

MRS LYONS (*incredulously*): Suspended? Suspended? (*She looks at the paper.*) Because of a locket?

EDWARD: Because I wouldn't let them have my locket.

MRS LYONS: But what's so . . . Can I see this locket?
There is a pause.

EDWARD: I suppose so . . . if you want to.

EDWARD *takes off the locket from around his neck and hands it to his mother. She looks at it without opening it.*

MRS LYONS: Where did you get this?

EDWARD: I can't tell you that. It's a secret.

MRS LYONS (*finally smiling in relief*): I know it's from a girlfriend, isn't it? (*She laughs.*) Is there a picture in here?

EDWARD: Yes, Mummy. Can I have it back now?

MRS LYONS: You won't let Mummy see your girl friend. Oh, Edward, don't be so . . . (*She playfully moves away.*) Is she beautiful?

EDWARD: Mummy can . . .

MRS LYONS: Oh, let me look, let me look. (*She beams a smile at him and then opens the locket.*)

Music.

EDWARD: Mummy . . . Mummy what's wrong . . . (*He goes to her and holds her steady.*) Mummy!

MRS LYONS *takes his arms away from her.*
What is it?

MRS LYONS: When . . . when were you photographed with this woman?

EDWARD: Pardon!

MRS LYONS: When! Tell me, Edward.

EDWARD *begins to laugh.*
Edward!

EDWARD: Mummy . . . you silly old thing. That's not me. That's Mickey.

MRS LYONS: What?

EDWARD: Mickey . . . you remember my friend when I was little. (*He takes the locket and shows it to her.*) Look. That's Mickey . . . and his mother. Why did you think it was me? (*He looks at it.*) I never looked a bit like Mickey.

EDWARD *replaces the locket around his neck.* MRS LYONS *watches him.*

MRS LYONS: No it's just . . . (*She stares, deep in thought.*)

EDWARD (*looking at her*): Are you feeling all right Mummy? You're not ill again, like you used to be . . . are you?

MRS LYONS: Where did you get that . . . locket from, Edward? Why do you wear it?

EDWARD: I can't tell you that, Ma. I've explained, it's a secret, I can't tell you.

MRS LYONS: But . . . but I'm your mother.

EDWARD: I know but I still can't tell you. It's not important, I'm going up to my room. It's just a secret, everybody has secrets, don't you have secrets?

EDWARD *exits to his room.*

The NARRATOR enters.

Music (continues).

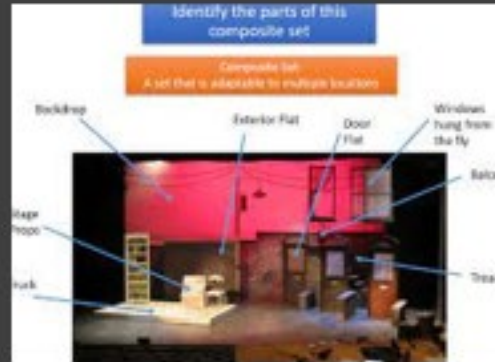
NARRATOR (*singing*): Did you really feel that you'd become secure

That time had brushed away the past
That there's no one by the window, no one knocking on
your door

Did you believe that you were free at last
Free from the broken looking glass.

Oh y' know the devil's got your number

4 Mark Questions



Composite set
A stage setting where several locations are represented in the same space and isolated or highlighted by lighting and area separation.

Non-functional set
Can may not be used to do but to more symbols.

Set
Scenics are the objects that can be contained within the design elements like lighting, sound, costume and props.

Which set would you choose for 'Blood Brothers' and why?

When designing a set you should think about how it will fit into the design performance space, the architecture, using different levels, how to show the social, cultural and historical context and how the set will relate to...

As a designer, how would you show the social, cultural and historical context within the set design?

1. You are designing a **set** for this scene. Describe how you would set the scene to reflect the period of the piece?
2. You are **costume** designer. Describe how you would design a costume for **Mrs Lyons**.
3. You are **costume** designer. Describe how you would design a costume for **Edward**.
4. You are a **lighting** designer. Describe how you would light the scene to create effect.

Mark your answers.

- ✓ Would you give yourself 4/4?
- ✓ Can the examiner picture the design?
- ✓ Do you need more specific detail?
- ✓ Is there anything you could add?
- ✓ Check your design list in your BOK.

Section B .1 questions (4 marks)		
Band	Marks	Descriptors
4	4	<p>Excellent description:</p> <ul style="list-style-type: none"> • The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed • The design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play • Precise details are provided throughout the description.
3	3	<p>Good description:</p> <ul style="list-style-type: none"> • The response demonstrates a good knowledge and understanding of how drama and theatre is developed and performed • The design has a good degree of appropriateness to the brief in the question and demonstrates developed and secure knowledge and understanding of design and of the play • A number of precise details are provided in the description.
2	2	<p>Reasonable description:</p> <ul style="list-style-type: none"> • The response demonstrates a reasonable knowledge and understanding of how drama and theatre is developed and performed • The design has some relevance to the brief in the question and demonstrates mostly sound knowledge and understanding of design and of the play • A few precise details are provided in the description.
1	1	<p>Limited description:</p> <ul style="list-style-type: none"> • The response demonstrates a limited knowledge and understanding of how drama and theatre is developed and performed • The design may lack appropriateness to the brief in the question and demonstrate under-developed knowledge and understanding of design and of the play • Minimal detail is provided in the description.
0	0	Nothing worthy of credit/nothing written