

Knowledge organiser



Drama

RAYNES
PARK HIGH SCHOOL



Component 1: Understanding Drama, Section B (Blood Brothers) Knowledge Organiser

Everything that you need to know about Blood Brothers by Willy Russell

Total Marks available in Section B: 44

Characters			
Mickey Johnstone	is the twin Mrs Johnstone keeps. The lower-class twin. Mickey is honest, sincere and goodhearted. He impregnates Linda, gets laid off, is arrested for Sammy's crime and ends up in prison and addicted to anti-depressants. His rage at Linda & Edward for having an affair drives the play's finale.		
Edward Lyons	is the twin Mrs Lyons takes. The higher-class twin. Edward has had a sheltered upbringing so he is good natured and innocent. Edward has had many good opportunities in life because of his class such as going to university and getting a good job. Edward's good-natured manner leads to the play's final scene.		
Mrs Johnstone	is Mickey, Edward and Sammy's mother. She gives Edward up so he'll have a better life. Mrs Johnstone was left by her husband and she gets a job as a cleaner. She is the moral centre of the play and is tortured by guilt and regret.		
Mrs Lyons	is a middle-class woman who longs for a child. She manipulates Mrs Johnstone into giving Edward to her. Mrs Lyons employs Mrs Johnstone as a cleaner and after manipulating Mrs Johnstone, adopts Edward as her own. She is haunted by the original act of a mother giving up her child. The guilt turns into suspicion and paranoia. Mrs Lyons finally announces the affair between Edward and Linda and contributes to the murder of her adopted son.		
Linda	is Mickey and Edward's friend. Both boys fall in love with her, and she marries Mickey. Linda begins as a tomboyish young girl and has eyes for Mickey as a teenager but later turns to Edward for comfort and support, which turns into an affair. Despite this, she loves both twins and is a sympathetic character.		
Narrator	helps to tell the story. He also plays several minor characters throughout the play. All knowing-and slightly menacing. The Narrator constantly reminds the audience of the terrible choices that began this chain of events. Frequent mentions of fate and superstition throughout the play but the narrator blames the finale's events on class and not fate.		
Sammy Johnstone	is Mickey's older brother. He's always in trouble as a child and ends up as a criminal and even attempts to rob a bus as a teenager. Sammy ends up in prison with his brother Mickey.		
Mr Lyons	is a wealthy businessman who is married to Mrs Lyons and spends more time at work than with his family. Due to Mr Lyons being at work all the time allows Mrs Lyons to adopt Edward in secret without him guessing. He grows increasingly concerned with his wife's mental health and wellbeing.		
Context			
Marilyn Monroe	Margaret Thatcher	Single Parents	Russell's Intentions
Famous and glamorous movie star who is Mrs Johnstone is compared too. Mickey is also compared to the actress as he becomes addicted to anti-depressants mirroring Monroe's own addiction struggles.	First female Prime Minister who was responsible for lots of working class people (including miners) losing their jobs. During her time in power, unemployment rates were raised higher than ever before.	Single mothers were looked down upon in this era. Society expected people to marry before they had children and thought badly of those who didn't. Women were expected to give up work and look after the children.	Russell was brought up in a working class family in Liverpool where his dad had various jobs including being a miner. His dad was also an alcoholic. Russell was interested in class as his mother aspired to be of a higher class. Russell feared he would end up like his father but felt saved by his in-laws who nurtured him, hence his interest in nature vs nurture.

Themes					
<p>Education</p> <p>Due to class, education is offered differently to the two boys in the play. Edwards is educated in a private boarding school and Mickey a comprehensive school where he is poorly educated.</p>	<p>Superstition</p> <p>The audience is constantly reminded of this, as well as the superstition Mrs Lyons creates. The narrator also refers to other superstitions throughout the various songs in the play.</p>	<p>Violence</p> <p>The children play with toy guns and violent games out in the street. This foreshadows the violent path Mickey takes and the ultimate violent ending to the boys' lives.</p>	<p>Money</p> <p>Mrs Johnstone can't afford to feed two extra children and ends up getting her furnishings on the catalogue being taken away whilst pregnant. The children have broken toys which compares to Mrs Lyons who can afford all the luxuries when Edward is born.</p>		
<p>Class</p> <p>Mickey has less opportunities, poor education and an unsecure job – he is involved in drugs, depression and crime because of his poverty. Edward has all the opportunities: a good education, university and a good job. Both boys are also treated differently by society and authoritative figures.</p>	<p>Nature vs Nurture</p> <p>Focuses on the idea of what will happen if a person's character is determined by their genetics or upbringing. In this case, it is their upbringing – Mickey wishes to have had Edward's life at the end of the play.</p>	<p>Fate</p> <p>The idea that because of class, the boy's fate was always decided and instead it was fate, not superstition that caused their death.</p>	<p>Friendship</p> <p>There are close friendships between the boys as well as Linda which strengthens and suffers at different times, specifically as the boys get older as one gets everything he wants and the other does not due to their social class.</p>		
<p>Movement</p> <p>Gait: The way you walk. Posture: The position you hold your body when standing or sitting. Stance: The way you stand. Body Language: How you express your emotions through your body.</p>	<p>Expression</p> <p>Facial Expression: Showing your character's emotion by using your face.</p> <p>When describing facial expressions, focus on the eyes, eyebrows and mouth.</p>	<p>Gesture</p> <p>A movement, using the hand, that expresses an idea or communicates meaning.</p> <p>When describing, describe in detail e.g. "I used a gesture where I outstretched my hand to show I wanted to ignore the other character".</p>	<p>Interaction</p> <p>Eye Contact (or lack of). Proxemics: the distance between the characters that communicates their relationship/situation.</p>	<p>Voice</p> <p>Pitch: How high or low your voice is. Pace: How quickly you speak. Volume: How loud you speak. Use of Pause: Pausing before a line of speech. Tone: Showing your character's emotions through your voice.</p>	<p>Audience</p> <p>What effect does this have on the audience? What do you want the audience to see/feel? How do you know your performance was successful? How did the audience react?</p>

Costume Design

Costume is what the actors wear onstage. This can have a huge visual impact, as well as alerting the audience to character, place and the period of history in which the play is set. Choice of costume will vary according to the demands of the play. The costume designer must know the play well and be aware of the pace and structure of the piece. For example, it wouldn't be practical if a character was working as a fireman and wearing an elaborate costume in one scene and relaxing at home in his own clothes in the next one. The symbolic addition of a hat in the first scene might be enough to represent the role and wouldn't interfere with the flow from one scene to the next.

Production Style & Costume

The style of production will also greatly affect costume choices. A naturalistic production will aim to dress the character in an authentic costume that is as close as possible to what the characters would have actually worn in that setting. However, a Theatre in education piece might have a handful of actors playing many different parts. Most of the changes of character will be communicated by what the actors themselves do onstage using voice, body language etc. A simple costume might be used to enhance this, such as the addition of a hat, stick or shawl.

The costume designer will work closely with the director so that they have a shared vision. Perhaps the director has a particular colour scheme in mind for the piece. Or they may have chosen to set the play in a particular historical era which is not evident from the script, such as in a 'modern' production of a Shakespeare play. The costume designer must then select suitable garments and consider fabric and colours that are right for era and character.

They will begin by producing sketches so the director can see what the characters will look like in relation to one another and then may make

some sample costumes for characters to try. They must also work with the lighting designer as lighting can have a huge effect upon the visual impact of a costume.



Props

Any props that an actor carries with them, such as glasses, an umbrella or a walking stick are also considered to be costume as they are an important part of the way a character is dressed.

Hair & Makeup

Hair & Makeup is considered as costume and

A costume designer should consider the importance of costumes in the hierarchy of visual systems within a given production.

Costume can locate the historical period in which the director has opted to place the play.

A costume should act as a reflection of a character's status and individuality.

Costumes should convey a character's profession or occupation.

Costume should communicate the information that the director and designer wants to give to the audience.

Costume augments pageantry and spectacle.

Costumes stress the geographic locations of the play.

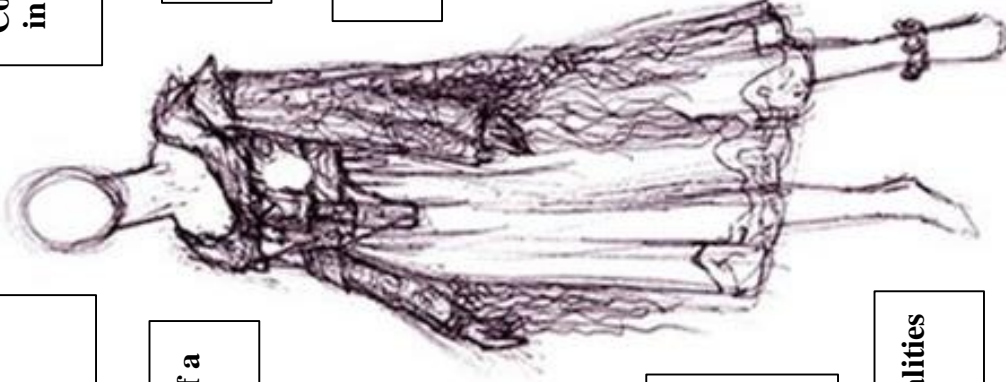
Costume can emphasise the dramatic polarity or similarities of femininity and masculinity.

A naturalistic approach to costume will consider an individual character's taste in dress, or be a more symbolic reflection of the character.

Costume gives information about the season of the year and the weather conditions in which the play is set. It can also be used to indicate the time of day.

A costume design should consider the practicalities of depicting a character on stage.

A costume designer should attempt to convey the shifting emotions of a character throughout a play.



Colour in Costume Design


Colour is important to highlight a character or suggest a mood, but designers have to allow for the lighting designer, who usually comes late into a production and can destroy carefully worked out colour schemes by over or under lighting.

Colours can be used to signal emotions or themes to the audience. Red can be used to represent danger or blood, making it a good choice of colour for Lady Macbeth's costume. If the lighting designer is using coloured gels, you could comment on how the costumes are affected by them. Under red lights, the colour red looks washed out whilst under blue lights it can look almost black.

RED	Excitement, energy, passion, love, desire, speed, strength, power, heat, aggression, danger, fire, blood, war, violence, all things intense and passionate, sincerity, happiness (Only in Japan)
PINK	symbolises love and romance, caring, tenderness, acceptance and calm.
BEIGE & IVORY	symbolize unification. Ivory symbolizes quiet and pleasantness. Beige symbolizes calm and simplicity.
YELLOW	signifies joy, happiness, betrayal, optimism, idealism, imagination, hope, sunshine, summer, gold, philosophy, dishonesty, cowardice, jealousy, covetousness, deceit, illness, hazard and friendship.
DARK BLUE	Symbolizes integrity, knowledge, power, and seriousness.
BLUE	Peace, tranquillity, cold, calm, stability, harmony, unity, trust, truth, confidence, conservatism, security, cleanliness, order, loyalty, sky, water,

	technology, depression, appetite suppressant.
TURQUOISE	symbolizes calm. Teal symbolizes sophistication. Aquamarine symbolizes water. Lighter turquoise has a feminine appeal.
PURPLE	Royalty, nobility, spirituality, ceremony, mysterious, transformation, wisdom, enlightenment, cruelty, honour, arrogance, mourning, temperance.
LAVENDER	symbolizes femininity, grace and elegance.
ORANGE	Energy, balance, enthusiasm, warmth, vibrant, expansive, flamboyant, demanding of attention.
GREEN	Nature, environment, healthy, good luck, renewal, youth, spring, generosity, fertility, jealousy, service, inexperience, envy, misfortune, vigour.
BROWN	Earth, stability, hearth, home, outdoors, reliability, comfort, endurance, simplicity, and comfort.
GRAY	Security, reliability, intelligence, staid, modesty, dignity, maturity, solid, conservative, practical, old age, sadness, boring. Silver symbolizes calm.
WHITE	Reverence, purity, birth, simplicity, cleanliness, peace, humility, precision, innocence, youth, winter, snow, good, sterility, marriage (Western cultures), death (Eastern cultures), cold, clinical.
BLACK	Power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, evil, unhappiness, depth, style, sadness, remorse, anger, anonymity, underground, good technical colour, mourning, death (Western cultures), austerity, detachment.

<p>Batiste (or cambric)</p>		<p>Batiste is a very fine lawn weave fabric that is mostly used in shirts and blouses. Batiste is usually made of cotton or cotton mix, but also linen and wool are used. This fabric is soft and light, but very stable, which makes it easy to manoeuvre.</p>
<p>Brocade</p>		<p>Brocade is a medium weight, stiff and decorative fabric that is commonly used in evening and formal clothing. Brocade is quite stiff, so it's best for creating structured garments or generous volume. Because of its stiffness and stability, brocade is quite simple to sew.</p>
<p>Velvet</p>		<p>Velvet is a tufted woven fabric with a smooth pile effect on the right side. It is often made of cotton or polyester, and it can be inelastic or stretchy. Thick inelastic velvet is suitable for evening and outer wear, and it's simple to handle. Elastic velvet can be used in tops and t-shirts, same way as tricot or jersey.</p>

<p>Corduroy</p>		<p>Corduroy is similar to velvet, only with a striped pile effect. Corduroy is used in blazers and trousers.</p>
<p>Chiffon</p>		<p>Chiffon is a light and translucent, very well draping and flowing fabric. Chiffon is usually made of silk or polyester or other synthetic materials, and it's often used in lighter and finer shirts, blouses and dresses.</p>
<p>Denim</p>		<p>Denim is a strong and hard-wearing twill weave fabric. Denim is mostly cotton, usually with some elastin for stretch. The classic denim is blue, with white weft yarns. Denim is most commonly used in jeans. Good quality, thick or medium weight denim is durable enough for the rough every day wear.</p>

<p>Flannel</p>		<p>Flannel is a brushed lawn or twill weave fabric, with a soft texture on one or both sides. It is usually made of cotton, but also wool and synthetic fibres are used. Cotton flannels are most commonly used in shirts, and wool flannel in outerwear.</p>
<p>Fleece</p>		<p>Fleece is a soft polyester or polyamide knit with a deep pile texture. It is mostly used for sports and outerwear.</p>
<p>Jersey</p>		<p>Jersey is a fine and smooth knit with different right and wrong side. Cotton and viscose are very common materials. Jersey is used in a variety of different garments that require stretch, such as blouses, t-shirts, tops and casual dresses.</p>

Sweatshirt Jersey



Sweatshirt Jersey is a thick and elastic knit with a smooth right side, and rough or soft brushed wrong side. This jersey is usually made of cotton, and it's used for sports and casual wear

Organza

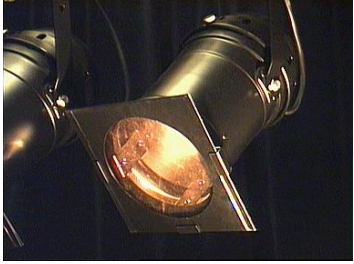




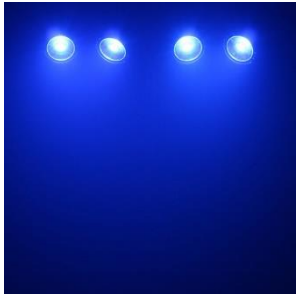


Organza is a translucent, stiff fabric with plain weave. It is usually made of either silk or polyester. Organza is used for evening clothing and fine shirts and blouses.

Lighting Design Knowledge Organiser

Making sure that the actors and set can be seen is only one part of the lighting designer's role. Light can be used to create atmosphere, highlights and depth in the space. A character's personality can appear to change depending on how their face is lit. Lighting designers use light, shadow, darkness and colour to shape and create performance spaces.

Lighting Keywords

Lamps		General term for unit of lighting equipment including spotlight and flood light.	Birdie		A compact display luminaire containing a Par 16 lamp. It is called this because it is similar to, but much smaller than, the Parcan, and sois 'one under Par'.
Fresnel		A type of lantern which produces an even, soft-edged beam of light.	Profile		A type of spotlight (qv), with an optical system rather like a projector which produces a narrow, hard-edged beam of light.
Strobe		Device giving a fast series of very short intense light flashes which can have the effect of making action appear intermittent.	Flood		A lantern without a lens that produces a broad non-variable spread of light.

