

Year 11  
Component 1:  
Exam Preparation

Component 1:  
Understanding  
Drama

# What is Assessed?

- Knowledge and understanding of drama and theatre
  - Study of a set play (Blood Brothers)
- Analysis and evaluation of the work of live theatre makers (NT Frankenstein)

Component 1:  
Understanding  
Drama

# How is it Assessed?

- Written Exam Paper (1 hour 45 minutes)
  - 80 Marks
  - 40% of GCSE

Component 1:  
Understanding  
Drama

# Exam Paper Sections

- **Section A:** Multiple Choice (4 marks)
- **Section B:** Four questions on a given extract from the set play (44 marks)
- **Section C:** One question (from a choice) on the work of theatre makers in a single live theatre production (32 marks)

# SECTION A – Understanding Drama

# Component 1: Understanding Drama

## Section A

### (Knowledge and Understanding of Drama & Theatre)

You will develop knowledge and understanding of the following:

- **Characteristics of performance texts and dramatic works** – genre, structure, character, style, sub-text, mood atmosphere, stage directions, character motivation and interaction
- **Social, Cultural and Historical Contexts** – Context in which the play is set, the theatrical conventions of the period in which the play was created
- **How meaning is interpreted** – performance conventions, proxemics and relationships, design fundamentals, costume, hair, make-up, lighting, sound, vocal and physical skills
  - **Drama and Theatre Terminology** – stage positioning, staging configuration
- **Roles and responsibilities of theatre makers and professional practice** – Job roles in the theatre

# SECTION B – Blood Brothers

# Component 1: Understanding Drama

## Section B (Blood Brothers)

You will need knowledge and understanding of the following:

- How the play has been interpreted in the production and what the company might be trying to communicate
- The skills demonstrated by the performers and how successfully they communicated meaning to the audience
- The design skills demonstrated in the production and how meaning was communicated to the audience
  - Understanding of the plot and characters
- Understanding of the features of the style/genre of the production
  - Understanding of the context of the play/production

## Question 6.1

- This will always be a design question
  - 4 Marks
- 5 minutes to answer

# Question 6.1

- Set
- Costume
- Lighting
- Sound

# Question 6.1

Generally, set and costume are the questions asked.

Lighting and Sound occasionally come up.

**Be aware of being able to discuss this!**

**Justify** your choices

**Comment on:**

Hair, Make-up,  
accessories, Colour,  
Fabric, What it is  
made from.

## Example 6.1 Answer

In this extract the character of Jo would wear a knee length, 1950's style cotton dress with capped sleeves, oversized due to her pregnancy. It would be cream/beige in colour with a faded floral pattern and five white buttons down the front and would look slightly dirty. She would also wear a dirty beige cardigan with the buttons undone as it is not big enough to button up over her pregnancy bump. On her feet she has dirty looking slippers that look old and worn. Her hair would look unkept and a bobbed length. Make up would be used to show dark circles around her eyes to show how tired she is.

06	1	<p>The costume should reflect a working class Liverpoolian community in the early 1980s and must focus on the specific requirements/context of the extract.</p> <p>Students may describe the following appropriate to a working-class Liverpoolian community between the 1960s and 1980s:</p> <ul style="list-style-type: none"><li>• jeans and denim items of clothing; stone-washed/acid-washed/distressed/lived in</li><li>• leather look jacket/denim jacket</li><li>• football shirt/scarf</li><li>• t-shirt/polo shirt</li><li>• top heavy silhouette</li><li>• collar turned up</li><li>• sports clothing/tracksuit – possibly in shiny material</li><li>• trainers</li><li>• work clothes for his new job.</li></ul> <p>Additionally students may make reference to:</p> <ul style="list-style-type: none"><li>• colour of clothing, fit, condition, personal props</li><li>• selected fabrics such as nylon/bri-nylon, leather look, denim</li><li>• less formal attire in comparison to Edward</li><li>• well-worn/scruffy items of clothing that show Mickey has been frantically searching for Edward</li><li>• clothes reflecting Mickey's social status and state of mind</li><li>• references to hair and make-up might add to the scruffy appearance</li><li>• lack of cleanliness and presentation of clothing.</li></ul>
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**Justify** your choices

**Comment on:**

Hair, Make-up,  
accessories, Colour,  
Fabric, What it is  
made from.

# Task

6.1 – You are **designing a costume** for **Mickey** to wear **aged 14**.

The costume must reflect the context of Blood Brothers, set in a working-class Liverpudlian community in the **1980's**.

Describe your design ideas for the costume.

(4 marks)

(10 minutes prep)

(5 mins answering)

**Justify** your choices

**Comment on:**

Hair, Make-up,  
accessories, Colour,  
Fabric, What it is  
made from.

# Task

6.1 – You are **designing a costume** for **Mrs Lyons** in the **1980's** (*near end of play, gone mad*).

The costume must reflect the context of Blood Brothers, set in a Liverpudlian community. Describe your design ideas for the costume.

(4 marks)

(10 mins prep)

(5 mins answering)

**Justify** your choices

**Comment on:**

Hair, Make-up,  
accessories, Colour,  
Fabric, What it is  
made from.

# Task

6.1 – You are **designing a costume** for **Edward** to wear **aged 7**.

The costume must reflect the context of Blood Brothers, set in a Liverpudlian community in the **1970's**. Describe your design ideas for the costume.

(4 marks)

(10 mins prep)

(5 mins answering)

# Question 6.2

- This question will be about how you would perform a role in relation to a given quote.
  - 8 marks
  - 10 minutes to answer

# Example 6.2 Answer

You are performing the role of Ryan.

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

**'Believe me, I had to do it. I had no choice. I was protecting you, Meggie. And our sons.'**

When performing this line for the role of Ryan my voice would sound desperate as I am trying to convince Meggie I had to do what I did. I would emphasise 'no' and 'you' to try to convince Meggie I was doing it for her. When I say 'and our sons' I would use a softer tone of voice to convey the love for my family. When I say 'believe me' I would hold my hands open in front of me to show that I am being honest and sincere. As I say, 'I was protecting you', I would take a step forwards and put my hands on the top of Meggie's arms to reassure her. When I say 'and our sons' I would touch her face with my right hand and look her dead in the eyes, to show my love and affection for her and our family.

**Justify** your choices  
– explain in detail  
the skills you would  
use and why.

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

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

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

**[8 marks]**

06	2	<p>Students might refer to some of the following vocal and physical skills:</p> <p>Vocal skills:</p> <ul style="list-style-type: none"><li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li><li>• delivery of specific words, timing and phrasing.</li></ul> <p>Physical skills:</p> <ul style="list-style-type: none"><li>• interaction with Mickey, his audience and other counsellors, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li><li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li></ul> <p>This line could be performed to create <b>one or more</b> of the following effects:</p> <ul style="list-style-type: none"><li>• to show Edward's fear of the gun</li><li>• to convey Edward's attempt to placate Mickey</li><li>• to communicate Edward's desperate attempts to convince Mickey of his innocence</li><li>• to generate tension with the audience about what may happen next</li><li>• to communicate Edward's shock at Mickey's present state</li><li>• to suggest Edward's guilt at what he has done</li><li>• to communicate Edward's sympathy for Mickey</li><li>• to suggest Edward's anger at his mother about what she has done.</li></ul>	8
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- Abbreviate the characterisation skills in the margin and tick off as you use them.

# Task

6.2 – You are **performing** the role of **Mrs Johnstone**.

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

'I'll tell someone...I'll tell the police...I'll bring the police in an'...'

(8 marks)

(10 minutes prep)

(10 mins answering)

- Abbreviate the characterisation skills in the margin and tick off as you use them.

# Task

6.2 – You are **performing** the role of **Edward**.

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

' (after a pause) He's mad. If I was Mickey I would have asked you years ago.'

(8 marks)

(10 minutes prep)

(10 mins answering)

# Characterisation Skills

- Facial Expressions
- Vocal Expression
  - Posture/Stance
    - Gestures
- Gait/Movement

# Question 6.3

- This question will be about how you would perform a role in relation to a given extract.
  - 12 marks
  - 15 minutes to answer

# Example 6.3 Answer

**Justify** your choices  
– explain in detail  
the skills you would  
use and why.

To show Mrs Lyons' shifting emotions in the shaded part of the extract, I would begin the section in a light, playful mood, using the performance space to stay close to Edward. For example, as she says, "*You won't let Mummy see your girlfriend*", I would position myself just beside him, perhaps leaning in slightly and giving him a teasing smile. When she says, "*Is she beautiful?*", I would take a small, playful step away, almost skipping back to show a childish excitement. This helps the audience see the version of Mrs Lyons who still believes she can control Edward with affection.

As she opens the locket, I would move closer again and stand directly opposite Edward, holding the locket up between us. When the music cue begins and she realises what she is looking at, I would freeze for a moment, letting my smile slowly fade and my body stiffen. I would then take a small backwards step, creating a sudden gap between myself and Edward. This use of space shows the audience that her emotions have turned sharply from joy to shock.

When Edward goes to steady her, I would avoid eye contact, turning my face away from him to show a mixture of fear and disbelief. I would allow him to touch my arms at first, but as soon as she says "*Mummy!*", I would jerk my arms away abruptly and step further back. This creates a clear physical rejection, highlighting her growing paranoia and her inability to cope with change.

On the line "*When... when were you photographed with this woman?*", I would move forward again—but this time slowly and tensely, closing the distance in a way that feels threatening rather than affectionate. My voice would be sharp and trembling, and I would grip the locket tightly, almost shaking it towards him. This sudden change in her use of space—from playful closeness to frightened distance to aggressive confrontation—shows her increasingly fragile emotional state.

Finally, when Edward begins to laugh, I would respond by stepping even closer, invading his space, showing how her fear has now turned into desperation. On her final "*Edward!*", I would project the line loudly and with a strained voice, allowing the audience to see her panic and need for control.

**Question 6.3** You are performing the role of **Edward**.

Focus on the shaded part of the extract. Explain how you might use the performance space and interact with the actor playing Mickey to show the audience the **tension** between the two characters.

[12 marks]

06	3	<p>Students might refer to some of the following:</p> <ul style="list-style-type: none"><li>• use of the stage space; its configuration, size, proximity to the audience, items of set and/or props that affect stage space or promote/restrict movement.</li></ul> <p>Vocal skills:</p> <ul style="list-style-type: none"><li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li><li>• delivery of specific lines and words, timing, phrasing.</li></ul> <p>Physical skills:</p> <ul style="list-style-type: none"><li>• interaction with Mickey, eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li><li>• movement, body language, gesture, posture, gait, energy, demeanour and facial expressions.</li></ul> <p>The section may be performed using the stage space and interaction to create tension, through for example:</p> <ul style="list-style-type: none"><li>• his acknowledgement of the bond that they once shared</li><li>• his reaction to Mickey's shouting</li><li>• his proximity to Mickey during the scene</li><li>• his rebuttal of Mickey's accusation about his daughter</li><li>• his reaction when he hears the police loudhailers</li><li>• his response and concern over Mickey's unsteadiness and irregular breathing</li><li>• his response to Mickey's numerous threats to shoot and/or kill him.</li></ul>	12
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- Abbreviate the characterisation skills in the margin and tick off as you use them.

# Task 1

6.3 – You are **performing** the role of **Edward**.

Focus on the **shaded part** of the extract.  
**Explain** how you might use the **performance space** and **interact** with actor playing Linda to show the audience **Edwards feelings**.

(12 marks)

(15 minutes prep)

(15 mins answering)

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**Blood Brothers**

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

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From Act Two

We see **Edward** waiting by a street lamp. **Linda** approaches, sees him, and goes into a street walk.

**Linda** Well, hello, sweetie pie; looking for a good time? Ten to seven. *(She laughs.)*  
Good time... ten to seven... it was a joke... I mean, I know it was a lousy joke but y'  
could at least go into hysterics!

**Edward** *smiles.*

**Linda** That's hysterics?

**Edward** Where's Mickey?

**Linda** He must be workin' overtime.

**Edward** Oh.

**Linda** What's wrong with you, misery?

**Edward** *(after a pause)* I go away to university tomorrow.

**Linda** Tomorrow! You didn't say.

**Edward** I know. I think I've been pretending that if I didn't mention it the day would never  
come. I love it when we're together, the three of us, don't you?

**Linda** *nods.*

**Edward** Can I write to you?

**Linda** Yeh... yeh, if you want.

**Edward** Would Mickey mind?

**Linda** Why should he?

**Edward** Come on... because you're his girlfriend.

**Linda** No, I'm not.

**Edward** You are, Linda.

**Linda** I'm not, he hasn't asked me.

**Edward** *(laughing)* You mean he still hasn't?

**Linda** *(laughing)* No.

**Edward** But it's ridiculous.

**Linda** I know. I hope for his sake he never has to ask me to marry him. He'll be a  
pensioner before he gets around to it.

**Edward** *(after a pause)* He's mad. If I was Mickey I would have asked you years ago.

**Linda** I know you would. Cos y' soft, you are.

**Edward** *(singing)*

If I could stand inside his shoes I'd say,

How can I compare thee to a summer's day

**Linda** *(speaking)* Oh go away...

- Abbreviate the characterisation skills in the margin and tick off as you use them.

## Task 2

6.3 – You are **performing** the role of **Mrs Johnstone**.

Focus on the **shaded part** of the extract.  
**Explain** how you might use the **performance space** and **interact** with actor playing Mrs Lyons to show the audience the **developing tension** between the characters.

(12 marks)

(15 minutes prep)

(15 mins answering)

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**Blood Brothers**

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

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From Act One

**Mrs Lyons** Mrs Johnstone. Mrs Johnstone, would you come out here for a moment, please.  
**Mrs Johnstone enters.**

**Mrs Johnstone** Yes?

**Mrs Lyons** Sit down. Richard and I have been talking it over and, well, the thing is, we both think it would be better if you left.

**Mrs Johnstone** Left where?

**Mrs Lyons** It's your work. Your work has deteriorated.

**Mrs Johnstone** But I work the way I've always worked.

**Mrs Lyons** Well, I'm sorry, we're not satisfied.

**Mrs Johnstone** What will I do? How are we gonna live without my job?

**Mrs Lyons** Yes, well, we've thought of that. Here, here's...*(She pushes the money into Mrs Johnstone's hands.)* It's a lot of money...but, well...

**Mrs Johnstone** *(thinking, desperate; trying to get it together)* OK. All right. All right, Mrs Lyons, right. If I'm goin', I'm takin' my son with me, I'm takin'...

*As Mrs Johnstone moves towards the cot Mrs Lyons roughly drags her out of the way.*

**Mrs Lyons** Oh no, you're not. Edward is my son. Mine.

**Mrs Johnstone** I'll tell someone...I'll tell the police...I'll bring the police in an'...

**Mrs Lyons** No...no, you won't. You gave your baby away. Don't you realise what a crime that is? You'll be locked up. You sold your baby.

**Mrs Johnstone**, *horrified, sees the bundle of notes in her hand, and throws it across the room.*

**Mrs Johnstone** I didn't...You told me, you said I could see him every day. Well, I'll tell someone, I'm gonna tell...

**Mrs Johnstone starts to leave but Mrs Lyons stops her.**

**Mrs Lyons** No. You'll tell nobody

*Music.*

**Mrs Lyons** Because...because if you tell anyone...and these children learn of the truth, then you know what will happen, don't you? You do know what they say about twins, secretly parted, don't you?

**Mrs Johnstone** *(terrified)* What? What?

**Mrs Lyons** They...they say that if either twin learns that he once was a pair, they shall both immediately die. It means, Mrs Johnstone, that these brothers shall grow up unaware of the other's existence. They shall be raised apart and never, ever told what was once the truth. You won't tell anyone about this, Mrs Johnstone, because if you do, you will kill them.

# Question 6.4/6.5

- This question will be based on the entire given extract.
- You can either answer 6.4 – acting or 6.5 - design.
  - 20 marks
  - 25 minutes to answer

# Example 6.4 Answer

**Justify** your choices  
– explain in detail  
the skills you would  
use and why.

To interpret Edward in this extract, I would focus on showing his mixture of innocence, politeness and confusion. At this point in the play, he is a teenager who still behaves with a childlike honesty, so I would use open body language, a gentle vocal tone, and respectful interactions with Mrs Lyons to highlight his good nature.

This extract

When Edward says, "*Because I wouldn't let them have my locket*", I would speak with slight embarrassment, keeping my eyes down and shifting my weight awkwardly from foot to foot. This shows he knows the situation sounds childish but still feels strongly about the secret linked to the locket.

During the pause before he says "*I suppose so... If you want to*", I will hesitate, glancing at Mrs Lyons and then at the floor. This communicates his inner conflict: he wants to please his mother but also wants to protect the secret Mickey and Linda trusted him with.

As Mrs Lyons becomes playful and starts teasing him about a girlfriend, I would react with a mixture of irritation and embarrassment. I would try to interrupt her gently with "*Mummy, can—*", raising my hands slightly to show that I feel uncomfortable with her assumptions.

When she opens the locket and the music plays, I would act with sudden urgency. I would move quickly towards her and hold her by the arms to steady her, my voice rising with genuine concern as I say "*Mummy... Mummy, what's wrong?*" This shows Edward's caring nature.

When Mrs Lyons demands "*When were you photographed with this woman?*", I would laugh lightly and shake my head with amusement. This laugh would not be mocking but innocent, showing that he finds her misunderstanding silly rather than suspicious.

Finally, when he explains that the picture shows *Mickey and his mother*, I would speak warmly, reminiscing with a soft smile. My tone here would show affection for Mickey and a continued naivety about the deeper truth of their connection.

The play as a whole

These acting choices reflect Edward's character throughout the entire play. Across *Blood Brothers*, Edward is always presented as polite, well-educated, and sheltered. He never fully understands the pressures that Mickey and Mrs Johnstone face, so my performance would preserve his wide-eyed innocence.

His openness, even as a teenager, fits with moments earlier in the play—such as when he confidently asks Mickey if they can be friends or when he repeats swear words without understanding their impact. Because Edward is consistently trusting and sincere, my gentle vocal tone and relaxed posture make sense for the character overall.

Edward also shows strong loyalty to Mickey throughout the play, so my affectionate smile and nostalgic tone when speaking about him reinforces this long-established bond.

Finally, Edward's confusion here echoes his later confusion when Mickey becomes distant in adulthood. Playing him with warmth and honesty emphasises that Edward never intends to hurt anyone—he simply doesn't understand the hidden tensions around him. This allows the audience to see how tragic misunderstandings grow between the two brothers.

**Question 6.4** You are performing the role of **Mickey**.

Describe how you would use your acting skills to **interpret Mickey's character**. Explain why your ideas are appropriate for:

- this extract
- the performance of your role in the play as a whole.

06	4	<p>Students might refer to some of the following aspects of interpretation of Mickey:</p> <ul style="list-style-type: none"><li>• his unsteady movements and shaking hands</li><li>• his handling of the gun</li><li>• his awkward breathing</li><li>• his initial anger when he enters the town hall</li><li>• his anger intensifying when Edward mentions 'friends'</li><li>• the frustration when he compares Edward's life to his own</li><li>• his despair at his situation</li><li>• his increasing paranoia when he questions whether Edward is the father of his child</li><li>• his dismissive attitude to the pleas from the police.</li></ul> <p>Students might refer to some of the following acting skills to communicate their interpretation:</p> <p>Vocal Skills:</p> <ul style="list-style-type: none"><li>• pitch, pace, pause, tone of voice, volume, emphasis, accent (if appropriate)</li><li>• delivery of specific lines and words, timing, phrasing, listening and responding; especially focusing on his growing resentment and anger toward Edward.</li></ul> <p>Physical Skills:</p> <ul style="list-style-type: none"><li>• interaction (with Edward), eye-contact and its withdrawal, spatial relationships, physical contact, use of performance space</li><li>• movement, body language, gestures, posture, gait, energy, demeanour and facial expressions.</li></ul> <p>In explaining why their ideas are appropriate for both the extract and the play as a whole, students may refer to <b>one or more</b> of the following:</p> <ul style="list-style-type: none"><li>• his enthusiastic and friendly nature as a child</li><li>• he looks up to Sammy and feels the need to impress him</li><li>• he is shy at heart and it takes years for him to ask Linda out</li><li>• his lack of opportunity</li><li>• he is presented as a more light-hearted character until he loses his job</li><li>• his increasing dependence upon his pills following his unemployment</li><li>• his love for Linda and jealousy of Edward.</li></ul> <p>Students may explain why their ideas are appropriate to the play as a whole in terms of for example:</p> <ul style="list-style-type: none"><li>• consistency in terms of the action and the character(s)</li><li>• development in terms of the action and the character(s).</li></ul>	20
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# Example 6.5 Answer

**Justify** your choices  
– explain in detail  
the skills you would  
use and why.

## This Extract

At the start of the extract, I would design the set to look like a well-kept, middle-class living room. The furniture would be neat, colour-coordinated and expensive-looking: matching armchairs, polished wooden cabinets, and neutral creams and soft greens. This creates a calm, comfortable environment that visually represents Edward's privileged upbringing.

As Edward explains why he was suspended, Mrs Lyons' mental state becomes unsettled. To reflect this, I would incorporate subtle asymmetry in the set: for example, one chair slightly out of place or a photo frame turned at an angle. These details foreshadow the emotional disruption that comes later.

The key design effect occurs when Mrs Lyons opens the locket. At this moment, I would use a rotating backdrop panel or a sliding wall section that moves slightly out of alignment. This visual "shift" creates a sense that the room itself is becoming unstable as Mrs Lyons' paranoia resurfaces. The movement is small—almost unnoticeable—but enough to make the audience feel unsettled.

When Mrs Lyons becomes more aggressive and demands, "*When? Tell me, Edward,*" I would narrow the playing area using two movable flats or screens that glide closer together. This makes the space appear tighter and more suffocating, mirroring Mrs Lyons' emotional collapse and Edward's growing confusion and fear. In the final lines, especially when Edward asks, "*Are you feeling all right, Mummy?*", I would ensure the set feels boxed-in and constricted. The characters would be forced into a small central zone, heightening the sense of discomfort and showing how trapped both characters are inside Mrs Lyons' delusions.

## The Play as a Whole

This design approach works well for the wider play because Willy Russell often contrasts the two worlds of the characters: the Lyons' controlled, wealthy household versus the Johnstones' crowded, chaotic environment. A neat, pristine set at the start of the extract reminds the audience of Edward's advantaged background.

However, the subtle distortions in the set also connect to the play's recurring themes of fate, superstition, and psychological pressure. Mrs Lyons loses control multiple times throughout the play—when she attacks Mrs Johnstone with a knife, when she screams at Edward about going near Mickey, and again in this extract. Using the set to gradually "break down" visually mirrors her mental breakdown across the story.

The tightening of the space is also appropriate for the final scenes of the play, where characters find themselves trapped by circumstances: Mickey trapped by unemployment and depression; Edward trapped by the truth he never knew; and both brothers ultimately trapped by the secret kept from them since birth. My set design reinforces that sense of suffocation and inevitability throughout the production.

- Abbreviate the characterisation skills in the margin and tick off as you use them.

## Task 6.4

6.4 – You are **performing** the role of **Linda**.

**Describe** how you would use your **acting skills** to interpret Linda's character.

**Explain** why your ideas are appropriate for:

- This extract
- The performance of your role in the play as a whole.

(20 marks)

(20 minutes prep)

(25 mins answering)

## Task 6.5

6.5 – You are a **designer** working on **one** aspect of design for this extract.

**Describe** how you would use your **design skills** to create effects which **support the action**.

**Explain** why your ideas are appropriate for:

- This extract
- Your chosen design skill in the play as a whole.

(20 marks)

(20 minutes prep)

(25 mins answering)

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**Blood Brothers**

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

---

From Act Two

We see **Edward** waiting by a street lamp. **Linda** approaches, sees him, and goes into a street walk.

**Linda** Well, hello, sweetie pie; looking for a good time? Ten to seven. *(She laughs.)*  
Good time... ten to seven... it was a joke... I mean, I know it was a lousy joke but y'  
could at least go into hysterics!

**Edward** *smiles.*

**Linda** That's hysterics?

**Edward** Where's Mickey?

**Linda** He must be workin' overtime.

**Edward** Oh.

**Linda** What's wrong with you, misery?

**Edward** *(after a pause)* I go away to university tomorrow.

**Linda** Tomorrow! You didn't say.

**Edward** I know. I think I've been pretending that if I didn't mention it the day would never  
come. I love it when we're together, the three of us, don't you?

**Linda** *nods.*

**Edward** Can I write to you?

**Linda** Yeh... yeh, if you want.

**Edward** Would Mickey mind?

**Linda** Why should he?

**Edward** Come on... because you're his girlfriend.

**Linda** No, I'm not.

**Edward** You are, Linda.

**Linda** I'm not, he hasn't asked me.

**Edward** *(laughing)* You mean he still hasn't?

**Linda** *(laughing)* No.

**Edward** But it's ridiculous.

**Linda** I know. I hope for his sake he never has to ask me to marry him. He'll be a  
pensioner before he gets around to it.

**Edward** *(after a pause)* He's mad. If I was Mickey I would have asked you years ago.

**Linda** I know you would. Cos y' soft, you are.

**Edward** *(singing)*

If I could stand inside his shoes I'd say,

How can I compare thee to a summer's day

**Linda** *(speaking)* Oh go away...

SECTION C –  
National Theatres  
Frankenstein

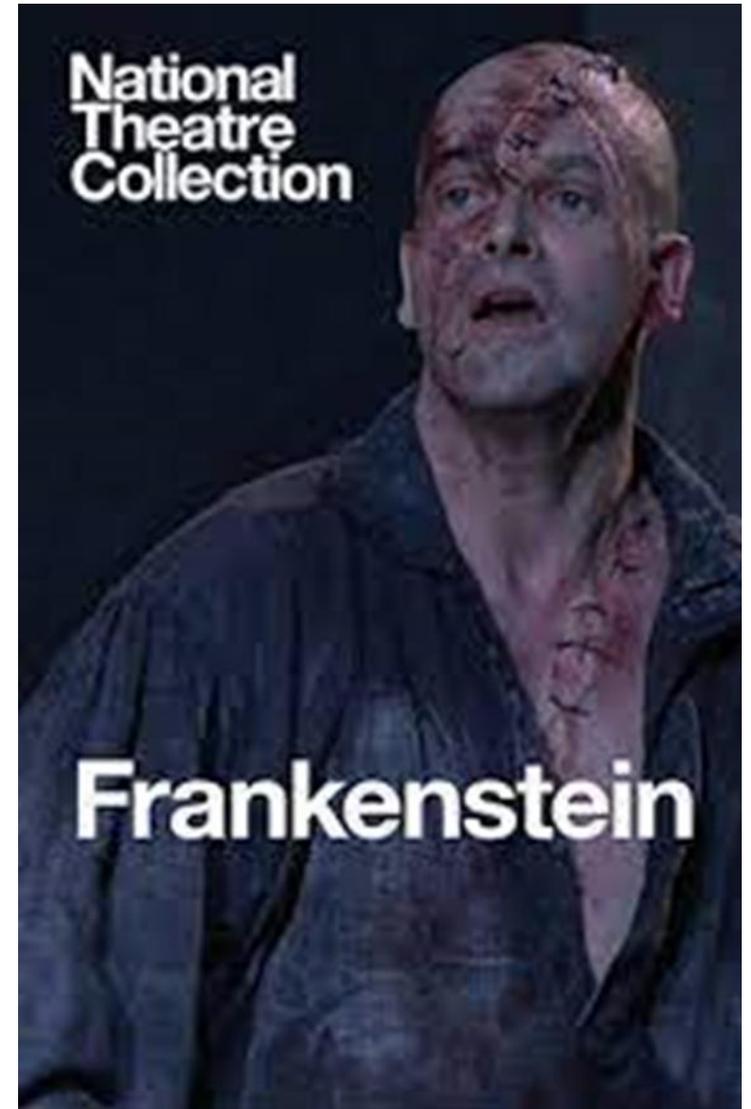
Component 1:  
Understanding  
Drama

# Section C

(NT Frankenstein)

- Developing knowledge and understanding of the characters and concept of the whole play
- Exploring ideas of how the play may be interpreted practically

Year 11 GCSE DRAMA  
Section C:  
Live / Digital Theatre  
Review  
“NT Frankenstein”



# Section C: Live/Digital Theatre Review

Writing your answer



- This question is based upon the live/digital performance – ‘NT Frankenstein’.
  - 32 marks
  - 40 minutes

Break down of  
32 marks

- **12** marks for **Description** Skills
- **20** marks for **Analysis** and **Evaluation** skills



# INTRODUCTION & STRUCTURE

## How to develop your introduction

# Introduction

- The intro must include the following information:
  - 1.The **TITLE** of the play you saw
  - 2.The **VENUE** (we watched it online)
- 3.The **DATE** of when you saw it (month and year)

## How to develop your introduction

### Develop your introduction to include:

1. A brief summary of the plot
2. A sentence that links back to the question focus – Dependent on which question you are answering!

## Example Technical Question

TITLE



LOCATION



I saw "Groan Ups" at the Mayflower Theatre in Southampton, in March 2022.

DATE

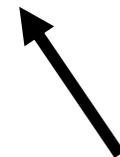


The play is about a group of friends and depicts their lives during their school years until they reach adulthood. In this play the set created a memorable experience for the audience.

BRIEF  
SUMMARY  
OF PLOT



SENTENCE THAT  
LINKS TO THE  
QUESTION



## Key Information

# Section C

- Period/Era – Industrial Revolution/Invention of electricity 1700's
  - Johnny Lee Miller playing The Creature
  - Benedict Cumberbatch playing Victor Frankenstein
- Watched online digitally in March 2026
  - End scene takes place on Mont Blanc
    - Frankenstein's home is in Geneva

# 1. Write your own introduction for 'Frankenstein'.

- The intro must include the following information:
  - 1.The **TITLE** of the play you saw
  - 2.The **VENUE** (we watched it online)
  - 3.The **DATE** of when you saw it (month and year)

# 2. Develop your introduction to include:

1. A brief summary of the plot
2. A sentence that links back to the question focus

## Task 1:

Choose one of the technical questions to answer.

**Task 2:**  
Follow this structure to help you write the rest of your answer.

Structure will consist of 4 paragraphs and a final summary:

**Paragraph 1:** Introduction

**Para 2, 3, 4:** Three separate points that link to the focus of the question

**Summary** – Quick sentence or two to sum up whether you enjoyed this element of design, and relate back to question.

Each of paragraphs 2, 3 and 4 should be structured in this way:

- P**oint – answers the question (1-2 sentences MAX)
- E**xplain – moment(s) from the play that support your point - explained using a wide range of drama “big sheet” keywords (see attachment)
- A**nalysis – WHY these skills were used – link to the question focus
- E**valuation – HOW were these skills effective? Link to the question focus

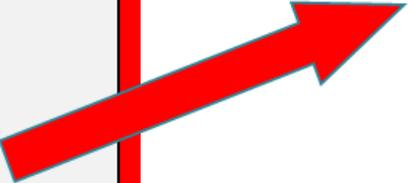
Example on next slide

Structure will consist of 4 paragraphs and a final summary:

**Paragraph 1:** Introduction – we've already smashed this

**Para 2, 3, 4:** Three separate points that link to the focus of the question

**Summary** – Quick sentence or two to sum up whether you enjoyed this element of acting / design, and relate back to question.



In summary, I was very impressed by the set design and the impression it gave of being a primary school classroom. The design helped the actors to embrace being seven years old and therefore created a memorable experience for the audience.

# KEYS TO SUCCESS

1. Describe what was happening on stage in detail using Big Sheet keywords – the more well-described skills you use, the more marks you get!
2. Be **explicit** with linking to the question: use the language of the question in your answer (i.e. "*The actor was successful in communicating his role to the audience when he...*")
3. When you evaluate how good the actor was, make sure you do this personally AND make sure you explain why you think it was so good. In other words, link back to the play's overall aims and intentions.

# TECHNICAL QUESTIONS

## Set Example Answer

Paragraphs 2, 3 and 4 of your essay need to follow this structure:

**MAKE SURE YOU INCLUDE 3 EXAMPLES!**

**P**oint – answers the question (1-2 sentences MAX)

**E**xplain – moment(s) from the play that support your point –

**A**nalysis – **WHY** the design element were used – link to the question focus

**E**valuation – **HOW** were these skills effective? Link to the question focus

I believe that the set, was particularly successful at creating a memorable experience for the audience.

When we first see the set for the Primary school classroom, we are met with a riot of colour. The walls are bright yellow and covered in work that the pupils have done. There is colourful bunting and bright paper fish with tissue paper for tails hanging from the ceiling. There were single wooden desks and chairs which are much larger than traditional desks for the children to use. The teacher's desk is also on a much larger scale. There was a traditional blackboard behind the teacher's desk, which had been written on by an adult. The door of the classroom was also much larger than normal, with the door handle being up high and the actors having to reach up to open it. There were also larger versions of children's toys, for example a wooden train and space hopper.

Having the furniture much larger than the actors gave the impression that they were in a primary school setting as the set made them appear smaller. Having a large door meant the actors could swing from the door handle, giving the impression that they were small enough to do so. This made the audience sense the immaturity and age of the pupils; therefore, the set was successful. The use of much larger props, again gave the impression that the actors were much smaller than they were. The set design was effective in making me as an audience member believe that the actors were primary school aged. The set, therefore created a memorable experience for the audience.

# Technical Questions



## LIVE/DIGITAL THEATRE REVIEW TECHNICAL QUESTIONS: (CHOOSE ONE)

**Question 1:** Describe how **LIGHTING** was used to create **mood** and/or **atmosphere** in the production. **Analyse** and **evaluate** how successful the lighting was in helping to create mood and/or atmosphere for the audience.

You could make reference to:

- colour and intensity
- Angle and focus
- Any special effects
- A scene or section and/or the production as a whole

(32 marks)

**Question 2:** Describe how the **SET** was used to create a memorable experience for the audience. **Analyse** and **evaluate** how successful the set was in creating a memorable experience for the audience.

You could make reference to:

- Materials and equipment
- Space, scale, levels, colour
- A scene or section and/or the production as a whole

(32 marks)

# Technical Questions

**Question 3:** Describe how **SOUND** was used to support the action in the production. **Analyse** and **evaluate** how successful the sound was in helping to communicate the action of the production to the audience.

You could make reference to:

- Types of sound
- Use of sound effects
- Volume, amplification and direction

(32 marks)

**Question 4:** Describe how the **COSTUMES** (hair and make-up, if appropriate) were used to help create a sense of period and/or location in the production. **Analyse** and **evaluate** how successful the costumes were in helping to communicate the period and/or location of the production to the audience.

You could make reference to:

- Fabric, texture, shape and fit
- Colour and style
- Accessories

(32 marks)



# ACTING QUESTIONS

## Example Introduction

TITLE



LOCATION



I saw "The Woman in Black" at the King's Theatre in Portsmouth, on 10<sup>th</sup> February 2020.

The play is about a man called Arthur Kipps, who is retelling the story about what happened to him when he was haunted by a ghost, whilst completing his work as a young lawyer. In this play, the actors successfully portrayed their roles to the audience.

BRIEF  
SUMMARY  
OF PLOT



SENTENCE THAT  
LINKS TO THE  
QUESTION



# Answer Structure Recap

Structure will consist of 4 paragraphs and a final summary:

Paragraph 1: Introduction

Para 2, 3, 4: Three separate points that link to the focus of the question

Summary – Quick sentence or two to sum up whether you enjoyed this element of design, and relate back to question.

Each of paragraphs 2, 3 and 4 should be structured in this way:

**P**oint – answers the question (1-2 sentences MAX)

**E**xplain – moment(s) from the play that support your point - explained using a wide range of drama “big sheet” keywords (see attachment)

**A**nalysis – WHY these skills were used – link to the question focus

**E**valuation – HOW were these skills effective? Link to the question focus

Example on  
next slide

# Example Acting Answer

**Point** – answers the question  
(1-2 sentences MAX)

**Explain** – moment(s) from the play that support your point - explained using a wide range of drama “big sheet” keywords (see attachment)

**Analysis** – **WHY** these skills were used – link to the question focus

**Evaluation** – **HOW** were these skills effective? Link to the question focus

I believe that the actor, Daniel Easton was particularly successful at using his skills perform his role to the audience.

One moment where I thought he was particularly successful was when he was going to investigate the noise coming from the nursery, and needed to show that he was scared. In this section, Easton picked up an oil lamp, and began walking towards the stairs. He was holding the lamp in one hand, and the other hand was next to it, fingers splayed, as if he was protecting the flame of the lamp. His hands were shaking a lot during this section. Couple with this, his gait is extremely slow, taking small steps, placing his feet down carefully and silently. His posture is quite hunched, shoulders forward, to make himself smaller. His facial expressions throughout this whole section are wide eyes and eyebrows raised, and mouth firmly clamped shut. He maintains all of these skills as he walks across the stage, up the stairs, then towards the closed door of the nursery. All of these skills show the audience that he is incredibly scared and that he does not want to be discovered by who/whatever is making the noise in the nursery. This in turn makes the audience feel scared, and fearful, and causes the tension for the audience to rise greatly throughout the scene. All of these skills together were effective in making me as an audience member feel very scared, and scared for the character. The tension I felt was incredible! Daniel Easton was therefore successful in communicating his role to the audience.

Structure will consist of 4 paragraphs and a final summary:

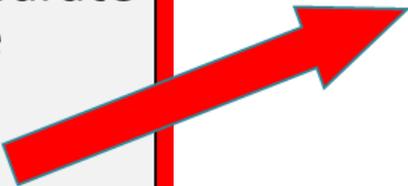
Paragraph 1: Introduction – we've already smashed this

Para 2, 3, 4: Three separate points that link to the focus of the question

Summary – Quick sentence or two to sum up whether you enjoyed this element of acting / design, and relate back to question.

SIMPLES!!! 😊

In summary, I was extremely impressed by the actors' ability to successfully communicate their roles to the audience. I was extremely scared throughout the performance, and I could feel my tension and heartrate increasing as the piece went on. I therefore believe that the actors were successful in the performance, and I really enjoyed the piece.



# Acting Questions



## LIVE/DIGITAL THEATRE REVIEW ACTING QUESTION:

**Question 1:** Describe how one or more actors use their **vocal** and **physical** skills to create one or more memorable character(s) in the production for the audience.

**Analyse** and **evaluate** how successful they were in creating one or more memorable character(s) for the audience.

You could make reference to:

- Vocal skills, for example pitch, pace and tone of voice
- Physical skills, for example body language and facial expression
- A scene or section and/or the production as a whole

(32 marks)

**Question 2:** Describe how one or more actors use their **vocal** or **physical** skills in a particular scene or section to show their characters emotions.

**Analyse** and **evaluate** how successful they were in **communicating** their characters emotions to the audience.

You could refer to:

- Vocal skills, for example pitch, pace and tone of voice
- Physical skills, for example body language and facial expression
- A scene or section and/or the production as a whole

(32 marks)