

Section B: Blood Brothers



| Context | |
|--------------------------|--|
| Willy Russell | <ol style="list-style-type: none"> 1. Born into a working class family. 2. He grew up near Liverpool. 3. Father had various jobs including mining and factory work. 4. Annoyed at treatment of intelligent working class and associated stereotypes. 5. Left school at 15 with just one O'level: a D in English Language. Went to evening classes and university to become a teacher. |
| Liverpool | <ol style="list-style-type: none"> 6. A major port and the centre for trade providing lots of jobs at the docks. 7. During the Industrial decline, Liverpool became very vulnerable as the docks were shut and unemployment rates soared. 8. Some men turned to crime and gangs in order to support themselves and their families. There were also riots in 1980s. |
| Margaret Thatcher | <ol style="list-style-type: none"> 9. Prime Minister in 1979. 10. Reduced the power of the trade unions and closed down many factories etc leading to widespread unemployment. |
| Skelmersdale | <ol style="list-style-type: none"> 11. In the 1960s the government began building New Towns. These were small, existing towns which were extended and redeveloped to provide more housing for nearby cities. 12. Working class families were rehoused here in the 1960s. |
| Class | <ol style="list-style-type: none"> 13. Working class vs Middle class divide 14. More opportunities for middle classes reflected in education, job prospects and wealth. |
| Education | <ol style="list-style-type: none"> 15. The Education Act of 1944 led to 'secondary modern schools' and 'grammar schools.' 16. Top 20% went to a grammar school with an academic curriculum. Secondary modern taught more practical subjects. 17. 7% of students were educated in private, fee-paying schools. The average boarding school fees in the 1960s would have been approximately 25%. |

Characters

| | |
|------------------|--|
| 1. Mrs Johnstone | Naive, loving and maternal, caring, rash, strong, generous, good, selfless, uneducated, superstitious, lively, zesty, trapped, victim, helplessness, |
| 2. Mrs Lyons | Lonely, cold, wealthy, dependent, inconsiderate, pampered, self-centred, manipulative, over-protective, anxious, unreasonable, mad |
| 3. Mickey | Friendly, excitable, adventurous, sneaky, cast-off, wants to impress, shy, determined, bright, witty, hard-working, ambitious, trapped, victim |
| 4. Edward | Friendly, generous, naïve, restricted, impulsive, lacks compassion, condescending, sneaky |
| 5. Sammy | Aggressive, threatening, sarcastic, anti-social, criminal, hostile |
| 6. Linda | Kind, compassionate, feisty, humorous, strong-willed, supportive, protective, poor, untrustworthy, desperate |

Setting— 1960-1980's Liverpool England working class (Mrs Johnstone) , middle class (Mrs Lyons).



Key Themes

Superstition and Fate
Violence
Nature Vs Nurture
Social Class and Money

Section B: Blood Brothers

The 4 Mark Question:

This question will **always** be a design question.

Costume

Material
Style
Condition
Colour
Fit

Set

Truck
Flat
Fly-in
Cyclorama

Sound

Underscoring – reflect mood/
atmosphere.
Ambient sound –
location
Sound effects

Lighting

Fresnal (wash)
Sharp Spotlight
Flood (whole stage)
Communicate setting/location
Symbolic
Mood/atmosphere

Vocal Skills:

Pitch
Intonation
Nasal
Emotion (tone)
Accent
Pace
Pause
Line delivery
Emphasis

Physical Skills:

Facial expressions
Levels
Action (movement)
Gestures
Pace
Eye contact
Gait
Space

The 8 Mark Question

This question simply tests your ability to describe the **vocal** and **physical** skills you would use and asks you to explain why those skills will be **effective in performance**.

The question will ALWAYS:

Tell you the name of the character you are playing.

Highlight **one line** within the extract **and ask you to....**

DESCRIBE how you would use your **VOCAL** and **PHYSICAL SKILLS** to perform the line and **to....**

Explain the **EFFECTS** you want to create.

Section C: Live Theatre Review (Billy Elliot)

Setting: The musical is set during the miners strike in the mining village of county Durham (1984-1985). The community is under extreme threat be-

Pit Closures: By the 1980's, the demand for coal had dropped by 67% from the 1920's, due to cheap oil and gas being made available. This meant that a significant change had to be made to the coal mining industry, resulting in uneconomic pit closures.

Trade Unions: A trade union is an organisation/group of workers who join together to negotiate hours and working conditions. The leaders of the union work with managers to draw a contract, with the aim of giving workers what they want.

Strike and Picket Lines: A strike is when a large number of workers stop working in protest of pay and working conditions. In Billy Elliot, the strikes and protests are illustrated in the 'Solidarity' song. A picket line is when workers, chant and hold signs in front of where they work. This is illustrated in the 'Scab' scene as Jackie Elliot returns to work to support his son Billy.

Scabs: When Jackie Elliot makes the decision to return to work, he is called a scab by the miners that are on strike. Scabs refers to circumstances where union workers cross the picket line to work. They are referred to as Scabs as the picket line is symbolic of a wound and those who break its border to return to work are the scabs who try to heal that wound before it is treated/fixed.

Context and Setting

Violence: Workers on strike would sometimes try to prevent a desperate worker from crossing the picket line. Violence would often break out and riots. Most workers would not cross a picket line. This is a way of showing solidarity/support for the union.

Margaret Thatcher's Plan: By the 1970's the coal mining industry had come to symbolise everything that was wrong with Britain. Inefficient/costly– must be fixed). Anticipating mine workers strikes, the government built up the national stokes of coal ready, to cover a long strike (I.E- 'Striker for as long as you like, you are only hurting yourself')

Political/Social Context: In the early 1980's, Margaret Thatcher introduced new economic reforms that threatened the power of trade unions. Class division was still very strong in England. Miners became very poor whilst on strike, Thatcher's changes therefore widened the class gaps with society.



Billy's father and brother work and live in the mining community of Durham. Privatisation and anti-union measures by Margaret Thatcher in the previous decade had seen the closing of many mines and the decline in heavy industry. Major upheavals in employment meant threats to the struggling mining communities and the deeply entrenched traditional attitudes shaping men (which defined and restricted them).

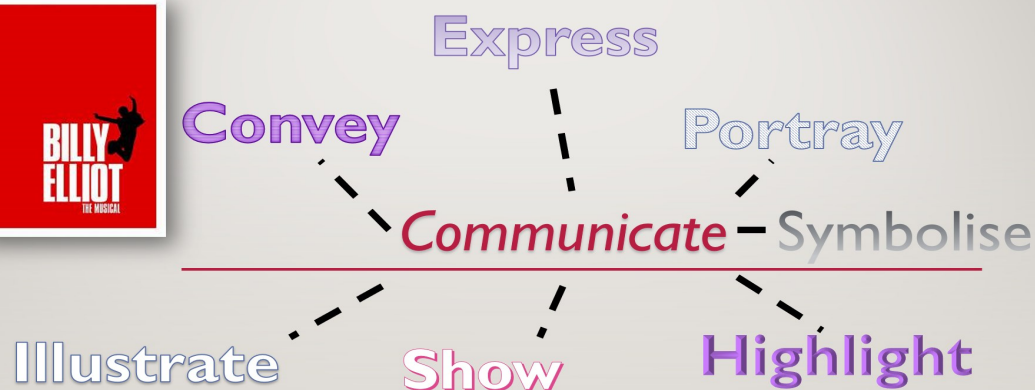
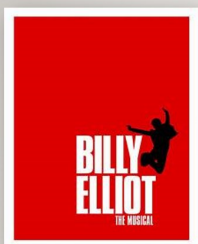
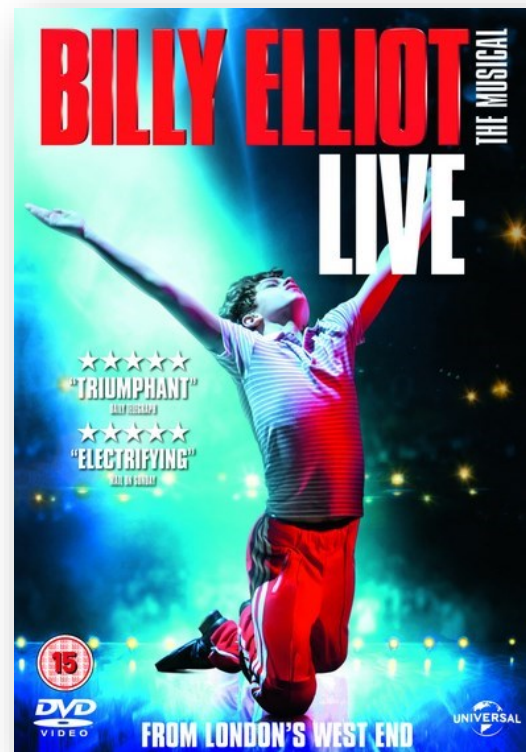


Section C: Live Theatre Review (Billy Elliot)

In your *Live Theatre Review*, use the below **PARMA** paragraph structure when you are analysing and evaluating your selected scene/scenes from Billy Elliot. This will help you access the (AO3) and (AO4) assessment criteria.

PARMA → Paragraph

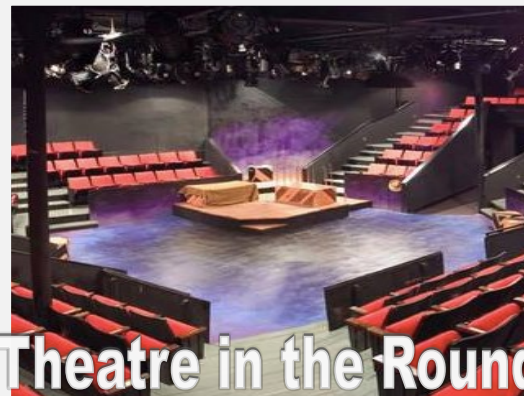
1. *Precisely describe* a key moment in the production.
2. *Analyse* how *effective* the actors were at using their *theatrical skills* to *communicate meaning* to the audience.
3. *Relate* to the *context* of the musical.
4. Make a *judgement/evaluate* how *effectively* the actors *achieved the question*.
5. *Audience*-How does this moment impact on the audience?



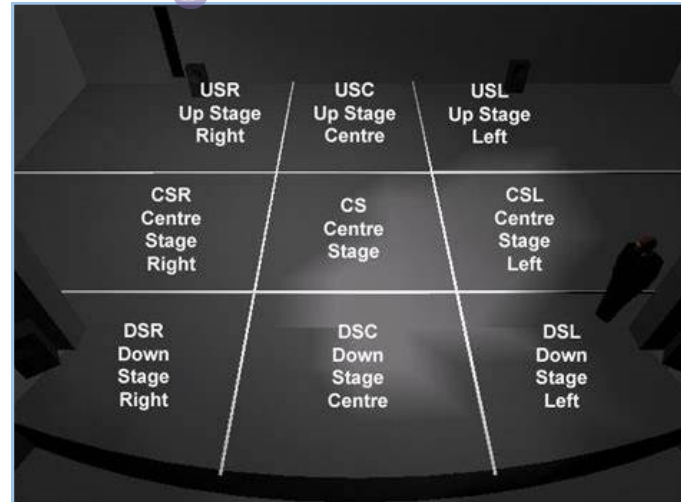
Use a variety of words in your exam

| Characters names: | Actors names: |
|-------------------|-----------------|
| Billy Elliot | Elliot Hanna |
| Jackie Elliot | Deka Warmasley |
| Tony Elliot | Chris Grahamson |
| Mrs Wilkinson | Ruthie Henshall |

Section A Stage Configurations



Stage Positions



Tip: In the Component 1 written examination, you must always write about the stage positions from the actors perspective **NOT** the audiences.



Section A: Roles and Responsibilities

Theatre Maker: Stage Manager

What they do: Running the backstage elements of the play and supervising the backstage crew. Organising the rehearsal schedule and keeping lists of props and other technical needs. Creating a prompt book and calling the cues

Theatre Maker: Playwright

What they do: Writing the script of the play, including the dialogue and stage directions.

Theatre Maker: Sound designer

What they do: Designing the sound required for the performance, which may include music and sound effects. Considering if amplification, such as the use of microphones is needed and also creating a sound plot.

Theatre Maker: Director

What they do: Overseeing the creative aspects of the production. Developing a 'concept' or central unifying idea for the production. Liaising with designers, rehearsing the actors and ensuring that all technical elements of the production are ready. Giving notes to the actors to improve their performance.

Theatre Maker: Theatre manager

What they do: Running the theatre building, including overseeing the front of house staff (ushers) and the box office staff who sell tickets.



Theatre Maker: Understudy

What they do: Learning a part including lines and movement so they are able to take over the role for someone if needed when there is a planned or expected

Theatre Maker: Puppet designer

What they do: Designing the puppets for a production, taking into account the style of the puppets

Theatre Maker: Set designer

What they do: Designing the set of the play and the set dressing (objects placed on the stage). Providing sketches and other design materials before overseeing the creation of the set.