initially, showing control and authority as \$!
- Leaning forward slightly or taking a step towards Mrs Johnstone as she's showing aggression or impatience.
- As she moves into the second part of the line, she might drop her should showing a moment of weakness or vulnerability.
- Shifting weight or pacing could show her emotion. Instability, especially or panicked.

Overall emotional impact:

- The combination of a lake, a casing voice and tense, desperate physical Lyons' fear and the combination. This line marks her loss of control and desperate The admence should feel her instability and paranoia.
- The description call pointing and anger in the first part contrasts with the weak part, emphasising her internal emotional conflict.

2. Role-reversal exercise

Role reversal and reactions:

In this exercise, students will switch roles with a partner, playing Mrs Jof
Lyons' delivery of the line. Experiment with different emotional reaction
how the dynamic between the two characters changes based on Mrs Lyo

Mrs Lyons' delivery (as Mrs Lyons):

Angry and accusatory

Desperate and pleading

Fear

Try different reactions as Mrs Johnstone:

Defensive reaction (feeling challenged or accused)

Vocal response:

- Sharp, defensive tone. 'I didn't want to hur' 7 \ 21 ever wanted to do
- Tone might rise in pitch, showing the North stone is trying to defend vulnerable under Mrs Lyon (ge).

Physical response:

- Step ck, significant seed or up in defence (physical reaction to being account of the company of the company
- W so shifting gaze as she avoids eye contact. She feels threatened impact Educations' delivery:
- Mrs Johnstone may feel attacked and emotionally overwhelmed by Mrs defensive and slightly confused response. Her body language would sho certainty in her own actions.

Guilty reaction (feeling responsible or regretful)

Vocal response:

- Quiet, regretful tone. 'I didn't mean for it to happen this way. I thought
- Softer voice, slower pace, perhaps with a slight quiver in her voice to she
 Physical response:
- Head lowered or hunched shoulders physically showing shame and guilt
- Hands clasped in front of her, avoiding direct contact or facing Mrs Lyon Impact of Mrs Lyons' delivery:
- Mrs Johnstone might feel deep guilt from the side of the side of

Scared reaction (feet, the latened or intimidated)

Vocal 19

- Triggering voice, almost pleading: 'Please, calm down. You have to under
- Faster pace, maybe stuttering or pausing, showing fear.

Physical response:

- Step back or move into a protective stance, such as covering her chest
- Fidgeting hands or tapping her feet as an outward sign of her nervousne

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Impact of Mrs Lyons' delivery:

Mrs Johnstone, feeling scared by Mrs Lyons' forceful, accusing tone, wo
physically. She might feel trapped and unsure how to respond without i
body language would show tension, and she might seem smaller, trying

Reflection:

After trying out these different reactions, consider the following:

- How did Mrs Lyons' delivery change your regions is Mrs Johnstone?
- Did you feel more defensive, guilty of feliffy ased on Mrs Lyons' emoti
- How did the physical choice if (g.) source or gestures) reflect the emotion
- Did the different deller of Mrs Lyons affect the relationship dynamic

3. Watch 19

a) W. Education the scene

Instructions:

- Watch a scene featuring Mrs Lyons, either from a recorded product
- Pay close attention to how the actor uses voice (tone, pitch, pace, (gestures, posture, facial expressions) to represent Mrs Lyons' emo
- b) Taking notes on voice and movement:

Voice:

- Tone: How does the actor's tone change throughout the scene? Is vulnerable and pleading?
- Pitch: Does the actor vary the pitch (high/low) of their voice? Does
- Pace: How does the actor use pace? Do they speak quickly in moments of contemplation or regret?
- Volume: Does the actor shout in moments of an infrontation or whis
 fear? How does this affect the emotion and part?

Movement:

- Posture: How does the some? Is it authority and a slumped and defensive, showing insecurity
- sturble the actor use pointing, gripping or pushing to emph
- The pressions: How does the actor use facial expressions to show a control of the control of t
- Movement/space: Does the actor move towards or away from othe approaching with aggression or backing away in fear?

c) Discussion:

After watching the scene, discuss the following points with a partner or

- What do you like about the actor's choices?
- Did the voice make you believe the character's emotions?
- How did the physical movements help to show Mrs Lyons' inner con
- Was the actor's use of space (whether they were close or distant from showing power dynamics or emotional distance?
- What would you do differently?
- Would you change the tone or the line part of the scene to make
- Would you use differed (st) soor movement to emphasise Mrs I hands to show for siring gestures for anger)?
- Would recomple, step or with physical distance differently; for example, step or stepping forward to show aggression or control?

d) Reflection:

- How did these choices reveal her emotional conflict?
- What impact did her tone, pitch and movement have on how you vother characters, especially Mrs Johnstone?
- How do these choices align with your own interpretation of Mrs Ly

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Question 3

1. Understanding Mrs Lyons' mental state

Aim to get students to draw out the emotions within the scene, e.g. parano

2. Exploring physicality – power balance

Experimenting with proxemics (distance between characters) Instructions:

- In pairs, experiment with the physical distance, we new your parallel behaviore.
- One person will play Mrs Johnstone.
- Vary the distance is the two characters and explore how it influe power half in the power half.
- a) Explain physical proxemics and power dynamics Mr. Sons

Invading space (aggressive):

- Mrs Lyons might step forward or lean in aggressively when speaking Johnstone to express her anger, control or desperation.
- This could show how she asserts dominance in the conversation or into an uncomfortable position.
- Physical choice: Lean in with a strong, almost threatening posture, aggressor.

Hesitation or retreat (vulnerable or unstable):

- Mrs Lyons may hesitate to get too close, showing a moment of vuln insecure about her power in the situation or unsure how to confron
- In this case, her body language might reflect uncertainty, e.g. fidget Mrs Johnstone

Standing her ground (defiant):

- Mrs Johnstone might stand tall hearth back, and maintain eye cholding her ground de at the Lyons' aggression. This would suggintimidated
- The rest of the show that she's not afraid and is asserting her ow do ntage emotionally.

Ba Education away (submissive or fearful):

- Alternatively, Mrs Johnstone might step back or move away, indicated Mrs Lyons' presence. This could be a sign of submission, vulnerabilities.
- Physical choice: Shrinking back or moving out of Mrs Lyons' space s
 Johnstone feels overwhelmed or trapped in this situation.
- b) Experimenting with levels (height difference)

Mrs Lyons: Leaning in aggressively:

- Mrs Lyons might lean in to physically dominate the conversation, mamore imposing. This emphasises her attempt to control Mrs Johnstophysical presence.
- Physical choice: Leaning forward slightly, with hands clenched or he
 Mrs Johnstone: Standing tall and firm:
- Mrs Johnstone might stand tall, ass i g personal dignity, perpushed around by Mrs Lvc n er mental state is affected by
- Physical choice: Strage is up and looking directly at Mrs Lyons emotional in action has on her.

Co: g () . : kmg:

- Johnstone may shrink back or physically bend down, showing tweakened by Mrs Lyons. This might occur if she is feeling defeated Lyons' aggression.
- Physical choice: Lowering her head or shoulders, possibly looking do submission/fear.

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c) Reflecting on your choices

Reflect on the physical choices you made:

- Which physical choices best show Mrs Lyons' unstable mental state
- If Mrs Lyons invades Mrs Johnstone's space, does it show that she is unstable or trying to assert control to hide her own insecurities?
- If Mrs Lyons is hesitant or backs away, does this show a more vulne and psychological fragility?
- Which physical choices show Mrs J nn. bes emotional state?
- Does standing tall show that is determined to stand up for hers emotionally?
- Or does see he ack show fear or a feeling of insecurity in the face

3. Vocal a chocal al expression experiment

Experimenting with vocal choices

Instructions:

- Take turns performing a section of the extract where Mrs Lyons express or desperation towards Mrs Johnstone).
- Focus on tone of voice, pitch and pace as you experiment with different
- a) Vocal elements to explore

Tone of voice:

- Does Mrs Lyons' voice become sharp, cold or desperate?
- Does she sound accusatory or pleading?
- Experiment with a harsh, commanding tone for anger or a quivering Pitch:
- Does Mrs Lyons' pitch rise, indicating panic, or lower, showing ange
- Try speaking in a higher pitch when she's a piess, or a deeper pitch more commanding or controlling.

Pace:

- Does she speak a ckiv r moments of panic?
- Or does size in Jown, showing calculated aggression or deep so
- 19 sp king slowly to convey a sense of powerlessness, or fast whe

b) Experimenting with facial expressions

Instructions:

- While performing, pay attention to your facial expressions and how emotion behind the words.
- Focus on how the expressions align with the emotional vocal choice

Facial expression ideas

Anger:

- Furrowed brows, clenched jaw, narrowed eyes.
- A glare could show dominance or resentment towards Mrs Johnsto Desperation:
- Wide, pleading eyes, slightly open moving set brows.
- Her expression might show vuln re filit, and a desire for reassurant Fear or panic:
- Eyes darting and facial muscles tensed as if
- Mas Literation in the look as if she's on the verge of breaking down, sho Si The local control:
- Educating the frown, tight lips, and a gaze that scrutinises Mrs Johnstone
- This could show her calculating mindset, trying to manipulate the si emotions under control.

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Performance and feedback c)

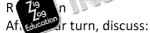
Partner 1 (Performer):

- Perform the section, focusing on tone of voice, pitch, pace and facilities
- Experiment with shouting, pleading or speaking slowly to see how emotional delivery.

Partner 2 (Observer):

Watch the performance and provide feedback (). e following:

- Does the tone capture the emotion and the bility of Mrs Lyons?
- Is the facial expression of a snowing her fear, desperation of
- Which vocal chest or expression best shows Mrs Lyons' declining performental as you feel sympathetic, frightened or conflicted a



- Which vocal choices (e.g. fast pace, high pitch) best portrayed Mrs
- Which facial expressions were most effective in conveying her men
- What impact did your choices have on the tone of the scene and t Lyons' state of mind?

Full scene rehearsal – emotional build-up

Rehearsal instructions:

Perform the scene between Mrs Lyons and Mrs Johnstone, focusing on the

- Mrs Johnstone's reaction to Mrs Lyons' paranoia and emotional state.
- The escalation of Mrs Lyons' mental state as the scene unfolds.
- Key focus areas for performance a) Mrs Johnstone's reaction
 - Calm reaction:
 - If you choose a calm reaction N'rs 6h, the might speak softly, the and remain steady descriptive, L, ons paranoia.
 - Body language: politice would be open and non-threatening, reassure the tension.

79 e 13 cdon:

- rs Johnstone becomes defensive, her voice may rise in volume frustration with Mrs Lyons' accusations.
- Physical reaction: She may take a step backwards or cross her arms she feels accused and threatened by Mrs Lyons' behaviour.

Frightened reaction:

- If Mrs Johnstone is frightened, her voice might become tremulous. become hesitant or withdrawn.
- Body language: She might shrink back from Mrs Lyons' forceful pres overwhelmed and helpless.
- b) Mrs Lyons' mental state escalation

Starting with paranoia:

- Mrs Lyons may initially show signs of suspicion speaking with a con-
- Facial expressions: Narrowed eyes and igned jaw as she accuse Escalation into aggression:
- As Mrs Lyons feels (the control, her voice may rise in volume accusatory sale as her paranoia grows.
- vside Cement: She may lean forward or invade Mrs Johnston rt power and show dominance. Her body language will become g down (desperation or breakdown):
- By the end of the scene, Mrs Lyons' mental state may break down become pleading or frantic, reflecting her mental instability.
- Physical choices: She might step back in shock, covering her face of process the emotional intensity of the confrontation.



Rehearsal guidelines:

- Start slow and let the emotional tension build gradually throughout
- Vary the pace and volume of your delivery to show the escalation of Johnstone's responses.
- Use pauses effectively to let the emotions simmer before the next
- Make intentional choices about personal space Mrs Lyons might i aggressively or withdraw in fear, and Mrs i in cone might either st

c) Performance feedback

After performing the scene is tractner in small groups to discuss the What worked wol

- To Jon of Mrs Lyons' mental state feel convincing? How ces reflect this change?
- Mrs Johnstone's reaction appropriate to Mrs Lyons' paranoia?
 or frightened in a way that made sense with her character?

What could be stronger?

- Did the tension between the two characters feel real, or need more
- Were there any moments where the physical distance between the more dynamic to reflect emotional shifts in the scene?
- Could Mrs Lyons' mental breakdown have been portrayed more cle

Question 3: Extension Activities

1. Annotating the script

Choose the extract from Blood Brothers

For this exercise, select a section where Mrs Lyons is experiencing a significal of anger, paranoia, desperation or fear). The moment when she confronts Maccuses her is often a key emotional turning poir.

Annotate key moments

Moment 1: Mrs Lyons starts + & & Suspicion or paranoia

- Line: 'How muc'່ຈົ
- Fm

Voice:

- To Start with a calm but tense voice, with a slight edge to indicate the
- Pitch: Keep a medium pitch but allow it to slightly rise at the word 'You'
- Pace: Speak slowly but with an underlying urgency, showing her growing Movement:
- Posture: Tight and controlled, as Mrs Lyons tries to hold herself together
- Gestures: Keep hands close to the body, possibly clenching fists or wring
- Space: Step closer to Mrs Johnstone, invading her space to show how shearial expression:
- Narrowed eyes to show suspicion, a slightly furrowed brow and tight lips and the emotional strain she's under.

Moment 2: Mrs Lyons becomes more confrontational and accusatory.

- Line: 'You'd just follow me again wouldn't you'd
- Emotion: Anger

Voice:

- Tone: Shift to a loud har, extone, conveying anger and accusation.
- Pitch: △ hin' > position be used here to signal the emotional escalation
- P. 79 ea. Laster, almost as if she's chasing the truth or losing control.

 Movem Education
- Posture: Stand tall and rigid, as if trying to assert dominance over Mrs Jo
- Gestures: Use pointing or forceful hand movements to emphasise the ac
- Space: Move closer, maybe even invade Mrs Johnstone's personal space increasing intensity of the moment.

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Facial expression:

- Wide, accusing eyes, with raised brows. The expression is likely to be teanswers from Mrs Johnstone.
- Her jaw might be clenched, and her lips set in a firm, determined line.

Moment 3: Mrs Lyons' emotions begin to break down as she becomes despe

- Line: 'Always and for ever like a shadow'
- Emotion: Desperation

Voice:

- Tone: The tone softens, arcinit viel may tremble or break, showing he Edward.
- Pitch: Promise in as she will be promised in the property of the promise in the promise in
- P. 79 w Jown the pace here, as Mrs Lyons might feel as though the v do to she faces her emotional breakdown.

Movement:

- Posture: Hunched or slumped, indicating defeat and emotional exhaust
- Gestures: Her hands might reach out towards Mrs Johnstone in an attenunderstanding. Alternatively, she may cover her face or hold her head in emotional overload.
- Space: Move backwards, showing her emotional retreat, as she is overw Facial expression:
- Wide eyes filled with desperation or tears.
- Tightened jaw, showing she is trying to hold herself together, but also of Her facial expression here is likely to be one of deep vulnerability.

Overall reflection and notes on Mrs Lyons' declining mental state:

- Escalation: The voice and movement choices need to reflect Mrs Lyons' throughout the scene. The movement shou' is a more controlled erratic and physical, mirroring her dealing. Intal state.
- Physicality: Her gestures shall so it off with more rigid control and the wild, reflecting the accusing to a line pleading as her fear and desperation intensify.
- P. The pace should start off with her speaking more slowly as she be speaking up during the confrontation, and slowing down again when she helping to portray the mental unravelling.

2. Character hot-seating

Preparation for the hot-seating activity Instructions for the hot seat (Mrs Lyons):

- One student will sit in the 'hot seat' as Mrs Lyons, answering questions
- Mrs Lyons' responses should reflect her emotional state in the scene and her mental state (paranoia, fear, jealousy, desperation).
- The student in the hot seat should think about how Mrs Lyons would resquestions, considering her emotional instability and guilt.

Example questions for Mrs Lyons in the hot seat

Question 1: 'Why are you so convinced Mrs John to is ruining your life?' Possible response: 'I'm not sure I can to he may more. She's lied to me be feeling that she's always beer to mething back. I feel like everything built with Edward — and any moment. I've given yet she was promoted in the specific of the strying to take everything from me.'

Questi ow do you feel about what you've done – keeping Edward from Possible esponse: 'I've made sacrifices. It wasn't an easy decision, but I did is the right thing. I wanted to give Edward a good life, one full of opportunities, with Mrs Johnstone. But now, as I see him growing up and hear him talk about feel guilty, yes, but I'm also terrified that she'll take him from me. I've done don't know if it's enough.'

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Question 3: 'How does it make you feel when you see Edward growing closer Possible response: 'It drives me mad. I try to give him everything, and yet he that... that other boy. I've done everything to keep him safe, and yet he's still understand it. I feel betrayed, like I've failed him somehow. It's as if no matter I'm losing him to that life, the one I tried to shield him from.'

Question 4: 'Do you feel as if you're in control of the situation?'

Possible response: 'I did at first, but now... I feel liber thing is slipping awaitime making sure Edward doesn't know the tath. being everything in order passes, it feels like I'm losing my grice out of control, helpless, and it's te him, but I feel like I'm losing my grice out of the stop it.'

Question 5 'W' u want from Mrs Johnstone? Why does it matter so Possib 70 n. I just want her to stay away, to stay in her place. She had response for Edward. But she keeps getting in the way, making me quest peace, for Edward to stay with me and not be torn between the two of us. I'n expose everything, and that will destroy everything I've worked for.'

Reflection after the hot-seating

After the hot-seating session, the class can discuss:

- What did we learn about Mrs Lyons' emotional state?
- Was she truly in control, or was she already breaking down internally?
- Did her guilt and fear influence her actions towards Mrs Johnstone and
- How did her paranoia and desperation affect the decisions she made?
- What role does Mrs Lyons' mental state play in her actions in the scene
- How did she justify her actions to herself?
- How might her emotions (such as fear, jealousy, control) affect her relat

3. Performing with different interpretations

Experiment with three interpretations of Ir Ly Instructions:

- Perform the same three different ways, using different vocal and Mrs Lyans value according to the scene depending on her emotional state.
- A 79 ch errormance, reflect on which interpretation feels most effect an education on in the scene.

Interpretation 1: Mrs Lyons as aggressive and dangerous Vocal choices:

- Tone: Loud, sharp and harsh, cutting through the scene with an accusate imposing in this version, so her voice matches her anger and control.
- Pitch: Higher, strident, almost shouting at moments of high emotion.
- Pace: Fast-paced with quick bursts of speech as she confronts Mrs John's Physical choices:
- Posture: Tall and rigid, with a strong, aggressive stance she takes up sr
- Movement: Sharp movements perhaps pointing aggressively at Mrs Joinvade her personal space. She may pound her fist or use forceful gestu
- Facial expression: Narrowed eyes with a tight james rowed brows and rage and dominance.

Impact:

 This interpretation show as a dangerous figure, someone de and angry at Market. This would create a tense, confrontational

Interproved 2 7,3 Lyons as desperate and broken Vocal company

- Tone: Trembling and vulnerable, a cracked voice that falters. She is pleatrying to cling to control but failing.
- Pitch: A higher pitch, indicating anxiety or frantic fear.
- Pace: Slow and hesitant, with pauses between phrases, as she struggles
- Volume: Soft and unsteady, almost as if she is losing control of her emotion

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Physical choices:

- Posture: Slumped, or even hunched over, as if emotionally weighed down no longer in control.
- Movement: Trembling hands or slow, unsteady movements. She might showing that she's frightened of the confrontation.
- Facial expression: Her face might be teary, or show discomfort wide, is signs of emotional exhaustion.

Impact: This interpretation brings out Mrs Ly ms of rerability and fear of los would make her seem fragile, as if s is rely nolding it together, creating made questionable choice

Interpretation 2: 10 on as manipulative Vocal 129 :

- To entermiet, sinister and calm, yet with a hidden edge of danger. Her sp she's trying to subtly manipulate Mrs Johnstone's emotions.
- Pitch: Low and steady, conveying authority and control. She doesn't she softly to keep the upper hand.
- Pace: Slow and deliberate, giving her words weight and making them see
- Volume: Soft, as if trying to lure Mrs Johnstone into a sense of false secun Physical choices:
- Posture: Upright and self-assured, with a relaxed but controlling stance dominance through her calm, collected manner.
- Movement: Slow, controlled movements perhaps gesturing with one between towards Mrs Johnstone. The movements would feel almost like a cat care
- Facial expression: Cold, calculating eyes, with a slight smirk or neutral excontrol of the conversation. Her face would not give away her inner turn calm and collected.

Impact: This interpretation makes Mrs I v ns see hanipulative and deception Johnstone through her calm voices to her quiet demeanour hid sert a mentions.

Reflecting 1 4. pretation best suits the scene
After 1 ach interpretation, discuss in small groups:
What we well?

- Did one interpretation make the emotional tension in the scene more in Lyons' internal conflict?
- Did the tone of voice and movement create a strong emotional connection interpretation felt most true to her character at that moment?

What could be stronger?

- Did any of the choices feel too extreme or too subtle for the character's
- Could the balance between voice and movement be improved to make

Question 4

Exploring Mrs Johnstone's emotions

- 1. Reading the extract and underlining key wor in the ses
 - a) Instructions:
 - Read the extract al __a 1 __ rig on identifying key words or phrase emotions.
 - 79 vo . Canderline or highlight words that stand out as indicative to the condition of th

Example of key phrases to look for:

- 'I'm sorry!' Could indicate guilt or remorse.
- 'I don't know what to do!' Could show desperation or confusion.
- 'He's mine!' Could show protectiveness and anger towards Mrs
- 'Please don't take him away from me!' Could show fear and vulne

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b) Discussing in pairs: emotional changes

Instructions:

Pair up with a classmate and discuss how Mrs Johnstone feels through

- Is she angry?
- Is she guilty or remorseful?
- Does she feel protective towards her son, Edward?
- Is she scared, desperate or confused?

Key questions to consider:

- How do her emotions shift
- Is there a shift it me to example, from calm to frantic or guilt-rid
- Does she; of an Reeling angry or frustrated to being vulnerable and are it ear.
- Educations she seem calmer in some parts of the scene, only to become en

2. Using vocal skills to show emotion

Experimenting with vocal choices

Instructions:

Perform the same extract multiple times, focusing on tone, pitch, pace and vertical emotional states of Mrs Johnstone. After each performance, discuss how the emotion of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and whether they align with the character's internal control of the scene and the scene and

Version 1: Calm and controlled (initial response)

Tone of voice:

- Start with a calm, steady tone to show that Mrs Johnstone is trying to re
- Her voice should sound measured and slightly neutral, as if she's trying Pitch:

Keep the pitch relatively neutral or medium-low, not high or low. This recomposed and rational.

Pace:

Start slow and deliberate was between words to show thoughtfulner maintain calmness

Volum

Quiet the rate volume. She's trying to keep her emotions in check and is point. Her speech is more controlled.

Impact:

- This vocal choice shows that Mrs Johnstone is trying to be reasonable at emotional breakdown later in the scene more impactful.
- Aim to draw other emotions out of the students in the same format.

3. Physicality and movement in the scene

Experimenting with different physical choices for Mrs Johnstone Physicality 1: Mrs Johnstone stands tall and strong Body language:

- Upright posture, shoulders back, chest open. This suggests that Mrs Joh in the face of Mrs Lyons' accusation.
- Firm stance, maybe with hands on hips (a m) cossed to show her deta Facial expression:
- A stern expression with rar. 5 eyes and a tight jaw, which reflects he
- Hard eyes, not a literal or vulnerability, but conveying a sense of in
- File woures, such as pointing or waving her hands, showing assertive
- Tension in the hands, as if trying to physically hold the situation togethe
 Effect:
- This version would give Mrs Johnstone a strong and confident appearants stay calm and assert her agency in the situation, even if her internal encoreate tension as she tries to control the confrontation with Mrs Lyons.

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4. Linking the extract to Mrs Johnstone's role in the play

- a) Examples of key moments
 - Giving up one twin:
 - Mrs Johnstone's initial sacrifice of one of her twins, Edward, to the due to financial struggles and lack of options.
 - This moment shapes much of her emotional journey, as it sets the feartache.

Watching the boys grow up apart:

- As the two boys grow up i circle and social classes, Mrs Johnstone i regret. She watch sect a regrow up with privileges that Mickey do
- This more of their lives.

ii struggles:

- Throughout the play, Mrs Johnstone constantly deals with poverty, children and dealing with the harsh realities of being a single mother
- Her resilience and love for her children are central to her character, her emotional weariness and vulnerability.

Motherhood and protection:

- Mrs Johnstone's protective instincts emerge as she fights to keep he prevent them from knowing their true identities and works to protections of their birth.
- In the extract you are performing, Mrs Johnstone's protective instir more defensive and desperate side of her character.
- b) Discussing how Mrs Johnstone's personality changes throughout the pla Questions to consider in small groups:
 - How does Mrs Johnstone's personality in t¹ ene compare to ear
 - Is she stronger than in the beginning of he was making the painer children?
 - Or is she more having a number of the circumstant A corporate.
 Does this scene reflect a moment of collaboration.
 - 19 he 15. protective in this scene compared to earlier parts of the effects of their social class divide?
 - What emotional changes have occurred since the start of the play
 - Has she become more resigned, or is she still fighting for the boys'
 - How do her emotions (guilt, love, frustration) influence how she int with Mrs Lyons, in this extract?
 - How does Mrs Johnstone's protective nature change?
 - Earlier, she made the sacrifice of giving up one twin, but now, in thi
 fighting fiercely to protect her remaining child. How do her emotion reflect her changing sense of protection and motherhood?
- c) Students' own response

Question 4: Extension Activities

1. Character timeline

Act 1: Excited, warm – relaxed voice or in but language

- Emotion: Excited, warm
- Moment: Early in the Mrs Johnstone is full of hope and optimism She in ap in mother, full of love for her children.

Perfor. Top shore

- Vocation of talks about her children and dreams.
- Physicality: Open body language, smiling, leaning forward when interact openness and care. Relaxed gestures that reflect her love and care for h
- Facial expression: Bright eyes, smiling, relaxed face that conveys warmt

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Act 1: Desperate, guilt-ridden – quieter, slower tone, hesitant movements.

- Emotion: Desperation, guilt.
- Moment: When Mrs Johnstone has to make the difficult decision to give Lyons due to her financial difficulties.

Performance choices:

- Vocal: Quieter, slower tone, with a hesitant voice. She is trying to convictorice, but her voice betrays her inner turmoil.
 speech may be trend
- Physicality: Hunched posture or nervou sit who vements. May have a fidget, showing her internal combined the consequences of her
- Facial expression: Sachus sa wingret on her face, perhaps tears welling expression as the correconcile her need to survive with the painful

Act 2: 13 ive, frustrated – strong stance, firm voice, assertive gestures

- Em. Protective, frustrated
- Moment: When Mrs Johnstone sees Edward and Mickey growing closer, son, especially as she sees the differences in their lives. She is frustrated better life for Mickey.

Performance choices:

- Vocal: Firm, assertive tone when speaking to Edward or others about pro and sharpness in her voice when expressing frustration.
- Physicality: Straight posture, standing tall, but with tension in her body, placing her hands on her hips to show her protective stance. Stepping for space between her and others, as if physically guarding her child.
- Facial expression: Intense eyes and tight jaw to show her determination when she sees the growing divide between the boys.

Act 2: Heartbroken, helpless – slumped shoulders, broken, drooping expression: Heartbroken, helpless

 Moment: As Mrs Johnstone wat bound and Mickey drift apart and separation, her hearthrough the separation. She feels helpless, especially as sl

Performance choice

- Vo pofi , Lortone, almost whispering in moments of deep emotion quite pacing slower as she processes her overwhelming feeling
- Physicality: Slumped shoulders, perhaps covering her face with her hand Slow movements, head lowered as if defeated by the situation.
- Facial expression: Tear-filled eyes, pained expression, lips trembling. The loss and the helplessness she feels as she watches the consequences unit

Act 2 (Finale): Desperate, pleading – pleading tone, reaching movements, with

- Emotion: Desperate, pleading
- Moment: In the final moments of the play, when Mrs Johnstone is confr twins' fate, she is overwhelmed with guilt, desperation, and a sense of

Performance choices:

- Vocal: Pleading tone, voice cracking or shaking with emotion as she tries
 Her voice will be louder and faster, filled with urgen y.
- Physicality: Desperate gestures, such as reach, ou, or wringing her ha audience or Mrs Lyons. May also fol. to be muces or look up to the sky, devastation.
- Facial expression: '' ave, tearful expression, with the face showing facial us it is a light with the effort to express her grief.

2. Monole Education erformance

Performing the monologue using vocal and physical skills Instructions:

After selecting your monologue, perform it, applying the vocal and physician previous exercises. Focus on the following:

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Vocal skills:

- Tone: Use a reflective, sorrowful tone in parts of the speech, especially remorse (such as in 'Easy Terms').
- Pitch: The pitch may rise as Mrs Johnstone expresses frustration or desplife, or lower when speaking about her emotional pain.
- Pace: The pace might vary slower when reflecting on difficult memorie hope or dreams.
- Volume: The volume could be quieter from me. its of sadness or guilt, a anger or hope.

Physical skills:

- Body languages to confine expressive movements when speaking about with pressive and dreams. Hunched or closed posture might related to the speaking about with the speaking about the speaking
- Ge Use hand gestures to emphasise the strength of her feelings. dreams of a better life, her gestures might be more expansive (arms oper For moments of guilt, she might clutch her chest or cover her face.
- Facial expressions: Sad eyes, tight lips and furrowed brows can show reg smile could convey moments of hope or dreaming of a better future.

3. Performing the extract in different ways

Interpretation 1: Calm and controlled (standing firm against Mrs Lyons) Vocal choices:

- Tone: Use a calm, steady tone to show Mrs Johnstone's attempts to ma
- Pitch: Keep a medium-low pitch, with a neutral tone. Her voice will show composed but may carry an undertone of tension.
- Pace: Slow and measured, showing her effort to stay calm while dealing
- Volume: Keep a moderate volume, speaking firm ut not loudly, to ref control.

Physicality and movement:

- Posture: Strong, upright at anding her ground against Mrs Lyons and stable.
- Factor expression: Neutral, with a slight tightening of the jaw to show res Effect:

This interpretation shows Mrs Johnstone trying to assert herself and hold her strength despite the overwhelming situation. This portrayal can make the te controlled but simmering beneath the surface.

Question 5

Set design – Creating the right atmosphere

Cramped space to increase tension:

Position Mrs Johnstone and Mrs Lyons in a confined close space, such a
This physical closeness can make their emotion confrontation feel more
into each other's personal space. roising the scales of the scene.

Realistic vs symbolic design:

• Use a realistic hor in a.g. a small, modest living room or kitchen) her working to escyle, while making Mrs Lyons' environment more must be still, empty space or an oppressive, dark background to represe de leaders ation.

Use of props to reflect social class divide:

Incorporate different props (e.g. worn furniture or old kitchenware for items such as fine furniture or a polished table for Mrs Lyons) to reflect standing, reinforcing the theme of class disparity throughout Blood Brot.

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Lighting to enhance emotion:

Use dim, harsh lighting over Mrs Lyons, creating an atmosphere of mental inskeeping Mrs Johnstone's area lit with warmer tones, signifying her connection her situation. The lighting can shift to darker hues as tensions rise, heightening through set elements:

Consider using broken or mismatched furniture in Mrs Johnstone's space to while structured, pristine furniture in Mrs Lyons' are was her wealth and The contrast in design can visually reinforce (d) ring emotional states

2. Lighting design - Creating Took & Cension

Harsh spotlight on 1 3 % show paranoia:

• U ar , used spotlight on Mrs Lyons when she is speaking or realist report, highlighting her mental instability and paranoia, making her by her own thoughts. The spotlight will also make her seem detached symbolising her emotional distance.

Dim lighting with shadows to create fear and instability:

 Incorporate low, dim lighting throughout the stage, with shadows creep and unpredictability. As Mrs Johnstone's emotions escalate, the shadow atmosphere of instability and tension in her part of the scene, especially begin to mount.

Warm vs cool tones to set the scene's mood:

- Warm lighting (yellow, orange) can be used around Mrs Johnstone to refamily and her desire to keep things stable and safe, but the warm light situation becomes more desperate.
- Cool lighting (blue, grey) around Mrs Lyons can emphasise her paranoia
 of blue or green tones would heighten the detachment she feels from he
 of emotional distance.

Shifting lighting to heighten dramatic ton. io

Gradually shift from warm to continuous, the scene progresses, reflecting growing emotional divides with the two characters. As the conflict become could become divided more ominous, creating a sense of looming danger Focusi The levitoments to highlight emotional shifts:

Use specified or dramatic lighting changes to emphasise key moments in the Johnstone becomes more protective or when Mrs Lyons experiences a menta audience's attention to the emotional shifts and visually highlight the dramatic lighting changes to emphasise key moments in the Johnstone becomes more protective or when Mrs Lyons experiences a menta audience's attention to the emotional shifts and visually highlight the dramatic lighting changes to emphasise key moments in the large protective or when Mrs Lyons experiences a menta audience's attention to the emotional shifts and visually highlight the dramatic lighting changes to emphasise key moments in the large protective or when Mrs Lyons experiences a menta audience's attention to the emotional shifts and visually highlight the dramatic lighting the large protective or when Mrs Lyons experiences a menta audience's attention to the emotional shifts and visually highlight the dramatic lights.

3. Costume design – showing character and class divide

- a) Mrs Johnstone's costume working-class background Fabric:
 - Use worn, rough fabrics such as cotton, wool or flannel, which would someone in a working-class environment during the time period.
 and durable, yet a bit faded or patched to show the effects of finance.
 - Her clothes may also be slightly worn out, with visible mending or financial limitations and hardship.

Fit:

- The costume should be loose-fit in to sect practicality and comflit might have a slightly in the solution, especially around the waist or clothing is either and sections or just not a priority in her life.
- The still users should look simple and unadorned, focusing or charles should move with her easily, showing that she is focuse standard training appearances.

Colours:

- The colour palette should feature earthy tones such as browns, gre These colours reflect Mrs Johnstone's down-to-earth, practical nature
- Avoid bright or cheerful colours her clothing should appear faded

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b) Mrs Lyons' costume – neat but slightly dishevelled Fabric:

- Mrs Lyons' costume is likely to be made from higher-quality fabrics blends. The fabric would be smoother, reflecting her middle-class
- However, in this scene, she may appear slightly dishevelled, showin Small creases or slight dirt marks could suggest her increasing unramaintaining the pristine appearance typical someone of her class

Fit:

- Her clothes would be taile in the aritted jacket or dress that high fact that she takes and it is appearance. However, as her ment costume it is a sightly dishevelled loosely fitted, or with but the otile a smaos.
- might be an element of tightness or constriction in the fit, sylvand mental tension.

Colours:

- The colour palette could include muted tones such as navy, dark gressomewhat rich and sophisticated but not flashy.
- There might be slightly faded shades, or even darker tones like blace decline in contrast to her more polished appearance earlier in the place accent might indicate her passion or danger, but this could appear to the place of the place of
- c) Why it's appropriate:

Mrs Johnstone's costume:

The worn, practical clothing reinforces her working-class backgroun
and physical toll of her life. The simple, unpolished clothing empha
to keep her family together while constantly battling financial hards
communicates the class divide in the planting her apart from M
class and emotional state.

Mrs Lyons' costume:

The neat yet slight role is veried appearance shows the contrast be backgrounded ar mental state. Her clothing reflects her social state in contrast in costume to the emotional and psychological divide between the two characters class divide in the play.

Question 5: Extension Activities

1. Combining design elements

Key teaching points:

Choosing two design areas

Encourage students to select two design areas that naturally complement e

- Lighting and sound (to heighten dramatic tension)
- Set and props (to reinforce social class or emotional state)
- Costume and lighting (to symbolise character deterioration)
- How lighting and sound work together in the lace.

Lighting:

- A harsh, white spotliph on 1 ... could isolate him, emphasising his fru
- Dimming light: A Minda might show her emotional withdrawal and

Sound

- A leaden dumbling sound effect (e.g. distant thunder or muffled city noise) anger rises.
- A heartbeat effect or echoed silence could emphasise moments of emot Mickey's internal struggle.

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Effect created by combining lighting and sound:

- The lighting isolates the characters, mirroring their emotional disconnection
- The sound builds tension, making the audience feel the weight of the making the audience feel the making the audien
- Together, they reinforce Mickey's emotional instability and Linda's grow confrontation more powerful.

Why this approach is effective in the play as a wife.

- Blood Brothers frequently uses lighting a sound to heighten emotions where dramatic lighting and in Easifying musical score build towards
- This extract's design and reflect similar techniques, helping the audie of the haster and see the wider themes of social struggle, fate and not be a second struggle.

Assessi Education and discussion questions:

- How does lighting shape the audience's understanding of a character's
- How does sound design build tension in a dramatic moment?
- Why is it important for design elements to work together rather than se
- Can you think of other scenes in *Blood Brothers* where these techniques
- This approach ensures students understand the collaborative nature of elements work together to create a cohesive, impactful performance.

2. Justifying design choices

Example pitch to the director:

'For this scene, I have chosen to focus on the integration of lighting and soun intensity between Mickey and Linda. The design choices aim to emphasise the relationship and reflect the play's themes of social divide, fate and psychology

Firstly, I will use harsh, white lighting on Mickey in thim in a cold, unforcemphasise his frustration, emotional turn oil and have of entrapment. Meandim lighting, representing her digit cells a him and her helplessness as she argument intensifies, I will adult y lower the lighting around them, creating atmosphere, mirrous all weys spiralling emotions.

In add the lighting, I will incorporate sound effects to enhance the tenscene, distant rumbling sound (such as muffled traffic or an ominous inner agitation. As his emotions rise, the sound will subtly intensify, building where either a heartbeat effect or a sudden cut to silence will create a mome drawing the audience into the depth of Mickey's despair. This use of sound instability but also reinforces the wider theme of inevitability and fate seen the

These design choices are essential to supporting the narrative because *Blood* heightened emotion and contrasting class struggles. The stark lighting contrawill not only enhance the realism of the confrontation but also serve as a symmickey's downfall. The audience will physically see and hear the shift in tens between the characters and the tragic undertones of the play even more power.

Teacher notes for student justifications

Structure of a strong justification:

- Introduce the design elements you a sale is sing on.
- Explain how they are used a karact (specific examples).
- Describe the efform a audience and how it enhances the emotional
- Link vices in *Blood Brothers*, such as class divide, fate or psycencoul Too dents to:
- Be Education and specific about their design choices.
- Justify their ideas with references to character emotions and themes.
- Use persuasive language as if they are pitching to a director in a professi

This activity helps students develop analytical thinking, confidence in articula deeper understanding of how technical elements contribute to storytelling in

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3. Exploring symbolism in design

These are just some ideas you could guide students towards exploring to find elements of the play.

1. Symbolism in set design

- Cracked flooring or peeling wallpaper in Mrs Lyons' home could synstate, showing that beneath her seemingly perfect middle-class life.
- A physical barrier (e.g. a fence, wall, or so ing floor patterns) be worlds could emphasise the classic vide shally reinforcing how the environments.
- A confined, cluted deplace for Mickey and Linda's home, contrasting for Edva and could reflect limited opportunities vs freedom, as continuous trien futures.

2. Syledicoursm in lighting

- Lighting that shifts from warm tones to cold blue tones could reflect growing between Mickey and Linda, emphasising how their relation
- A harsh, single spotlight on Mickey during moments of frustration of he feels isolated and trapped, mirroring the way society has abandon
- Shadows creeping onto the stage as Mrs Lyons becomes more para descent into fear and obsession, reinforcing her loss of control.

3. Symbolism in costume and props

- Mrs Johnstone's costume remains the same throughout the play, by symbolising how she is trapped in poverty, unable to change her fat
- Mrs Lyons' once pristine outfit becoming slightly messy (e.g. button subtly indicate her unravelling throughout the play, visually reinforce
- A toy gun in early scenes becoming a real gun in the climax could sy innocence, reflecting how childhood as a could into real, tragic could

4. Why symbolism in design is imparation in Pood Brothers

- Blood Brothers exp' et a crass and emotional decline, and using these them a sually engaging for the audience.
- 10 h . Hows for deeper character interpretation, showing enterpretation, showing enterpretation enterpr
- mall symbolic details, such as a gradually darkening stage or a char subconsciously feel the weight of destiny and tragedy, making the more impactful.

Encouraging students to think symbolically in design helps them develop createm to create meaningful and layered theatre experiences.

ZZo Edwaren

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Section 3: Sample Answers

Question 1

Realistic working-class setting:

- Use a small, cramped living space to reflect Mickey and Linda's working-class
- Worn-down furniture, peeling wallpaper and clutter to highlight financial str

Contrast with Edward's world:

- The set should feel restrictive and claustroph of compared to Edward.
- A subtle divide in staging corrus is subtle contrast.

Question

Vocal skills 709 and volume

- Sharp, accusatory tone to reflect Mickey's anger and betrayal.
- Loud, almost shouting on 'You!' to show his outburst of frustration and feel

Vocal skills - pitch and pace:

- Higher pitch than normal, showing emotion taking over his control.
- Slightly uneven pace, as if choking on his emotions, reflecting his pain and dis

Physical skills - posture and gestures:

- Leaning forward aggressively, pointing or gesturing towards the person he is
- Tense body, possibly clenching fists, showing his internal conflict and suppres

Facial expressions and eye contact:

- Wide, intense eyes, showing hurt and betrayal.
- Tight jaw and quivering lips, as if struggling to hold back tears or rage.

Effect on the audience:

- Makes them sympathise with Mickey's pain at to a tion at discovering the
- Emphasises his sense of loss and unfine statements, inforcing the play's themes of

Question 3

Use of perf

- At the rejection of her.
- He might pace erratically, showing his inner turmoil, making it clear he feels
- As he says, 'I could have been him', he could stop suddenly, as if realising the the moment feel more powerful and devastating.

Interaction with Mrs Johnstone – physical reactions:

- When saying 'Go away Mam', Mickey might raise a hand or turn his back, ref
- If Mrs Johnstone tries to reach out, Mickey might flinch, push her away, or puinability to accept comfort.
- By the end of the extract Mrs Johnstone could sink to her knees or lower her emotional collapse.

Vocal choices - tone and volume:

- Shouting or snapping tone at the start ('Go away work) to emphasise his are
- Breaking voice or lower volume on 'Local har been him', reflecting defeat
- The pacing would slow down
 Processes his emotions, making the

- At first line, contact, showing rejection and emotional conflict.
- As he spould have been him', his expression softens, showing pain and
- Tears or a trembling lip could reinforce his devastation and helplessness.

Effect on the audience:

- Highlights Mickey's deep pain and resentment, making them sympathise with
- Reinforces the tragic nature of the play, showing how fate and class divide had
- The physical distance and rejection of Mrs Johnstone would make this mome

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Question 4

Vocal skills - tone, pitch, pace and volume

- Tone: At the start, use a harsh, accusatory tone to show Mickey's anger and addressing Mrs Johnstone or reflecting on his unfair life.
- Pitch: His pitch would rise in moments of frustration, such as when he expressional could have been him'). Lower, muttered lines could reflect his sadness and
- Pace: His speech would be fast and uneven wher moments of realisation or emotional breakd wn.
- Volume: He would start shouting (e) x ressing rage and betrayal, before defeated tone as he realign the butn about his life.

Physical skill pos stures and movement Posture: Mill posture and rigid a

Posture: My pody would be tense and rigid at the start, reflecting his inner that has the scene progresses, his posture might become more slumped or defeated, my Gestures:

- Aggressive hand gestures, such as pointing at Mrs Johnstone or clenching fist
- Head in hands or slumped shoulders by the end would show overwhelming s
 Movement:
- At the start, pacing erratically, unable to stay still, showing his agitation.
- Later, stopping suddenly, as if the weight of realisation has hit him, making

Facial expressions and eye contact

- Furrowed brows and narrowed eyes at the start, showing rage and frustration
- Avoiding eye contact with Mrs Johnstone, emphasising his rejection and emo
- Tear-filled eyes or trembling lips towards the end, expressing deep emotion
- Looking up in disbelief or shaking his head, reflecting his struggle to compreh

Why this interpretation is appropriate for the extent of the play as a whole

- This extract is a turning point for Michae the fully realises the impact of making it crucial to show his to the fully realises the impact of making it crucial to show his to the fully realises.
- Throughout the play an insitions from a carefree child to a struggling the final law as the
- Mickey Topical and vocal deterioration in this moment mirrors his decline lively are numerous in early scenes to beaten down and full of despair by the
- The contrast between Mickey's anger and his eventual helplessness highlight reinforcing Blood Brothers' themes of fate, social class and lost opportunity.

This performance would ensure the audience fully understands Mickey's pain, maeven more heartbreaking and inevitable.

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Question 5

Set design – creating a tense and oppressive atmosphere

- A minimalistic and claustrophobic setting: The scene could take place in a sm Mickey's mental state – trapped, overwhelmed and hopeless.
- Symbolic elements: A worn-out sofa and scattered prescription pill bottles co struggles with addiction and despair.
- Use of levels: Mickey could be positioned lower ("", umped), while Mrs sense of powerlessness.
- Why this is appropriate: The set it (all) for Mickey's decline, supporting to struggle and lost potential

Lighting de en t. 33 ing tension and emotion

- Harsh, hting: A stark, white spotlight on Mickey could create a sense cemotion preakdown.
- Shadows and dim backlighting: These could be used to create a tense, unsett internal turmoil.
- A sudden shift in lighting: The lighting could become darker or flicker slightly Mickey says 'I could have been him', emphasising his realisation and hearth
- Why this is appropriate: Lighting helps guide audience focus, highlight key en intensity of the scene.

Sound design - enhancing emotional impact

- Subtle heartbeat sound effects: A slow, heavy heartbeat sound could build in Mickey's rising anger and anxiety.
- Distant echoes or reverb: Certain words, such as 'I could have been him', coule emphasising their weight and importance.
- Low, atmospheric background music: A soft, melancial underscore could start as Mickey's emotions escalate.
- Why this is appropriate: Sound deal in the new dramatic tension, helps consupports the extract's tracis on.

Costume designation of the cost of the costume designation of the cost of t

- Mickey Loginary should be worn, creased and dull: This reflects his hard life clothes be too big for him, symbolising how he has lost himself over tin
- Mrs Johnstone's costume could contrast Mickey's: She could be dressed prac she has tried to hold things together, in contrast to Mickey's self-destruction
- Symbolic details: Mickey's sleeves could be slightly rolled down, subtly hiding addiction without being overt.
- Why this is appropriate: Costumes visually reinforce class divisions, character weight of the scene.

Why this design is appropriate for the extract and the play as a whole

- This scene is a crucial emotional climax, and design elements must emphasise despair.
- The play explores fate, class division and mental deterioration, so every design these themes.
- Whether through set, lighting, sound or cost m², lesign choices should help communicate Mickey's downfa¹¹
- The audience should be vith a strong emotional response, feeling the ful tragic realization
- If thes 75 ne timents are carefully crafted, the extract will have a greater emotio education ripping moment in *Blood Brothers*.

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Section 4: Writing Frameworks

Question 1

- Divided stage to represent class conflict: The set could be split into two distint Mickey's working-class world (worn-down, cluttered) with Edward's privilege structured). This highlights the lifelong separation between the twins and reclass division.
- Symbolic positioning of characters: Mickey ar is two disnould be placed at of a physical barrier (such as a desk, policy be, raised platform) between the emotional and social divide. In ontation escalates, Mickey could into this boundary to show and desperation.
- Ominor to the atmosphere: The setting should feel tense and heaverops in the lighting to reflect the tragic inevitability of the moment. A bar how Microsy has lost everything, creating a sense of emptiness and doom.
- Gun as a central visual element: The gun in Mickey's hand should be a clear a
 drawing audience focus to the deadly consequences of class disparity and fat
 sharp contrast to Edward's surroundings, reinforcing the idea that violence is
 in a world where he feels powerless.

Question 2

Vocal tone and volume:

Use a sharp, accusatory tone with a loud volume to convey Mickey's anger and freemphasising the betrayal he feels.

Pitch and pace:

The pitch would rise, particularly on 'You!', showing Mickey escalating frustration uneven, reflecting his emotional turmoil and loss (in).

Physical posture and gestures:

Adopt a tense, aggressive start with senched fists or pointing, symbolising Mick answers. Step forward to the emotional gap, showing his anger and despera

Facial expre 100 nd eye contact:

Use furrowed eyes and intense eye contact to show disbelief an Mickey's internal conflict and emotional breakdown.

Question 3

- Use of space physical distance:
 - At the start, create physical distance between Mickey and Mrs Johnstone, us emotional distance and rejection of her. He may step back or turn away, synfrustration.
- Body language Tension and withdrawal:
 - Mickey's body language should be defensive, possibly with crossed arms or sattempts to comfort him. As he says 'Go away Mam, in might gesture towahis back, showing his need to distance himse or mark.
- Interaction Eye contact and move ne Mickey would avoid eye or act, a pressing his hurt and betrayal. As the sce might slow down to the Lays, 'I could have been him,' showing a shift in his realisa 19 ke it to the scenario of the lays, the lays are the lays and the lays are the lays are
- Effect de de de la connect :
 - The growing physical distance between Mickey and Mrs Johnstone reinforces shows the audience the strain in their relationship, intensifying the tragic ten processes the painful truth about his life.

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Question 4

- Vocal skills tone and volume:
 - I would use a sharp, frustrated tone on 'Go away Mam' to express Mickey's a would be loud and intense, reflecting his emotionally charged outburst as he continues, the tone would soften, particularly on 'I could have been him', sho
- Physical skills posture and movement:
 - At the start, Mickey would adopt a tense, defensing the perhaps with crimindicating his emotional walls. As the scene ros ses, his movements would agitated, showing his inability to so transfer emotions, particularly when he s
- Facial expressions and expressions are expressions and expressions and expressions are expressions and expressions and expressions are expressions are expressions and expressions are expre

Effect on the audience:

The combination of vocal shifts and physicality would allow the audience to see N anger and frustration to vulnerability and regret, deepening the tragic nature of h loss of innocence and the impact of fate in the play. This interpretation reflects N throughout *Blood Brothers*.

Question 5

Indicative content for a lighting answer

- Lighting design symbolising emotional shift:
 I would use harsh, cold lighting on Mickey when he says, 'Go away Mam', emisolation. As he shifts emotionally and says, 'I could have been him', I would dimmer tone to reflect the vulnerability and regression. This change in light emotional transition from anger to realisation, so ling the internal conflict.
- Lighting design focus on Micke is so a ren:

 I would position Micke is a patright, isolating him physically and emotion emphasise the distriction are estrangement between them. As Mickey steps withdown to him the shown his growing disconnect from the world around him.
- Lighting design enhancing tension and drama:
 To build tension, I could use flickering or dimming lights to create an atmospigrapples with his emotions. These effects would reflect the turmoil inside M chaos and uncertainty that has built up throughout the play.
- Why this design is appropriate:
 - The light changes reflect the emotional journey of Mickey and are aligned with a class struggle, emotional conflict, and the tragic inevitability of their circum reinforce emotional shifts helps to heighten the audience's engagement with and adds depth to the physical and vocal actions in this extract, enhancing the







Section 5: Practice Exam Paper

The sample in this section is designed to be used in conjunction with the student-pp. 13–14 of this resource, or the official mark schemes provided by AQA on the

Practice Paper 1

Question 1

Indicative content:

For this extract from Blood Brothers, I would disinforecting to reflect the continuous of Mickey and Linda and the most of the season of the season of the social divide, subtle details like small proposed by the social divide by the social div

Question 2

Indicative content:

To perform the line 'An what about what I need? I need you. I love you', I would desperation through both vocal and physical choices. My tone would start with shaying 'what about what I need?' to reflect her anger and sense of unfairness, but tone for 'I need you' and 'I love you' to express her emotional need. I would slow at the words 'I need you' and 'I love you,' to emphasise her deep emotional plea. My especially when expressing her desperation, to show that she's reaching out for enwould lean forward and reach out with my hands, showing that she's trying to conflower my gaze or avoid direct eye contact at the start of the line, indicating that shis response. As I say, 'I love you', I would make my gestures nore open, to show would create an effect of emotional honesty, showing the start of the line of the

Question 3

Indicative content:

In this extract e ranking to the setween Linda and Mickey is clearly under strain, a ુ tે visually highlight this emotional tension. When Mickey say performand distance from him, not physically close, to reflect the emotional myself at a s between them. As Mickey becomes more agitated, I would step back or make he Linda's sense of unease and uncertainty in response to his growing frustration. W them' I would avoid direct eye contact initially, focusing more on my hands or the Linda's withdrawal and insecurity. This creates a sense of disconnect, suggesting they once shared has been replaced by a lack of communication and growing emo highlight the strain, I would minimise physical contact during the scene. Instead trying to comfort him, I might hold my arms crossed or keep my hands close to my barrier between us. As the scene progresses, I could stand still or move away slight more forceful, indicating Linda's helplessness in the situation. This distancing, both emphasise how the relationship is breaking down, making it clear to the audience love, frustration, and fear of what is happening to Mickey. The lack of warmth in how the once-close bond is now plagued by emotiona' schological strain.

Question 4

Indicative content:

In this extract, as Michael Dual focus on showing his frustration, vulnerability are using a shall be to express his anger when he says, 'Where's me...?' This resentment as Linda and his situation. To physically convey this, I would add fists to reflect his emotional build-up. My movements would be jerky and aggressic control over his emotions as he becomes more frustrated. The pace of my speech line 'Now give me them', showing that he's escalating in anger and impulsiveness, tension between Mickey and Linda.

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To further explore Mickey's vulnerability, I would change my vocal tone during modesperate or feels ignored. After demanding to know 'Where's me...?', I would sw pleading tone when asking for what he needs. This shows that Mickey feels as the and highlights his emotional fragility. Physically, I would lower my posture and avduring these more vulnerable moments, indicating that Mickey is no longer the codesire to regain control over the situation would manifest in his aggressive stance, and helplessness would also be apparent through his bod: 'Quage and speech.

Mickey's frustration would continue to grow and would use his body language to emotional breakdown. As Mickey 1 and overwhelmed by his own circumstance his internal charge, can be one would grow more unpredictable and force and the predictable of being in a difficult, toxic environment. At the same time, his louder, demonstrated by speech and quieter, self-doubting muttering, showing the incomplete toll his life has taken on him. This emotional volatility would be key to portray and the strain in his relationships.

Finally, Mickey's emotional arc in this extract ties into the larger development of h Throughout the play, Mickey fluctuates between moments of childishness, anger of unable to articulate his feelings. This scene highlights the disillusionment Mickey of understand his place in the world, especially in his relationship with Linda. By show aggressive movements and vocal choices, paired with moments of vulnerability, it reflects Mickey's emotional complexity. This balance between anger and vulnerable his role in the play as a whole, allowing the audience to empathise with his international complexity.

Question 5

Indicative content:

As a designer, I would use lighting as a key design (kin) create effects that supposition to used to amplify the end of an indicate and the growing strain to rein states and the growing strain to rein states and the growing strain to rein states and things together, I would employ harsh, direct emphasise to remark a desperation. The intense light would create a sharp continuous surrounding the feel isolated and highlighting his emotional intensity. The attention directly to his inner turmoil and increasing frustration, symbolising how and unable to escape them.

Additionally, I would use dim lighting or shadows around Linda during this moment. becomes more subdued and vulnerable in the exchange. The shadowing around her distance between her and Mickey, visually representing her emotional withdrawal an as the tension mounts. Playing with the contrast of light and dark would mean the livide between the two characters, highlighting the emotional conflict that is happen

This lighting choice is appropriate not only for this extract but also for the overally Brothers, the lighting is used to represent the characters' emotional and psychologically lighting often reflects characters such as Mrs Lyons, who is struggling with parano dimmer lighting is used for moments of vulnerability. The lighting is used for moments of vulnerability. The lighting is the characters, particular relationship is defined by conflict and the characters and the underlying tension is characters and the underlying tension in

The lighting in the themes of social divide and class throughout the place be used to indicate the social separation between Mickey and Linda, as well harsh spotligion Mickey would symbolise his frustration and anger with his circular shadows around Linda would indicate the emotional distance and unease she feels not only supports the immediate emotional dynamics between the characters but how social conditions and internal struggles affect their lives, reinforcing the emotional defines Blood Brothers.

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