

You can use the **WHAT HOW WHY LINK** evaluative formula to help you structure all of these responses:

**WHAT HOW WHY** (impact)

Design element/aspect of design are you using?	are you using it?	have you made this decision? <i>What does it communicate to the audience about context</i>
<b>Costume</b> (incl. hair & make up) start at the top/bottom of a person and work through whole body	Rich descriptive language full of adjectives and adverbs	<i>Use an analytical verb as a sentence starter... This show... This conveys... This highlights... This illustrates... This foreshadows... This depicts...</i>
<b>Set</b> – back drop, permanent items of set, things that are brought on for this extract	Use technical terminology if you can	
<b>Lighting</b> – think about every part of the stage, whether lighting might change during the extract		
<b>Sound</b> – underscore, ambient sound that convey location, sound effects		

**LINK -** Link these ideas to the social, historical, political context of the play.

When I say..... I would..... this shows.....

Quite a few scenes take place on the doorstep of Mrs J’s house in Act One



**A Truck:** a piece of set mounted onto wheels that can be wheeled on and off stage from the wings of a proscenium arch theatre

**Blood Brothers Set**  
6.1: 4 marks – 5 mins  
**Always asks about how set can communicate context**

The question will tell you what context you are trying to highlight...

**Sentence starters:**

In order to convey a setting in a *working class community in 1960s Liverpool*

To illustrate that the scene is set in a *middle class household in 1960s Liverpool*

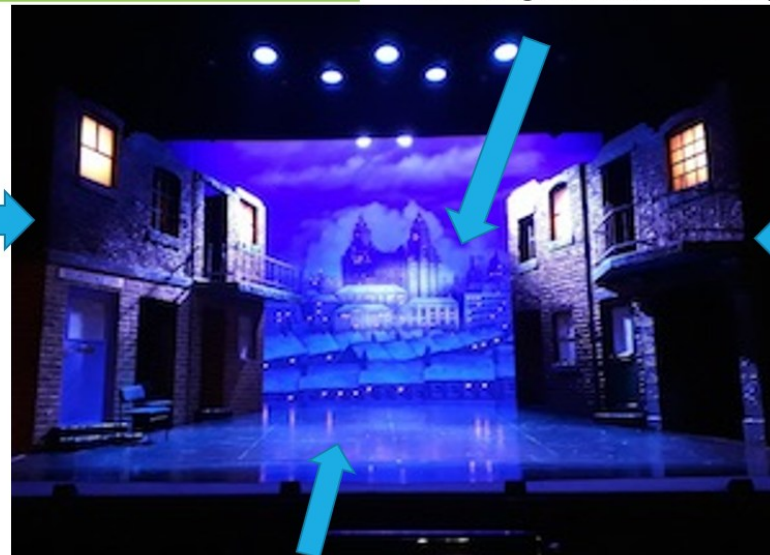
To highlight that the play is now set in 1970s Liverpool in a working class community

Remember – **Willy Russell** actually suggests a basic set in the production notes: *There are two “semi-permanent” areas of the set – The Lyons’ house and the Johnstone’s house. All other settings are located on “communal ground” in between the two houses.*

**Which gives us this naturalistic composite Set:**

The backdrop or cyclorama. Images can be projected on here to show location. In Act 1, this might be Liverpool in the 1960’s. In Act 2, it might be fields since they’re on the outskirts of the city .

Mrs Johnstone’s house. Small, in a row of terraced houses, scruffy.



Royal Liver building – part of Liverpool skyline and an iconic Liverpoolian building



The Lyon’s house. Well maintained, neat, larger than Mrs J’s. A balcony for creating levels. Gives the impression Mrs L ‘looks down on’ the Johnstones.



Naturalistic composite (many locations) set – **Go with This!**

The space in between. This is where the majority of the action takes place. This area needs to become a private school classroom, a comprehensive school classroom, a bus, the town hall, **Mrs Lyon’s living room**, Mrs J’s kitchen.

**Flats:** Flats are large pieces of set that are either stood up (made of wood) and painted on, or flown in from. Fly-in flats create a temporary backdrop that can be removed easily to show changes in location

**Cyclorama & projection:** a cyclorama is a huge piece of white fabric that hangs across the very back of the stage and can be projected on. Act One—city scape/Liver building, Act Two— fields, Mickey in prison, a jail cell window



Act 1 set design ideas. Label the ideas in the image below for Mrs Lyons' house "a middle class home in the 1960s"

Wicker Moses basket on a wooden frame with floral material



Leather Wing back Chesterfield seat



Two seater tweak framed settee (typical in 1960s/70s)



Book case/ display cabinet/ shelving with plates displayed (typical in 1960s/70s)



Decorative Persian rug

Polished mahogany table and matching chairs



White doily on the table, vase of flowers

Folded paper department store bag – for Mrs L's shoes



The final scene takes place CS—a couple of chairs indicate the council meeting setting

Scenes like the Bus scene and the School scenes use a minimalist approach

Wooden seats brought on and configured in a bus layout, or school chair layout



Set design ideas for Mrs Johnstone's kitchen in Act 2

Formica kitchen cupboards – enters using a truck  
Yellow/ orange – garish  
Yellow/brown geometric tiling



Wooden knife block on the work surface, with knives in it, Mrs L grabs one to attack Mrs J – opportunistic because the knife is lying there

Wooden clothes horse, and brown plastic washing basket – Mrs J is folding clothes (turns her back to Mrs L who goes to attack her with a knife)





You can use the **WHAT HOW WHY LINK** evaluative formula to help you structure all of these responses:

## WHAT

Design element/aspect of design are you using?

**Costume** (incl. hair & make up) start at the top/bottom of a person and work through whole body  
**Set** – back drop, permanent items of set, things that are brought on for this extract  
**Lighting** – think about every part of the stage, whether lighting might change during the extract  
**Sound** – underscore, ambient sound that convey location, sound effects

## HOW

are you using it?

Rich descriptive language full of adjectives and adverbs

Use technical terminology if you can

## WHY

(Impact)

have you made this decision?  
*What does it communicate to the audience about context*

*Use an analytical verb as a sentence starter... This show... This conveys... This highlights... This illustrates... This foreshadows... This depicts...*

## LINK -

Link these ideas to the social, historical, political context of the play.

When I say..... I would..... this shows.....



**Linda:** yellow pinafore dress, common fashion in 1960s young girls. White holey socks, rolled down, T-strap buckled shoes, red cardigan, hair in bunches with ribbons, but not that neat—she plays with the boys, and doesn't care too much about her appearance.

**Narrator:** black suit, white shirt, thin black tie—often worn to funeral—association with death/foreboding.

Omniscient, ever-present commenting on the action.

Elements of costume are reminiscent of 1980s fashion (thin tie, fitted suit = he is of the era that the play was written in, all knowing—playwright's voice?)



## Blood Brothers Set

**6.1: 4 marks – 5 mins**  
**Always asks about how set can communicate context**

Mickey—aged 7—scruffy shorts, long white socks, but grey with over-washing and slightly dirty, unbranded shoes, scruffy looking, oversized t-shirt, woolled green tank top, some holes in it, stretched — highlights working class background in 1960s. Handme-down clothes, youngest of many. Hair dishevelled, uncut, straggly. Make-up—slight dirt smudge across cheek: demonstrates his carefree nature at this point.



**Mrs Johnstone:** Blue, calf length cotton dress with a collar, belted dress that buttons up at the front—popular fashion for working class housewife in 1960s. Floral tabard—works as a cleaner, pocket—yellow duster hanging out.

Low heeled court shoes—practical for working. Nude tights.

Hair pinned—half up in an attempt at fashionable 1960s hair style, slight curl to long hair, but it's dropping out and not fully maintained.

The question will tell you what context you are trying to highlight...

**Sentence starters:**

In order to convey the context of in a *working class community in 1960s Liverpool*

To illustrate that the scene takes place in a *middle class household in 1960s Liverpool*

To highlight that the play is now set in 1970s Liverpool in a working class community (*for Act 2*)

## Act 1—1960s Liverpool



Edward —aged 7—Smart grey school shorts, long grey socks, pulled up to calf, polished black leather shoes, fitted short-sleeved white shirt, school tie, grey knitted tank top— highlights middle class background in 1960s. Hair combed, cut, short back & sides, common haircut for young boys in 1960s, wears a watch, demonstrates wealthier middle class background.



**Mrs Lyons:** two piece pink tweed dress suit, silk blouse, pearls—affluence 1960s housewife.

Hair in a modest updo—fashionable at the time e.g. small beehive, coiffed hair, very well styled—she can afford to pay for expensive hair cuts/stylist.

Long belted woollen overcoat, pastel

blue—delicate colours—femininity. White gloves, nude tights, modest heeled court shoe—she doesn't need to work. Quite conservative (low heel).



You can use the **WHAT HOW WHY LINK** evaluative formula to help you structure all of these responses:

WHAT	HOW	WHY <small>(impact)</small>
------	-----	-----------------------------

Drama skill, technique or element are you using?	are you using it?	have you made this decision?
--	-------------------	------------------------------

Physical or vocal performance skill; practitioner techniques; design element...

Rich descriptive language, full of adjectives and adverbs

What does it communicate to the audience?

**This shows...**  
(Use an analytical verb as a sentence starter...)

### LINK —

Link these ideas to the wider context of the play, scene, character, social, political context... (Analytical verbs can still help...)

When I say..... I would..... this shows.....

# Structure

## Blood Brothers – Acting Questions

### 12 marker – shaded area – 15/20 mins – 3 paras

Focus is on **STAGE SPACE // INTERACTION to communicate a specified element** [the question will tell you]

**Key performance skills:** eye contact, physical contact, body positioning, proxemics, gesturing towards, movement – stepping away/closer, circling, reactions - breath

First paragraph:

[1-2 sentences explaining what is happening in this moment (mentioning the relationship between the two characters is useful) briefly!] At this moment...

When I say... [quote] I would... [use **WHAT HOW WHY** evaluative statements describing in detail performance skills THAT ARE TO DO WITH USE OF **STAGE SPACE & INTERACTION** you will use to perform the first part of the shaded extract] **LINK** – This highlights... [explain how this communicates the **specified element**]

Second paragraph:

When I say... [quote] I would... [use **WHAT HOW WHY** evaluative statements describing in detail performance skills THAT ARE TO DO WITH USE OF **STAGE SPACE & INTERACTION** you will use to perform the first part of the shaded extract] **LINK** – This illustrates... [explain how this communicates the **specified element**]

Third paragraph:

When I say... [quote] I would... [use **WHAT HOW WHY** evaluative statements describing in detail performance skills THAT ARE TO DO WITH USE OF **STAGE SPACE & INTERACTION** you will use to perform the first part of the shaded extract] **LINK** – This conveys... [explain how this communicates the **specified element**]

[A final sentence **LINKING** this to the wider play – explain why it is important to communicate the **specified element**] Overall, this is significant because...

### 20 marker – full extract and wider play – 25-30 mins – ideally 5 paragraphs

Focus is on how you will interpret one character **IN THIS EXTRACT AND WIDER PLAY**

Introduction:

[1-2 sentences describing how you would interpret this character in the full play – try to find 2-3 character traits to discuss] I would interpret (x) as.... who throughout the play becomes increasingly...

[1-2 sentences about what is happening in this extract and why it is a significant moment for this character] In this extract...

Main paragraphs x 3:

[Choose the first significant section of the extract and link it to one of the character traits

When I say... [quote] I want to demonstrate the fact that x is ... [the character trait x] In order to do this I will [use **WHAT HOW WHY** evaluative statements describing in detail all of the performance skills you will use to deliver the first part of the line]

[Now **LINK** this to **another scene in the play** where they are also like this, or where there is a contrast – giving a **WHAT HOW WHY** evaluative point about how you'd perform that moment will strengthen your point] **This foreshadows a later scene where... This is reminiscent of an earlier scene where... This is in contrast to another moment when...**

[Repeat the main paragraph x 3 ideally focusing on different character traits, choosing quotes from the middle and end of the extract and **LINKING** to other scenes in the play]

Conclusion:

[Briefly bring your ideas together explaining how you've been able to interpret the character as x, y & z and why this is important for the wider play] Overall, I have used performance skills to convey x as..... which is significant because...

### Physical performance skills:

Gesture; facial expression; body language; eye contact; gait; movement; posture; breath; levels; positioning; proxemics

### Vocal performance skills:

Pace; pitch; pause; tone; intonation; emphasis; accent; volume; inflexion; projection

### WHY (impact)

#### Analytical verbs:

This shows...

[replace shows with another analytical verb]

introduces...	creates...
establishes...	signifies...
represents...	portrays...
demonstrates...	depicts...
reinforces...	reveals...
underpins...	supports...
implies...	indicates...
foreshadows...	suggests...
illustrates..	confirms...

### 8 marker – one line – 10/12 mins – 2 paras

First paragraph:

[1-2 sentences explaining what is happening in this moment (what has just happened/is about to happen) briefly!] At this moment...

When I say... [quote the first part of the line] I would...




[use **WHAT HOW WHY** evaluative statements describing in detail all of the performance skills you will use to deliver the first part of the line]

Second paragraph:

When I go on to say... [quote the second part of the line] I would... [use **WHAT HOW WHY** evaluative statements describing in detail all of the performance skills you will use to deliver the first part of the line]





[A final sentence **LINKING** this moment to the wider play/character's journey through the wider play] Overall, this will convey...

## Eddie: Knowledge Organiser - 20 Mark question



Eddie is:	Middle class, advantages in life, educated	Trusting/loyal friend to Mickey early in the play – shifts later...	In love with Linda	Sheltered/innocence/ naïve
<p><b>Moments from the play where these traits are displayed</b></p>   	<p>p.27-28 in duologue with Mickey when they first meet – “My mummy doesn’t allow me to play down here actually”, “don’t you know what a dictionary is” – RP accent</p> <p>p.47 when the police take Edward home, the way the policeman talks to Mr Lyons about Edward is much more lenient that the way he talks about Mickey “It was more of a prank really, he’s a good lad”</p> <p>p.61 goes to boarding school</p> <p>p.91/2 Doesn’t understand why Mickey won’t come out and party -</p> <p>p104 has become a councillor – powerful job in local community, can get Mickey and Linda a house</p> <p>p.106 Mickey realises Edward has had the advantages he didn’t get Mickey: “I could have been him!”</p>	<p>p.27-28 His initial pact with Edward “I will always defend my brother...and stand by him”</p> <p>p. 36 in defence of Mickey – calls his mum a “fuck off”</p> <p>p.50 goes to say goodbye to Mickey</p> <p>p.74 helps Mickey with Linds – gives advice</p> <p>p.86 encourages Mickey to ask Linda out even though he has feelings for her... he puts Mickey’s feelings and happiness before his own.</p> <p>Finds Mickey a job (Linda has asked for help</p> <p>p.102 stage direction <i>suddenly they kiss...</i></p>	<p>p.74 – he’s telling Linda how to ask Linda out, but these are his feelings as well.</p> <p>p. 84 asks if he can write to Linda. “If I was Mickey I’d have asked you years ago”</p> <p>p.91 one of the first things he says is asks how Linda is</p> <p>p.94 tells Linda he loves her, asks her to marry him</p> <p>p.102 stage direction <i>suddenly they kiss...</i></p>	<p>p.29 Mickey tells him the F*** word – doesn’t know what it means “I’ll look it up in the dictionary”</p> <p>p.31 – Mickey lies to Sammy about having sweets – Ed: “Yes you have I’ve just given you one”</p> <p>p.47 – tells the policeman he’s “waiting for the 92 bus” doesn’t realise he shouldn’t actually say this...</p> <p>p.92 “If I didn’t have a job, I’d tilt my hat to the world”</p> <p>p.92 “I thought we were Blood brothers, I thought we had each other’s backs” – hasn’t really grown up</p> <p>Ending – still has confidence in Mickey</p>
<p><b>Vocal and physical performance skills to portray this character trait</b></p>	<p>RP accent</p> <p>Upright posture</p> <p>More controlled body language in contrast with Mickey (young) less fidgety</p> <p>Gestures – indicate confidence (sweep his jacket aside to put hands in pocket)</p> <p>More direct eye contact – especially when young, with adults</p>	<p>Physical contact – e.g. hands on shoulders, encouraging, gentle contact/nudges</p> <p>Direct eye contact</p> <p>Hands on chest – declaration of friendship</p> <p>Close proxemics</p> <p>Closed off – more defensive later on...</p> <p>Later – more distant proxemics</p> <p>Final scene – open body language even though Mickey is waving a gun at him...</p>	<p>Eye contact with Linda, but then avert his eyes – a little embarrassed/bashful</p> <p>Close proxemics</p> <p>Body language – open, angled towards her</p> <p>Later – physical contact – stage directions: kiss, holding hands</p>	<p>Naivety – shown in over confidence – cocky tone of voice, “tilt..hat” // direct eye contact e.g. with policeman “Adolf Hitler”</p> <p>Positive tone of voice</p> <p>Open body language, open facial expression, smiling, greeting</p>






## Mickey: Knowledge Organiser for 20 Mark question

<p>Mickey is:</p>	<p>Working class, disadvantaged</p>	<p>Honest, a kind/loyal friend to Edward, wants to see the best in everyone, innocent/naïve</p>	<p>In love with Linda</p>	<p>..huge change as he grows up – realises the challenges of life = anger/ depression</p>
<p>Moments from the play where these traits are displayed</p>    	<p>p.27-28 in duologue with Ed when they first meet – “round here, if you ask for a sweet you have to ask about twenty million times...” // doesn’t know what a dictionary is, oversized (hand-me-down) jumper with holes, that he fidgets with</p> <p>p.67 rude to the teacher/doesn’t take school seriously. Answers “fish fingers” to a question in class “yeh, it’ll really help me to get a job if I know what some African pygmies had for dinner” – gets suspended</p> <p>p.91 lost his job “There are no parties... I’ve been wanderin’ around trying to get a job”</p> <p>p.93 “...while no one was looking I grew up. An’ you didn’t, because you didn’t need to.”</p> <p>p.95 becomes a look out for Sammy – gets caught and sent to prison</p> <p>p.106 “I could have been him!”</p>	<p>p.27-28 His initial pact with Edward “I will always defend my brother...and stand by him”</p> <p>p.31 defends Edward to Sammy: “He’s a friggin’ poshy” Mickey says “No he’s not, he’s my best friend”</p> <p>p.64 tries to get Sammy out of trouble on the bus “He didn’t mean it mister... Sammy... I’ll lend you the rest of the fare”</p> <p>Even when he agrees to help Sammy with the robbery, it’s because he wants to support Linda and the baby</p>	<p>p. 42 “I’ve got Linda with me. She’s a girl, but she’s alright”</p> <p>p.62 Mrs J “you’ve only been talkin’ about her in your sleep...” Mickey “You liar!”</p> <p>p. 65 Linda “...or I won’t be in love with y’ anymore” and Mickey replies “Shut up! Y’always sayin’ that”</p> <p>p.71 “Linda, I wanna kiss y’, an’ put me arms around y’ an’ kiss y’ and kiss y’ an’ even fornicate with y’”</p> <p>p. 86 Edward pushes Mickey to ask Linda out “For Christ’s sake will you go out with me?”</p>	<p>p.93 starts to feel angry after losing his job “I bleedin’ hated that job... but after bein’ fucked off from everywhere, it seems like it was paradise”</p> <p>p. 98 ...then suffers from depression in jail, and taking anti-depressants “The doctor said...about me nerves. An’ how I get depressed an’ I need to take these cos they make me better...” “Leave me alone, I can’t cope with all this”</p> <p>p.99 argues with Linda about tablets</p> <p>p.100 angry that Linda went to Edward for help “You sorted it out. You an’ Councillor Eddie Lyons”</p> <p>p.105 when he finds out from Mrs Lyons that Linda and Edward have kissed “There was one thing left, Eddie. Linda...” brandishing gun.. “Does my child belong to you as well as everythin’ else?”</p>
<p>Vocal and physical performance skills to portray this character trait</p> <p><i>These change and will be specific to the individual line - as long as they are well justified</i></p>	<p>Liverpudlian/Scouse accent</p>			

## Mrs Johnstone: Knowledge Organiser- 20 Mark question

Mrs Johnstone is:	Working class, single mother trying to make ends meet	Superstitious	Loving, caring mother	Feels regret/guilty about what she's done
<p><b>Moments from the play where these traits are displayed</b></p>  	<p>p.8 working as a cleaner for Mrs L – working class job</p> <p>p.11 “with one more baby we could have managed. But not with two... The welfare have already been on to me... they say I should put some of them into care.”</p> <p>p.14 Agrees to give a twin away so he can have a better life... knows she can't provide for him</p> <p>p.54 (song Oh Bright New Day...) rehoused to a newly built council house in</p>	<p>p.9 shoes on the table “bad luck”</p> <p>p.15 Mrs L convinces her to swear on the bible to make a “binding agreement”</p> <p>p.18 manipulated by Mrs L who reminds her about them swearing on the bible “You swore on the bible”</p> <p>p. 23 Mrs L manipulates her even further – makes up the superstition about twins who've been parted “they say that if either twin learns he was once a pair, they shall both immediately die”</p> <p>p. 33 “The Bogeyman will get you”</p>	<p>p.20 goes to pick up Edward when he's crying as a baby, responding to his needs with care</p> <p>p.50 on the doorstep when Eddie's saying goodbye, comforts Edward – “Come here” <i>She takes him. Cradles him, letting him cry</i></p> <p>p.75 when she sees Edward again – stage direction she “<i>stands looking at Edward and smiling</i>” then asks Edward if he still has the locket</p> <p>p.77 when Mrs L confronts Mrs J about following her – she explains the locket “I wanted him to have a picture of me... even though he'd never know.”</p>	<p>p.22 wants to take Edward with her “if I'm going, I'm takin' my son with me, I'm takin'”</p> <p>p.33 Warns Edward off “Don't you ever come round here again” – but said almost crying</p> <p>p.50 gives Edward the locket “Would you like a picture of Mickey, to take with you”</p> <p>p. 78 When Mrs L offers her money “Nothin'! Nothing. <i>(pause)</i> You bought me off once before...” – regrets accepting the money</p> <p>p.106 “Mickey. Don't shoot Eddie. He's your brother. You had a twin brother. I couldn't afford to keep both you. His mother couldn't have kids. I agreed to give one of you away”</p>
<p><b>Ideas about vocal and physical performance skills to portray this character trait</b></p>	<p>Liverpudlian/Scouse accent</p> <p>Sits on the edge of the chair (in Mrs L's house) slightly tense shoulders – not comfortable/relaxed in these surroundings.</p>	<p>Wide eyes</p> <p>Shocked facial expression</p> <p>Breath quickening/ or deep breath</p> <p>Pace of voice increases</p>	<p>Close proxemics, going to pick up Edward/cradle him, hug him</p> <p>Facial expression – looking longingly at E/M, smiling,</p> <p>Moments where she might close her eyes to show the pain of loving Edward but not being able to tell him</p>	<p>Sorrowful facial expression</p> <p>Closing eyes, almost wincing</p> <p>Verge of tears</p> <p>Voice cracking – emotion in voice showing holding back emotions</p> <p>Breath – holding back emotion, short breaths</p> <p>Expressions of love towards Edward – closer proxemics</p>

**Mrs Lyons: Knowledge Organiser for 20 Mark question:**

Mrs Lyons is:	Wealthy, upper-middle class, snobbish, (housewife):	Self-centred:	Manipulative:	Becomes paranoid:
<p>Moments from the play where these traits are displayed</p>   	<p>Status – housewife to businessman “The company have sent him out for 9 months..” p.8</p> <p>“we bought such a large house...” p.8</p> <p>“The sort of thing a silly mother might say...” p. 35</p> <p>Reaction when Ed calls her a “fuck off” p.36</p>	<p>Thinking of herself, growing excitement, desperation in wanting to have a child, not thinking of Mrs J</p> <p>“Give one to me..” p11</p> <p>- Mrs J is trying to comfort Edward, Mrs L says</p> <p>“If he needs picking up, I shall pick him up” – not thinking about Edward’s needs p.20</p> <p>- Wants to move house: “it’s these people. They’re drawing him away from me” p.45</p>	<p>“already being threatened by the welfare...” p.12</p> <p>Makes Mrs J swear on the bible... p.15 “no one must ever know, therefore we must have a binding agreement”</p> <p>Paying Mrs J off – threatening “You gave your baby away. Don’t you realise what a crime that is?” p.22</p> <p>Manipulates Mr L into moving p.21</p> <p>She tells M about Ed &amp; Linda p. 103</p>	<p>- Her hiding the baby even from her own husband is the beginning of her paranoia, it means that she has everything to lose p.11-12</p> <p>- Bans Ed from seeing M “it’s for your own good, I’m doing it because I love you” p.36</p> <p>- Wants to move house: “But I don’t want him playing out...” “it’s these people, something bad will happen” p.45</p> <p>Locket – she finds a picture of M &amp; Mrs J p.71</p> <p>Threatens Mrs J following her “Is it money you want, I’ll get it for you” ... <i>Picks up a knife and lunges at Mrs J</i> p.78</p>
<p>Ideas about vocal and physical performance skills to portray this character trait</p>	<p>RP accent (posh)</p> <p>Straight posture</p> <p>Assertive vocal</p> <p>Chin held high</p> <p>Soft smile, façade</p> <p>Looking down her nose</p> <p>Placed gesture</p> <p>Clasped hands</p> <p>Feet crossed at the ankles</p>	<p>Eyes – darting, thinking of herself, not fully focusing on what’s happening, looking into self..</p> <p>Head held a little high</p> <p>Closed body language, arms crossed, defensive</p> <p>Distant proxemics from others</p>	<p>Eyes – direct eye contact (intimidate)</p> <p>Change of proxemics</p> <p>Sometimes – through charming, fake smile, exaggerating comfort, placing a hand on arm,</p> <p>Interrupts –</p> <p>Eyes – narrowing</p> <p>Sometimes – more controlling/</p> <p>Sometimes – guilt trip/crying</p>	<p>Frenetic body language,</p> <p>Darting eyes, looking around</p> <p>Widen eyes</p> <p>Breath work – shallow, through nose,</p> <p>Looking around..</p>



You can use the **WHAT HOW WHY LINK** evaluative formula to help you structure all of these responses:

## WHAT

Design element/aspect of design are you using?

**Costume** (incl. hair & make up) start at the top/bottom of a person and work through whole body  
**Set** – back drop, permanent items of set, things that are brought on for this extract  
**Lighting** – think about every part of the stage, whether lighting might change during the extract  
**Sound** – underscore, ambient sound that convey location, sound effects

## HOW

are you using it?

Rich descriptive language full of adjectives and adverbs

Use technical terminology if you can

## WHY

(impact)

have you made this decision?  
*What does it communicate to the audience about context*

*Use an analytical verb as a sentence starter... This show... This conveys... This highlights... This illustrates... This foreshadows... This depicts...*

## LINK -

Link these ideas to the social, historical, political context of the play.

When I say..... I would..... this shows.....



**Linda:** yellow pinafore dress, common fashion in 1960s young girls. White holey socks, rolled down, T-strap buckled shoes, red cardigan, hair in bunches with ribbons, but not that neat—she plays with the boys, and doesn't care too much about her appearance.

**Narrator:** black suit, white shirt, thin black tie—often worn to funeral—association with death/foreboding.

Omniscient, ever-present commenting on the action.

Elements of costume are reminiscent of 1980s fashion (thin tie, fitted suit = he is of the era that the play was written in, all knowing—playwright's voice?)



**Mrs Johnstone:** Blue, calf length cotton dress with a collar, belted dress that buttons up at the front—popular fashion for working class housewife in 1960s. Floral tabard—works as a cleaner, pocket—yellow duster hanging out.

Low heeled court shoes—practical for working. Nude tights.

Hair pinned—half up in an attempt at fashionable 1960s hair style, slight curl to long hair, but it's dropping out and not fully maintained.



**Mrs Lyons:** two piece pink tweed dress suit, silk blouse, pearls—affluence 1960s housewife.

Hair in a modest updo—fashionable at the time e.g. small beehive, coiffed hair, very well styled—she can afford to pay for expensive hair cuts/stylist.

Long belted woollen overcoat, pastel

blue—delicate colours—femininity. White gloves, nude tights, modest heeled court shoe—she doesn't need to work. Quite conservative (low heel).



## Blood Brothers Costume—Act 1 6.1: 4 marks – 5 mins Always asks about how set can communicate context

The question will tell you what context you are trying to highlight...

**Sentence starters:**

In order to convey the context of in a *working class community in 1960s Liverpool*

To illustrate that the scene takes place in a *middle class household in 1960s Liverpool*

To highlight that the play is now set in 1970s Liverpool in a working class community (*for Act 2*)

## Act 1—1960s Liverpool

Mickey—aged 7—scruffy shorts, long white socks, but grey with over-washing and slightly dirty, unbranded shoes, scruffy looking, oversized t-shirt, woolled green tank top, some holes in it, stretched — highlights working class background in 1960s. Handme-down clothes, youngest of many. Hair dishevelled, uncut, straggly. Make-up—slight dirt smudge across cheek: demonstrates his carefree nature at this point.



Edward —aged 7—Smart grey school shorts, long grey socks, pulled up to calf, polished black leather shoes, fitted short-sleeved white shirt, school tie, grey knitted tank top— highlights middle class background in 1960s. Hair combed, cut, short back & sides, common haircut for young boys in 1960s, wears a watch, demonstrates wealthier middle class background.

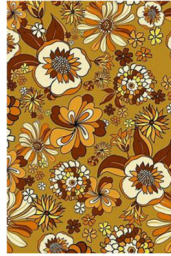


**Mrs Johnstone:**

**Very similar to Act 1, but different colours/styles patterns to reflect 1970s**

**E.g.** , Orange plaid pattern, calf length cotton dress with a collar, belted dress that buttons up at the front—popular

fashion for working class housewife in 1970s. Floral tabard—garish floral pattern, orange, brown and yellow flowers, popular in 1970s. Still yellow duster hanging out of pocket.



Low heeled court shoes—practical for working. Nude tights.

Hair pinned—an attempt at fashionable 1970s hair style, slight flick at the bottom, but it's dropping out and not fully maintained. Half up—pulled out of face



**Linda:** teenage Linda—school uniform—shorter skirt, small fitted denim jacket with sleeves rolled up—heels = highlights that she's slightly rebellious. Long hair—flick hairstyle, trying to impress Mickey.

Teenage Linda (not at school—e.g. to the pictures with her friend, summer montage). Slightly flared suede or denim mini skirt, long leather boots, fitted long sleeved top, small fitted red jacket.

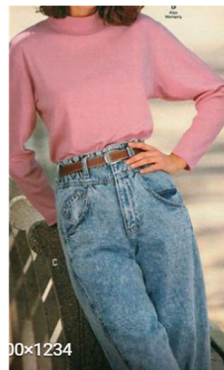


Pregnant Linda—smock dress, over long-sleeved white polo neck— fashion in late 1970s/early 1980s. Flat mary-Jane shoes. Hair—less well kept.

# Blood Brothers Costume

## Act 2 1970s—early 1980s Liverpool

**Linda**—towards the end of the play, young mum, wife, stone-washed wide-fit blue jeans, brown leather belt, slightly oversized roll neck pink jumper, tucked into jeans. Casual attire—now housewife herself. Hair—pulled back into a ponytail = doesn't have time to style.



**Mrs Lyons:** two piece green tweed trouser suit, green plaid patterned jacket, dark green trousers, ironed seam down the front, silk blouse with a large bow at the collar, pearls—affluence 1970s housewife still exudes, but trouser suit reflects the changing fashions of the 1970s. Also in an early Act 2 scene they are out walking in the countryside— contextualise new home out of town—trouser suit more practical for walking.

Hair—coiffed hairstyle,—she can afford to pay for expensive hair cuts/stylist. For exterior scenes, silk hair scarf tied beneath her chin to protect hair from the wind.

Long belted trench coat, need to work. Quite conservative (low heel).

As Act 2 continues her appearance can become more dishevelled— reflecting her deteriorating mental— e.g. bow untied, hair slightly dishevelled...



**Sammy**—teenage Sammy modelled on rockers style from 1960—light blue jeans, white t-shirt, leather studded jacket, cigarette behind the ear, biker style boots

Adult Sammy—late 70s/early 80s = stone washed blue jeans, white trainers, white t-shirt, denim jacket





# Mickey

## Act 2 : 1970s—early 1980s Liverpool

# Eddie



**Mickey:** teenage Mickey—school uniform—grey trousers, not ironed, or even blue denim jeans—he’s rebelling, not wearing full uniform. White shirt, no blazer, denim jacket work over school uniform school tie, black and yellow stripes, tie pulled down so know is loose or not done up at all.



Teenage Mickey (not at school—e.g. going to the pictures, summer montage scene). Blue jeans, work at knees—still wearing hand-me-downs, white t-shirt, blue denim jacket, rolled up cuffs, white trainers. Still has unkempt scruffy hair, happy-go-lucky, doesn’t take pride in his appearance—comparison with Eddie.



Adult Mickey—blue jeans, turned up—reflects fashion of 1970s. Jeans are worn at the knee, light blue shirt but no tie, top button undone, black boots—labour/factory work, donkey jacket—again signifies his status as working class, labourer/ factory worker [similar attire to what was worn in prisons in 1970s UK—suggests he’s heading towards a life of crime. Hair—unkempt/messy

Mickey in prison—blue denim jeans, turned up, light blue button up shirt = clothing worn by offenders in 1970s. Mickey continues to wear this for the rest of the play, with the addition of jumper work over or donkey jacket when he’s out of prison, to highlight that this life of crime now underpins everything in his life.



Darker colours as they head towards the climax of the play, with it’s dark themes.

Teenage Eddie—light coloured zip up coloured sports coat, pale check button up shirt, brown tie, beige chinos, brown leather brogues. Still exuding wealth through his attire, formal for a teenager. Hair still in short back and sides, still combed neatly with side parting—his mother is still influencing his outward appearance.



University Eddie—same as teenage apart from coat—long light grey duffel coat, woollen scarf, with university colours, dark maroon with blue and yellow striped through. Part of an elite, which is now visible and symbolic in the scarf.

Educated and advantaged.



Adult Eddie—three piece suit, dark brown, cream shirt and diagonally striped brown and white silk tie. Brown - fashionable colour in 1970s.

Black woollen over coat— worn in later scenes meeting Linda, darker colours as they head towards the climax of the play, with it’s dark themes.

