

YR 11 DRAMA EXAM PREPARATION BOOKLET

NAME:

CLASS:

ACADEMIC YEAR:

"All the world's a stage..."



NEED TO KNOW FOR COMPONENT 1 EXAM:

What do you need to know for section A?

- Theatre roles
- Staging types
- Stage positioning

What do you need to know for section B?

- Blood Brother - context, storyline, characters,
 - Costumes
- Physical + Vocal skills
 - Sound design
 - Lighting Design
 - Set Design

What do you need to know for section C?

- Billy Elliot
- Vocal and Physical skills
- Evaluative terms

HOW TO REVISE COMPONENT 1 EXAM:

HOW TO USE THIS BOOKLET

This workbook follows your 7-day revision plan. Each day focuses on a specific exam question. You'll find key content, glossaries, activities and exam practice questions with writing space. Complete every activity — the blank lines are there for YOU. Don't just read... DO!

Section A Revision: (Multiple choice questions)

- Answer multiple choice questions
- Write their own multiple choice questions and test each other
- Flash cards of key terms
- Test themselves on key terms
- Make a quiz

Section B Revision: (Blood Brothers)

- Ensure their plays are annotated with design and acting moments explored
- Revise context of Blood Brothers - SENECA / GCSE Pod / BBC bitesize are good for this
- Create a quiz / flashcards on design elements/ acting skills
- Test themselves on key terms
- Act out key moments of the play - feedback to each other areas for improvement on their acting skills
- Practice exam questions - AQA Drama GCSE
- Write your own exam questions
- Draw out the set they would use for key scenes
- Draw out the costumes they would put key characters in
- Plan lighting / sound cues for key moments.

Section C Revision: (Billy Elliot)

- Write it out
 - Learn key quotes
 - Plan key points for each paragraph so you can remember it for your exam
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YOUR 7-DAY PLAN AT A GLANCE

Day 1	Section A — Multiple Choice: Theatre Roles, Staging Types, Stage Positioning
Day 2	6.1 (4 marks) — Design Elements: Costume, Lighting, Sound, Set
Day 3	6.2 (8 marks) — Line Analysis: Vocal and Physical Skills
Day 4	6.3 (12 marks) — Performance Space and Interaction
Day 5	6.4 (20 marks) — Extract and Whole Play: Compare and Contrast
Day 6	32-mark Question — Billy Elliot: Evaluation and Key Moments
Day 7	Timed Exam Practice — Full Paper Conditions

EXAM TIP

In your exam you will answer questions on Blood Brothers (Sections A and B) and respond to live theatre you have seen — Billy Elliot (Section C). Make sure you know BOTH texts in depth.

DAY ONE

SECTION A: MULTIPLE CHOICE

Theatre Roles · Staging Types · Stage Positioning

PART 1: THEATRE ROLES

Match each theatre role to its correct definition by writing the correct definition in the right-hand column:

Director	
Set Designer	
Lighting Designer	
Sound Designer	
Costume Designer	
Stage Manager	
Choreographer	
Musical Director	

Definitions to match: Creates the visual world of the play | Controls the atmosphere through colour and intensity | Shapes the overall vision and storytelling | Creates the auditory landscape | Responsible for all things worn by actors | Manages all technical aspects during rehearsals and performance | Plans all movement and dance | Oversees all musical elements

NOW TEST YOURSELF — write the theatre role for each description:

Decides where actors stand and move on stage:	
Works with fabrics, accessories, hair and makeup:	
Controls all equipment during a live performance:	

PART 2: STAGING TYPES

Fill in the table below — describe each staging type and give one advantage:

Proscenium Arch		
Thrust		
In the Round		
Traverse		
Promenade		

PART 3: STAGE POSITIONING

Label ALL 9 stage positions in the grid below (e.g. USR, CS, DSL): first 3 are done for you!

← STAGE RIGHT (actor's view)	UPSTAGE (back)	STAGE LEFT (actor's view) →
AUDIENCE		

Why might a director place a character Downstage Centre?

Why might a character positioned Upstage Right feel isolated or less powerful?

EXAM TIP

In Section A you may be asked about ANY of these areas. Always read the question carefully before answering.
You get 1 mark per correct multiple choice answer — work quickly and trust your first instinct.

QUICK-FIRE CHALLENGE

Set yourself 5 minutes. Without looking at your notes, write down every drama and theatre term you can remember. Afterwards, circle any you forgot — those are your flashcard priority!

DAY TWO

6.1: DESIGN ELEMENTS (4 MARKS)

Costume · Lighting · Sound · Set

The 6.1 question asks you to discuss a design element for a specific moment in Blood Brothers. You must explain WHAT you would use, HOW you would use it, and WHY — giving the intended effect on the audience. Aim for 2 well-developed design choices to secure full marks.

THE WHAT / HOW / WHY FRAMEWORK

	Name the specific design element — be precise. Not just 'a spotlight' but 'a single narrow cool-toned spotlight'.
	Describe HOW the element would be used — colour, timing, volume, position, texture, period, style.
	Explain the intended effect on the audience — what should they feel, think or understand as a result?

LIGHTING TERMS GLOSSARY

Fresnel	A soft-edged spotlight used to light areas of the stage
Gobo	A template placed inside a light to project a pattern onto the stage
Wash	A broad spread of light covering a large area of the stage
Follow spot	A moveable spotlight that tracks a performer across the stage
Blackout	All stage lights out — used for dramatic effect or scene changes
Colour gel	A coloured filter placed over a lantern to change its hue
Strobe	A rapidly flashing light — can suggest chaos, violence or time distortion
Cross-fade	One lighting state smoothly transitions into another
Spotlight	A focused beam of light drawing attention to a specific area or performer

SOUND TERMS GLOSSARY

Diegetic sound	Sound that exists within the world of the play — characters can hear it
Non-diegetic sound	Sound added for the audience only — underscoring, mood music
Underscoring	Music played quietly beneath dialogue to enhance emotional impact
Sound effect	A recorded or live sound used to create atmosphere or realism
Fade in / Fade out	Sound gradually increases or decreases in volume
Live sound	Sound created on stage in real time by performers or musicians

COSTUME TERMS GLOSSARY

Period costume	Clothing that reflects a specific historical era
Status dressing	Using costume to signal a character's social position and class
Motif	A recurring visual symbol used in costume design across the production
Transformation	A costume change that signals a shift in character or time period
Colour symbolism	Using colour choices to convey character, theme or emotional state

EXAM PRACTICE: 6.1 QUESTIONS

EXAM TIP

You have about 5-6 minutes for this question. Spend 30 seconds planning your WHAT/HOW/WHY, then write!

Practice Question 3

Describe how you would use SOUND DESIGN during the final scene of Blood Brothers. [4 marks]

DAY THREE

6.2: LINE ANALYSIS (8 MARKS)

Vocal Skills · Physical Skills

The 6.2 question gives you a line or short extract from Blood Brothers and asks you to describe how a performer would use VOCAL and PHYSICAL skills to convey character and meaning. Aim for at least 2 developed vocal points and 2 developed physical points.

VOCAL SKILLS GLOSSARY

Pitch	How high or low the voice is — high pitch can show anxiety or excitement; low pitch suggests authority or menace
Pace	Speed of speech — fast pace shows panic or eagerness; slow pace suggests menace, grief or authority
Pause	A moment of silence — creates tension, lets an important idea land, or shows a character processing emotion
Tone	The emotional colour of the voice — warm, cold, sarcastic, fearful, loving, bitter, hollow
Volume	Loudness or quietness — a whisper can be just as powerful as a shout
Emphasis	Stressing a particular word to highlight its importance or shift meaning

Accent/Dialect	Regional or social way of speaking — in Blood Brothers, class distinction is conveyed through accent
Intonation	The rise and fall of the voice — rising intonation can suggest questioning or uncertainty

PHYSICAL SKILLS GLOSSARY

Gesture	A deliberate movement of hands, arms or head to emphasise meaning
Posture	How the body is held — slumped posture shows defeat; upright posture shows confidence
Facial expression	The use of the face to convey emotion — furrowed brow, wide eyes, set jaw, trembling lip
Eye contact	Direct contact with another character or the audience — creates connection or intimidation

"All the world's a stage..." — Shakespeare

Proxemics	The use of space and distance between characters to show relationship and power dynamics
Movement	How a character moves across the stage — hesitant steps, confident strides, nervous pacing
Stillness	Remaining motionless at a key moment — draws focus and heightens tension powerfully
Physicality	The overall use of the body to create character — gait, mannerisms, physical habits

MODEL ANSWER

For the line "We're the same, me and you..." (Mickey to Edward): VOCAL: I would use a slow PACE and quiet, intimate VOLUME when Mickey says "the same", with a long PAUSE before "me and you". The pause allows the audience to feel the weight of this discovery, creating a moment of poignancy as Mickey struggles to articulate something he has always sensed. PHYSICAL: Mickey would use PROXEMICS to move closer to Edward, breaking the personal space boundary, while his FACIAL EXPRESSION shifts from uncertainty to quiet wonder — eyes softening and a slight upward tilt of the chin — physically embodying the emotional connection he feels.

EXAM TIP

Always name the SKILL first, then describe HOW it is used, then give the WHY (effect on the audience). Aim for at least 2 developed vocal points and 2 developed physical points for full marks.

DAY FOUR

**6.3: PERFORMANCE SPACE
(12 MARKS)**

Stage Use · Proxemics · Interaction

For 6.3 you must write about HOW an actor would use the performance space and interact with other performers at a specific moment. Think about: staging choices, proxemics, levels, movement, stillness, and focus.

KEY CONCEPTS FOR 6.3

Proxemics	Describe distances between characters and what this communicates about their relationship or power
Levels	Using height — standing on a raised area, kneeling, crouching — to suggest power or vulnerability
Blocking	The planned movement of actors on stage — why is a character placed where they are?
Interaction	How actors physically respond to each other — turning away, reaching out, mirroring, circling
Stage directions	Using specific areas of the stage (USR, DSL etc.) purposefully to create meaning
Focus	Who the audience should watch and why — use of stillness, direct address or isolation achieves this
Transitions	How the actor moves between positions — sudden, gradual, fluid, hesitant?

BLOOD BROTHERS: KEY MOMENTS STAGING ACTIVITY

Moment 1: The opening scene — the Narrator appears for the first time

Where would the Narrator stand? Why?	
How would the Narrator differ from the other characters?	
What physical interaction with the audience?	

Moment 2: Mickey and Eddie meet as children for the first time

"All the world's a stage..." — Shakespeare

Proxemics at the start — distant or close? Why?	
How does the physical distance change as they become friends?	

Moment 3: The final scene — both brothers are shot

How would you use LEVELS in this moment?	
Where would Mrs Johnstone be positioned and why?	
What happens to the Narrator's positioning at the very end?	

EXAM TIP

For 12 marks, aim to make at least 4 well-developed points. Each point needs: a staging choice, HOW it is achieved, and WHY — with the effect on the audience clearly stated.

DAY FIVE

**6.4: EXTRACT AND WHOLE
PLAY (20 MARKS)**

Compare · Contrast · Character Analysis

6.4 is worth 20 marks — spend roughly 25 minutes on it. You must discuss BOTH the extract AND the play as a whole. You must compare and contrast how performers could portray character across different moments in the play.

BLOOD BROTHERS: CHARACTERS AT A GLANCE

Mickey Johnstone	Working class, lively as a child, bitter and broken as an adult	Meeting Eddie; job loss; prison; the final confrontation
Edward 'Eddie' Lyons	Middle class, naive, kind — grows into a politician	Meeting Mickey; Linda; the final betrayal
Mrs Johnstone	Loving, superstitious, trapped by poverty and guilt	Giving Eddie away; 'Easy Terms'; the final revelation
Mrs Lyons	Desperate, manipulative, paranoid, obsessive	Taking Eddie; the superstition curse; her deterioration
The Narrator	Greek chorus figure; represents fate; breaks the fourth wall	Opening; transitions; the final scene
Linda	Feisty, loving — caught between two worlds	Childhood friendship; the love triangle; marrying Mickey

COMPARE AND CONTRAST SENTENCE STARTERS

Use these to show examiner-level analytical comparison: • 'In contrast to the extract, earlier in the play...!' • 'This moment mirrors the scene in Act One where...!' • 'The performer would demonstrate the character's development by...!' • 'Whereas in the extract [character] uses [skill], in the play as a whole we also see...!' • 'This parallel highlights the theme of [class / fate / identity] because...!'

DAY SIX

**32-MARK QUESTION:
BILLY ELLIOT**

Evaluative Writing · Live Theatre Review

Section C is worth 32 marks. You are writing as an audience member evaluating a live performance — Billy Elliot. You must use evaluative language and discuss design, acting, and how they created meaning and effect for the audience.

EVALUATIVE LANGUAGE BANK

Upgrade your language — use these in your essay:

It was good	This was particularly effective in conveying...
The lighting was nice	The use of [specific] lighting created a sense of... which heightened tension for the audience
The actor was good	The performer's nuanced portrayal was conveyed through their precise use of...
It was sad	The emotional weight of this moment was amplified by...
The costume was interesting	The costume functioned as a visual symbol of... signalling to the audience that...
The set looked realistic	The set design established a sense of [time/place/theme] through the use of...
I liked it when...	A particularly striking moment occurred when...
The audience could see that...	This choice invited the audience to consider the relationship between...

BILLY ELLIOT: KEY MOMENTS TO KNOW PLUS ALL YOUR PREVIOUS REVISION

Electricity	Billy describes the feeling of dancing	Vocal expression — wonder, discovery; physical freedom of movement
Solidarity	Miners and ballet boys dance together	Ensemble staging; juxtaposition of styles; class theme
Billy's audition	Billy dances for the Royal Ballet panel	Tension through proxemics; physicality as character expression
Expressing Himself	Billy and older Billy dance together	Symbolic staging; levels; two actors as one character

"All the world's a stage..." — Shakespeare

The Finale	Billy performs in Swan Lake	Transformation; lighting design; the culmination of the journey
Mrs Wilkinson teaches	First lessons in the town hall	Physical contrast; awkwardness vs. authority

DESIGN ANALYSIS TABLE — BILLY ELLIOT

Complete this table with specific examples and their effects:

Lighting		
Sound / Music		
Set Design		
Costume		
Choreography		

EXAM TIP

Your 32-mark response should be structured like a sophisticated analytical essay. Aim for an introduction, at least 4-5 developed analytical paragraphs and a conclusion. Use POINT, EVIDENCE, ANALYSIS, EFFECT (PEAE).

DAY SEVEN

EXAM PRACTICE DAY

Full Timed Conditions

Today is about exam conditions. Set a timer. No notes. Work through each section as you would in the real exam. Then mark your own work using the criteria below.

TIMING GUIDE

Section A: Multiple choice (1 mark each)	~10 minutes
6.1: Design question (4 marks)	~6 minutes
6.2: Line analysis (8 marks)	~12 minutes
6.3: Performance space (12 marks)	~18 minutes
6.4: Extract and whole play (20 marks)	~25 minutes
Section C: 32-mark Billy Elliot essay	~40 minutes
Checking and reading time	~9 minutes

SELF-ASSESSMENT MARK SCHEME

TOP BAND	Named specific skills; explained HOW and WHY; linked clearly to effect on audience; used precise vocabulary throughout	Could you be even more specific about the technique? Add more contextual detail.
MID BAND	Named skills with some explanation; some link to effect; generally uses correct vocabulary	Push the WHY further — how does the audience FEEL because of this choice?
LOWER BAND	Listed skills without much explanation; limited vocabulary; few links to effect or meaning	For every skill you name, add: HOW is it done? WHAT EFFECT does it create?

PRE-EXAM CHECKLIST

Tick off each item before your exam: I know at least 5 theatre roles and their responsibilities I can name and describe all 5 staging types I know all 9 stage positions and their abbreviations I can write about costume, lighting, sound and set using WHAT/HOW/WHY I know at least 8 vocal skills and 8 physical skills with

