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| Section 1 Theatre roles and terminology  All questions for this are multiple choice | |
| Question 1 | Question is based on a description of who may be in charge of an aspect of a performance |
| Example | In the professional theatre, who is responsible for organising the rehearsal schedule for a production?  A The lead performer  B The stage manager  C The theatre manager |
| Question 2 | The question will relate to a form of theatre/staging and ask the student what a performer or a director has to be mindful of |
| Example | When performing ‘in the round’ which of the following do you need to consider?  A You have to change your position frequently  B You have to be aware of your backdrop  C You have to ensure you stay centre stage |
| Question 3 | The student will be given a picture of a type of stage and they will have to identify what that stage is. |
| Example |  |
| Question 4 | The question gives the student a specific prop or piece of set and they have to identify where on this stage it has been positioned. |
| Example | With reference to Figure 1 above, what stage position is the sofa in?  A Upstage Left  B Centre Stage  C Upstage Right |

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| Section 2 Study of set text  This section is based on Blood Brothers and consists of 3 specific questions on design and acting skills and the last consists of two questions and the student chooses one of these. | |
| Question 1 | The first question will be a design based question and always gives a brief context of when the play was written. This could be set, costume, sound or lighting design. The question will always specify which one you have to talk about. An extract is provided for you to base your answer on. (This extract is provided at the bottom of the resource sheet.) |
| Example | The scene is set in a classroom.  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. |
| Question 2 | The second question will always get you to analyse the acting skills you would use to play a specific character. |
| Example | 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 effects you want to create.  ‘Leave him alone, will y’ |
| Question 3 | The question is a performance based answer where you will be given the same character as question 2. This time the student has to base their answers on a specific part of the extract that is highlighted. The question is always based on performance space/proxemics. |
| Example | You are performing the role of Linda.  Focus on the shaded part of the extract. Explain how you and the actors playing Mickey and the Teacher might use the performance space and interact with each other to create comedy for your audience. |
| Question 4 | There are two questions for the students. They are to read both and choose which one they will answer. Both questions are to be answered based on the extract and as a whole play.  The first choice will always be a question based on how the student would play a specific role and they must justify their decisions. |
| Example | 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. |
| Question 4  Second option | The second option will consist of the student choosing to be a designer for this extract and the whole play. They can choose any design element, i.e. costume, sound, lighting. The decision should not be the same as question 1 in this section as the student will just repeat themselves. They must in analyse their decision and evaluate its impact based on the play as a whole. |
| Example | 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. |

Example of extract for Blood Brothers

From Act Two

Teacher: And so, we know then, don’t we, that the Boro Indian of the Amazon Basin lives on a diet of …

Perkins: Sir, sir …

Teacher: A diet of …

Perkins: Sir, sir …

Teacher: A diet of what, Johnstone? The Boro Indian of the Amazon Basin lives on a diet of what?

Mickey: What?

Teacher: Exactly, lad, exactly. What?

Mickey: I don’t know.

Teacher: (his patience gone) Y’don’t know. (Mimicking.) You don’t know. I told y’ two minutes ago, lad.

Linda: Leave him alone, will y’?

Teacher: You just stay out of this, miss. It’s got nothing to do with you. It’s Johnstone, not you…

Perkins: Sir!

Teacher: Oh, shut up, Perkins, y’ borin’ little turd. But you don’t listen, do you, Johnstone?

Mickey: (shrugging): Yeh.

Teacher: Oh, y’ do? Right, come out here in front of the class. Now then, what is the staple diet of the Boro Indian of the Amazon Basin?

**Mickey looks about for help. There is none.**

Mickey: (defiantly): Fish fingers!

Teacher: Just how the hell do you hope to get a job when you never listen to anythin’?

Mickey: It’s borin’.

Teacher: Yes, yes, you might think it’s boring but you won’t be sayin’ that when you can’t get a job.

Mickey: Yeh. Yeh, an’ it’ll really help me to get a job if I know what some soddin’ pygmies in Africa have for their dinner!

**The class erupts into laughter.**

Teacher: (to class) Shut up. Shut up.

Mickey: Or maybe y’ were thinkin’ I was lookin’ for a job in an African restaurant.

Teacher: Out!

Linda: Take no notice, Mickey. I love you.

Teacher: Johnstone, get out!

Linda: Oh, leave him alone, you. Y’ big worm!

Teacher: Right, you as well…out…out…

Linda: I’m goin’…I’m goin’…

Teacher: You’re both suspended