

‘Mastering

the exam’

Section B:

Blood

Brothers

2026

Blood Brothers:

Section b of the examination is where you will focus on 'Blood Brothers'. For this part the examiner is testing your knowledge and understanding of the text as well as how to apply physical and vocal skills to interpret a character. While 6.1 focuses on a non-performer role, the rest focus on you as an actor and how you would interpret the different characters on stage in a specific extract and across the whole text.

For this exam, it's important you have a really good understanding of the physical, vocal and interpretative skills in drama and how they create an effect. This is something which can be done through research and using revision material given to you to help you with your understanding. If your knowledge on physical, vocal and interpretative skills is lacking, we often find that your answers do not go into enough detail to achieve the higher marks on each question.

The aim of this booklet is to focus on 'how to answer' the questions. Looking into the structure for each and give you clear guidance on 'what to write and when'. This booklet should be used alongside your revision and practice questions which you complete.

The key to remember with this section of the exam is that 4 marks = 1 paragraphs. When focussing on this, it will enable you to write in detail on the different skills used to create an effect.

6.1 - Production elements - 4 marks

The four-mark question will ask you about a non-performer role. They will ask you to design an aspect of the scene given in the role specified. For example, costume will ask you to design 1 character's costume, Lighting will ask you to design the lighting for the scene, Set / props will ask you to design the set for the scene. As the question specifically links to the extract, your answer no matter what role must link to the extract. You must also use subject specific language for each role, i.e. for a lighting designer you would need to discuss specific lights such as 'par can' or a 'spotlight with a soft edge'.

Question on

Costume:

- Take a top to toe approach, creating a visual description for the examiner.
- Link your design back to the time of the scene
- Describe the costumes in detail, this will enable to you give the examiner a visual idea of your costume designs

Must discuss:

- colour, material, fit, sleeve or hem length, style for each item of clothing.
- how the clothing items reflect the:
 - Class of the character
 - The time of year
 - How they feel about themselves
 - How they want others to view them

Lighting:

- Your lighting helps show the 'mood' of the scene,
- Helps show the time of day, for example, if it is in the evening, the lighting will be low intensity, if it is bright sunshine, you want brighter colours and at a higher intensity.

Must discuss:

- What type of light you want
- Angle of the lights – where are they to hit on stage (Are they to create a shadow?)
- Light colour (Do not just say white light – you must say either a soft white light or an office white light)
- Shape of light – for example if you want a spotlight- where is this to hit on stage (Think stage directions)

Key terms you can use:

- Backlight- lighting from behind to create shadows.
- Wash - the stage is bathed in colour (flood lights)
- Barn doors- used to block or shape the light size.
- Cross-lighting: Illumination from two sources on opposite sides of the subject (used on the narrator or Mrs Lyons to create tension)
- Intensity - the way to discuss the brightness of the lights.
- Gobo creates patterns (windows, leaves on the floor, prison bars)
- Intensity - the way to discuss the brightness of the lights.
- Spotlights to focus audience attention.
- Cross-fade to overlap to lighting states.
- Gels- these are for colours, blue gel to indicate it is cold and sad in Liverpool in the 1970's due to the decline of jobs.
- Moving heads- bright lights that move around the stage, maybe for the police.

Set

- Always start with where it is set – WRITE: For this extract I would stage it on a proscenium arch with at least 2 exits on each wing making 4 exits overall.
- If the question is about set and it is set in either Mrs J or Mrs L's house, explain how the set shows their personality.
- Consider if graffiti is important and links back to the context of the play?
- Consider if your set comes on and off how does it do this? If you want it to lift above the stage and back down it would be on 'fly's'

You must discuss:

- colour, material and size of the set.
- Explain how your ideas show the context of the scene.
- How your design links back to the year the scene was set.
- How the set link back to the class system? Is it looked after? Is it damaged? Describe it.
- If you have a backdrop, you must articulate this - what is on it? Why? What does it indicate?

Props

- Take a set to character approach, creating a visual description for the examiner.
- Link your design back to the time of the scene.
- Describe the props in detail, this will enable to you give the examiner a visual idea of your prop design.

You must discuss:

- colour, material and size of the prop (For example a chair or sofa – what colour, what material and size?) – remember to link this back to the period!
 - If the question is about props and it is set in either Mrs J or Mrs L's house, explain how the props show their personality.
 - Consider:
 - Link the set back to the year- what did they have in the year the scene is set?
 - How does the prop link back to the class? Is it looked after? Is it damaged? Describe it.
 - Why is the prop needed?
 - What does it say in the extract that says a prop is needed?
 - How does the prop enhance the scene?

Structure for exam question:

Whichever non-performer roles appears, you must discuss at least 3 different areas.
(Ideally you would discuss more to create a clear visual description).

1. Identify the 1st point.
2. Describe in detail using the areas discussed above.
3. Explain what effect this would have/ why you have chosen to use this.
4. Identify 2nd point.
5. Describe in detail using the areas discussed above.
6. Explain what effect this would have/ why you have chosen to use this.
7. Identify 3rd point.
8. Describe in detail using the areas discussed above.
9. Explain what effect this would have/ why you have chosen to use this.

6.2 – Delivery of a line – 8 marks

6.2 focusses on the ability to create and effect through the employment of performance skills. You will be given a specific line from the extract given. The examiner is wanting to see if you can analyse what the 'context' of the line is as well as the desired effect the line is having on the audience. In your answer you want be clear and go into detail on the specific skills you would use to create your desired effect.

Please remember that when you want to emphasise a word, you need to explain **how** you will do this – what skills will you use to make that word really stand out to the audience.

In the question you must:

- Identify the overall effect you want to convey as this character delivering this line.
- Discuss at least 3 different physical skills which will create your desired effect.
- Discuss at least 3 different vocal skills which will create your desired effect.
- Write two paragraphs which focus on the line – you can write your paragraphs in 2 different ways.
 - **Option 1:** Separate your line into two parts. Discuss each part as a separate paragraph and discuss both physical/ vocal skills for the part of the line in the paragraph.
 - **Option 2:** Separate your paragraphs into physical and vocal skills. Paragraph 1 would explain the effect and discuss the whole line in reference to your physical skills, paragraph two would discuss the whole line in reference to your vocal skills.

For the different skills consider the following:

- **Vocal:** Are you going to use an accent in your line? - if so, why, what does this show?
- What tempo or speed will you say the line in? Likewise – will you add a pause – if so, when, and why
- What changes do you make to your vocal skills throughout the line – is there a specific moment? Why do you do this?
- **Physical:** How do you move on stage? Do you change your gait within your line?
- What is your posture like in this line?
- Does your eye contact change?
- How do you change your body language and posture in the line?
- What gestures do you do – when? Why?
- From your movement what is your Intended audience reaction? How do you know your movement will achieve this?

Structure for exam question:

- Start by giving a small overview of your character and how they are feeling overall in this scene.
- State specifically the desired effect you want to give in this line.

(Option 1):

Using the same structure, separate the line out into two. For paragraph one focus on the first part of the line. For paragraph two focus on the latter half of the line.

Paragraph structure:

1. Focus point 1, at the beginning of the line, identify one physical or vocal skill you would use in the first few words.
2. Explain how you will use these (Go into detail, for example, if you are saying you would gesture, explain what gesture and where you would direct this too/ at)
3. Justify how using that skill in the specific way you have described will help show your effect.
4. Identify a specific word where you are going to change your vocal skills or your physical skills.
5. Explain how you will use these (Go into detail, for example, if you are saying you would gesture, explain what gesture and where you would direct this too/ at).
6. Justify how using that skill in the specific way you have described will help show your effect.
7. Towards the end of the first part of the sentence, at the beginning of the line, identify one physical or vocal skill you would use in the first few words.
8. Explain how you will use these (Go into detail, for example, if you are saying you would gesture, explain what gesture and where you would direct this too/ at)
9. Justify how using that skill in the specific way you have described will help show your effect.

(Option 2):

For each paragraph you are going to focus on either physical or vocal skills. You are going to discuss the whole line in each paragraph.

Paragraph 1 – vocal:

1. *Identify your first part of the line you want to focus on.*
2. Explain how you will use these (Go into detail, for example, if you are saying you would change your tone, you want to identify the tone and then explain how you will change your pitch, pace and volume to create the desired tone).
3. Justify how using that skill in the specific way you have described will help show your effect.
4. Identify a specific word where you are going to place emphasis on.
5. Explain how you are going to change your vocal skills to place emphasis on this word. (Go into detail, for example, if you are saying you would change your tone, you want to identify

the tone and then explain how you will change your pitch, pace and volume to create the desired tone).

6. Justify how doing this will help show your desired effect (make sure the word helps show your effect!)
7. Identify another moment in the line where your vocal skills will change.
8. Explain how you will change your vocal skills in this moment. (Go into detail, for example, if you are saying you would change your tone, you want to identify the tone and then explain how you will change your pitch, pace and volume to create the desired tone).
9. Justify how changing these skills will create the desired effect.

Paragraph 2 – Physical:

1. *Identify your first part of the line you want to focus on.*
2. Explain how you will use these (Go into detail, for example, if you are saying you would change your facial expression. Explain exactly what you would do – do you furrow your brow?).
3. Justify how using that skill in the specific way you have described will help show your effect.
4. Identify a specific word where you are going to place emphasis on.
5. Explain how you are going to change your physical skills to place emphasis on this word. (Go into detail, for example, if you are saying you would change your body language, do you cross your arms bringing your shoulders inwards and hunching over?).
6. Justify how doing this will help show your desired effect (make sure the word helps show your effect!)
7. Identify another moment in the line where your vocal skills will change.
8. Explain how you will change your vocal skills in this moment. (Go into detail, for example, if you are saying you would change your eye contact, do you gain eye contact at a certain point? Make sure you identify when and where as well as when you break eye contact).
9. Justify how changing these skills will create the desired effect.

6.3 – The shaded extract – 12 marks

6.3 focusses on the shaded part of the extract. Please remember that you can only talk about the shaded lines! Any lines you mention which are not in the shaded extract will not be marked. This question will often give you a specific focus point, for example 'create comedy', 'create tension', or to 'show their friendship or hate'. The examiner is wanting to see if you can analyse what is going on in relation to that 'focus point' and how you would then performance space and interaction to show this. Because of this, in your answer you want be clear and go into detail on the specific elements of performance space and how the characters would interact to create your desired effect.

When discussing 'Performance space' you could include:

- Use of stage space – its configuration (What type of staging)
- The size of staging
- Proximity to the audience (If you're closer its often more intense, emotional and the audience have a better connection', if further away it often disconnects them and seems as if it is isolating them)
- Items of set or props that affect the stage space/ promote/restrict movement (For example, think about Mrs Lyons house, does she have a grand table that Mrs J is cleaning? Or does she have a sofa that Mrs J needs to plump the pillows of?)

When discussing 'interaction' you could include:

- **Vocal skills:** Pitch, pace, pause, tone of voice, volume, emphasis, accent, delivery of specific moments and timing.
- **Physical skills:** Interaction with other characters, eye contact/ withdrawal of eye contact, spatial relationships, physical contact, use of performance space
Movement, gesture, posture, energy, facial expressions, gait, demeanour

In the question you must:

- We must give an overview of the extract + 3 lines which we want to focus on in detail.
- For each specific line, you must give that specific and detailed description of what you would do, to ensure the examiner has a clear visual picture in their head.
- Use specific stage directions, explaining where they stood and where they move to.
- Discuss proxemics – But in the right way! (Close together often suggests friends but further away suggests enemies – The only moment that this may change is the last scene and when Mrs Lyons lunges at Mrs Johnstone)
- Consider both characters motivation/ describe the interactions with the focus being on the lead role. (E.g – How does this change their movement or interaction)
- Consider eye contact, how the character responds to the delivery of other lines, touch, or lack of touch? What isn't said? Dynamics of the relationship?

Structure for exam question:

For the whole answer, you want to follow the extract in order – commenting from top to bottom. You want to create a visual picture of exactly what the characters will do so that the examiner can imagine this small extract in their head.

- 1. Give a brief overview of the scene, moments, characters and their emotions in the scene (Always link this back to the specific focus point in the question).*
- 2. Identify and go into detail about how you will be performing the role – Think about the overall character and what their intentions are throughout the shaded extract.*
- 3. Identify where your character is stood on stage, identify where the others are. (Identify if they have a prop etc in their hand – link this part to the scene)*
- 4. **HOW** - Give the first line which your character says, explain how you will perform this line (Focus on space and interaction)*
- 5. **WHY** - Explain why this choice is relevant to the scene. (E.g, if you have just said you will speak with a fast pace – explain why this is relevant)*
- 6. **WHAT** - what will this tell the audience about the characters (link to final part of Q)*
- 7. Repeat parts 4,5 & 6, focussing on different lines in the shaded extract. (Ensure you have identified at least one reaction which the focus character does towards the other characters line. (remember you want to write at least 3 paragraphs for this)*

6.4 – Specific character in the text – 20 marks

6.4 focusses on the extract and the text. Remember that this question is the reason you get a clean copy of Blood Brothers for the exam! This is so you can talk and get direct quotes from specific scenes. Please remember that you must talk about both to get over 10/20. This question will always be written the same way, it is only the characters name which will change. The examiner is wanting to see how well you know the character throughout the whole play and therefore you must reference both the extract, act 1 and act 2. They are wanting to see what personality traits of the character you know if you know where these traits can be seen and how you would use your physical and vocal skills to develop these traits. Because of this, in your answer you want to ensure you give the direct quotes, going into detail on how you would say the line and act in the moment.

When discussing skills you could include:

- **Vocal skills:** Pitch, pace, pause, tone of voice, volume, emphasis, accent, delivery of specific moments and timing.
- **Physical skills:** Interaction with other characters, eye contact/ withdrawal of eye contact, spatial relationships, physical contact, use of performance space
Movement, gesture, posture, energy, facial expressions, gait, demeanour
- Interaction with other characters

In the question you must:

- Aim to write approximately 4-5 paragraphs.
- Discuss at least 3 different characteristics of the main character in the question.
- Give quotes for each characteristic and scene where they show these traits.
- Ensure you justify how using these skills will enable you to clearly show the characteristic traits.

Structure for exam question:

- 1st paragraph: Focus on giving an overview of your character and then specifically the extract you have been given.
- 2nd paragraph: Focus on the beginning of act 1 – explain the personality of the character and then give a specific moment where this is shown
- 3rd paragraph: focus at the end of act 1/ to the start of act 2. Explain the personality of the character and then give a specific moment where this is shown
- If the extract is for act 1, focus on this paragraph on Act 2.
- If the extract is on act 2, then make sure you focus this question on Act 1
- 4th Paragraph: : Focus on the ending of act 2 – explain the personality of the character and then give a specific moment where this is shown.

Structure of your paragraphs:

1. Define the character in a general sense. Try to include a good detail of what they are like as a character and what their character's function is within the play.
2. Explain the characteristics we see in this extract.
3. Prove your statement about the character, choose a moment from the scene and describe how you would play them using vocal, physical skills as well as interaction (Quote specific lines of moments) Identify where your character is stood on stage,
4. Justify your choice of skills by explain how they would communicate their specific characteristic you've mentioned.
5. Link to another example of their character from the rest of the play
 - a. Either compare or contrast the characteristic:
 - i. **COMPARE:** Link to another scene (different act) where we see this characteristic too
 - ii. **CONTRAST:** Contrast to another scene where the character acts completely different and shows a different
6. Repeat for the different paragraphs.

Mock exam

Questions

Blood Brothers

Mr Lyons enters the garden.

Mrs Lyons Oh Richard, Richard.

Mr Lyons For God's sake, Jennifer. I told you on the phone, he'll just be out playing somewhere.

Mrs Lyons But where?

Mr Lyons Outside somewhere, with friends. Edward.....

Mrs Lyons But I don't want him out playing

Mr Lyons Jennifer, he's not a baby.

Mrs Lyons I don't care, I don't care....

Mr Lyons For Christ's sake, you bring me home from work in the middle of the day, just to say you haven't seen him for an hour. Perhaps we should be talking about you getting something for your nerves.

Mrs Lyons There's nothing wrong with my nerves. It's just....just this place....I hate it. Richard, I don't want to stay here anymore. I want to move.

Mr Lyons Jennifer! Jennifer, how many times....the factory is here. My work is here....

Mrs Lyons It doesn't have to be somewhere far away. But we have got to move, Richard. Because if we stay here, I feel something terrible will happen. Something bad.

Mr Lyons sighs and puts his arm round **Mrs Lyons**.

Mr Lyons Look, Jen. What is this you keep talking about getting away from?

Mm?

Mrs Lyons It's just...it's these people....these people who Edward has started mixing with. Can't you see how he's drawn to them? They're....drawing him away from me.

Mr Lyons, in despair, turns away from her.

I really do think you should see a doctor.

Mrs Lyons (Snapping) I don't need to see a doctor. I just need to move away from this neighbourhood, because I'm frightened. I'm frightened for Edward.

Mr Lyons places the shoes upon the table before turning on her.

Mr Lyons Frightened of what, woman?

Mrs Lyons (wheeling to face him) Frightened of....(she is stopped by the sight of the shoes upon the table. She rushes at the table. She rushes at the table and sweeps the shoes off.)

Question 6: Blood Brothers

Answer parts 06.1, 06.2 and 06.3.

Then answer either part 06.4 or part 06.5.

Question 6

0	6	.	1
---	---	---	---

You are designing a costume for **Mr Lyons** for a performance of this extract. The costume must reflect the 1970s setting of Blood Brothers. Describe your design ideas for the costume.

[4 marks]

0	6	.	2
---	---	---	---

You are performing the role of **Mr Lyons**. Describe how you would use your vocal and physical skills to perform the line below and explain the effect you want to create.

Jennifer! Jennifer, how many times....the factory is here. My work is here....

[8 marks]

0	6	.	3
---	---	---	---

You are performing the role of **Mrs. Lyons**. Focus on the shaded part of the extract. Explain how you and the other actor would use *proxemics* to show the increasing tension in the scene.

[12 marks]

And either

0	6	.	4
---	---	---	---

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

[20 marks]

or

0	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 of this extract and explain why your ideas are appropriate both for this extract and the play as a whole.

[20 marks]

Blood Brothers

Read the following extract and answer Question 6 on Page 8.

We see Mrs Johnstone hustling Mickey to school'

Mrs Johnstone You're gonna be late, y' know. Y' late already.

Mickey I'm not.

Mrs Johnstone You're gonna miss the bus.

Mickey I won't.

Mrs Johnstone Well, you'll miss Linda, she'll be waitin' for y'.

Mickey Well, I don't wanna see her. What do I wanna see her for?

Mrs Johnstone *(laughing at his transparency)* You've only been talkin' about her in your sleep for the past week...

Mickey *(outraged)* You liar...

Mrs Johnstone 'Oh, my sweet darling...'

Mickey I never. That was - a line out the school play!

Mrs Johnstone *(her laughter turning to a smile)* All right. I believe y'. Now go before you miss the bus. Are y' goin'?

We see Linda at the bus stop.

Linda Hi-ya, Mickey.

Mrs Johnstone Ogh, did I forget? Is that what you're waiting for? Y' waitin' for y'mum to give y' a big sloppy kiss, come here...

Mickey I'm goin', I'm goin'...

Sammy runs through the house, pulling on a jacket as he does so.

Sammy Wait for me, YOU.

Mrs Johnstone Where you goin', Sammy?

Sammy *(on his way out)* The dole.

Mickey and Sammy exit.

Mrs Johnstone stands watching them as they approach the bus stop. She smiles at

Mickey's failure to cope with Linda's smile of welcome.

The bus opens, with the Narrator as the Conductor.

Conductor Come on, if y' getting' on. We've not got all day.

Sammy, Mickey and Linda get on the 'bus'.

Mrs Johnstone *(calling to her kids)* Tarrah, lads. Be good, both of y' now. I'll cook a nice surprise for y' tea.

Conductor *(noticing her as he goes to ring the bell)* Getting' on missis?

Question 6: Blood Brothers

Answer parts 06.1, 06.2 and 06.3.

Then answer either part 06.4 or part 06.5.

Question 6

0	6	.	1
---	---	---	---

You are designing a **costume** for Mickey to wear. The costume must reflect the context of this scene in *Blood Brothers*, which is set in 1970s Liverpool. Describe your design ideas for the costume.

[4 marks]

0	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 affects you want to create.

“Y’ waitin’ for y’ mum to give y’ a big sloppy kiss, come here...”

[8 marks]

0	6	.	3
---	---	---	---

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

Focus on the highlighted section of the extract. Explain how you and the actress playing Mrs Johnstone might use the performance space and interact with each other **to communicate** Mickey’s discomfort.

[12 marks]

And either

0	6	.	4
---	---	---	---

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

Describe how you would use your acting skills to interpret Mrs Johnstone’s character in this extract and explain why your ideas are appropriate both for this extract and the play as a whole.

[20 marks]

or

0	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** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

[20 marks]

Blood Brothers

FROM ACT 1

Edward: Hello

Mickey: *(suspiciously)* Hello.

Edward: I've seen you before.

Mickey: Where?

Edward: You were playing with some other boys near my house.

Mickey: Do you live up by the park?

Edward: Yes. Are you going to come and play up there again?

Mickey: No, I would do but I'm not allowed.

Edward: Why?

Mickey: 'Cos me mam says.

Edward: Well, my mummy doesn't allow me to play down here actually.

Mickey: 'Gis a sweet.

Edward: All right. *(He offers a bag from his pocket.)*

Mickey: *(shocked)* What?

Edward: Here.

Mickey: *(Trying to work out the catch. Suspiciously taking one.)* Can I have another one. For our Sammy?

Edward: Yes, of course. Take as many as you want.

Mickey: *(taking a handful)* Are you soft?

Edward: I don't think so.

Mickey: Round here if y' ask for a sweet, y' have to ask about, about twenty million times. An' y' know what?

Edward: *(sitting beside mickey)* What?

Mickey: They still don't bleedin' give y' one. Sometimes our Sammy does but y' have to be dead careful if our Sammy gives y' a sweet.

Edward: Why?

Mickey: 'Cos, if our Sammy gives y' a sweet he's usually weed on it first.

Edward: *(exploding in giggles)* oh, that sounds like super fun.

Mickey: It is. If y' our Sammy.

Edward: Do you want to come and play?

Mickey: I might do. But I'm not playin' now 'cos I'm pissed off.

Edward: *(awed)* Pissed off. You say smashing things don't you? Do you know any other words like that?

Mickey: Yeh. Yeh, i know loads of words like that. Y' know, like the 'f' word.

Edward: *(clueless)* pardon?

Mickey: The 'f' word.

Edward is still puzzled. Mickey looks round to check that he cannot be overheard, then whispers the word to Edward. The two of them immediately wriggle and giggle with glee.

Question 6: Blood Brothers

Answer parts 06.1, 06.2 and 06.3.

Then answer either part 06.4 or part 06.5.

Question 6

0	6	.	1
---	---	---	---

You are designing a **setting** for a performance of this extract. The setting must reflect the context of Blood Brothers, set in a working-class community in around the 1970s. Describe your design ideas for the setting.

[4 marks]

0	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 affects you want to create.

'Pissed off. You say smashing things don't you?'

[8 marks]

0	6	.	3
---	---	---	---

You are performing the role of **Mickey**. Focus on the shaded part of the extract. Explain how you and the actors playing Edward might use the performance **space** and **interact** with each other to **create comedy** for your audience.

[12 marks]

And either

0	6	.	4	
---	---	---	---	--

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

[20 marks]

or

0	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 of this extract. Explain why your ideas are appropriate

- For this extract
- And for the play as a whole.

[20 marks]

Mickey and Linda aged 14

Blood Brothers

Read the following extract and answer Question 6

We see **Mickey** and **Linda** making their way up the hill, **Linda** having some difficulty in high-heeled shoes.

Linda Tch...you didn't tell me it was gonna be over a load of fields.

Mickey I didn't tell y' nothin'. I didn't ask y' to come, y' followed me. *(He walks away from her.)*

Linda *(watching him walk away)* Mickey, Mickey...I'm stuck...*(holding out her helpless arms.)* Me foot's stuck. Honest.

Mickey goes back, timidly takes a wrist and inefficiently pulls.

Linda Mickey, I think y' might be more successful if you were to sort of put your arms around here. *(She puts her hands on her waist.)* Oh Mickey, be gentle, be gentle...

Mickey *(managing to pull her free)* Will you stop takin' the piss out of me!

Linda I'm not, I'm not.

Mickey points down in the direction they have come from.

Mickey Look...y' can see the estate from up here.

Linda Have we come all this way just to look at the bleedin' estate? Mickey, we're fourteen.

She beams at him. He can't take it and looks the other way.

Mickey Look.

Linda What?

Mickey There's that lad lookin' out the window. I see him sometimes when I'm up here.

Linda Oh...he's gorgeous, isn't he?

Mickey What?

Linda He's lovely lookin', isn't he?

Mickey All right, all right! You've told me once.

Linda Well, he is. An' what do you care if I think another feller's gorgeous, eh?

Mickey I don't

Linda You...I give up with you, Mickey Johnstone. I'm off. You get on my bleedin' nerves.

Linda exits.

Mickey What...Linda...Linda...Don't...Linda, I wanna kiss y', an' put me arms around y' an' kiss y' and kiss y' and even fornicate with y' but I don't know how to tell y', because I've got pimples an' me feet are too big an' me bum sticks out an'...

He becomes conscious of Edward approaching, and affects nonchalance.

Question 6: Blood Brothers

Answer parts 06.1, 06.2 and 06.3.

Then answer either part 06.4 or part 06.5.

Question 6

0	6	.	1
---	---	---	---

You are designing **lighting** for a performance of this extract. The lighting must reflect the context of the play – set in multiple locations in 1970's. Liverpool. Describe your design ideas for the lighting.

[4 marks]

0	6	.	2
---	---	---	---

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

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

'I think y' might be more successful if you were to sort of put your arms around here.'

[8 marks]

0	6	.	3
---	---	---	---

You are performing the role of **Linda**. Focus on the shaded part of the extract. Explain how you and the actor playing **Mickey** might use the performance space and interact with each other to amuse your audience.

[12 marks]

And either

0	6	.	4
---	---	---	---

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

Describe how you would use your acting skills to interpret Linda's character in this extract and explain why your ideas are appropriate both for this extract and the play as a whole.

[20 marks]

or

0	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** of this extract **and** explain why your ideas are appropriate both for this extract and the play as a whole.

[20 marks]