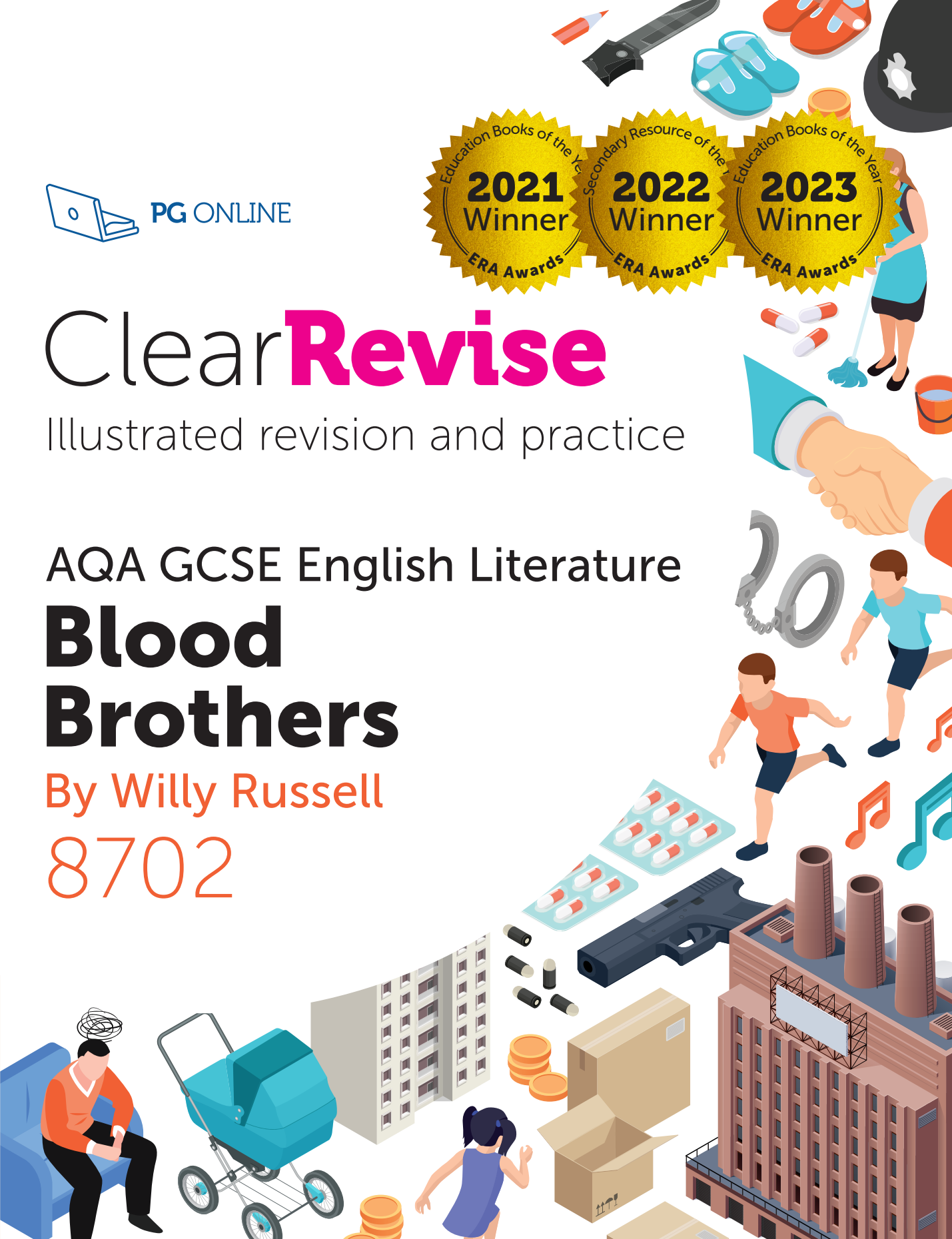




AQA GCSE English Literature

By Willy Russell

8702



Clear**Revise**[®]

AQA GCSE

English Literature

Illustrated revision and practice

Blood Brothers

By Willy Russell

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PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the question on *Blood Brothers* and beam with pride.

The content is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers. There are also exam-style questions at the end of the book. You can check your answers against those given on pages 59–60.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try to recall what you've just read. This will have limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the topic in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

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THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.¹ This is known as 'dual-coding' because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.² The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the 'examination environment', the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.³ What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.⁴

Ebbinghaus' forgetting curve and spaced learning

Ebbinghaus' 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.⁵ Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.⁶

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.⁵ If you choose to study with friends, choose carefully – effort is contagious.⁷

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6. Cepeda, N. J., Vul, E., Rohrer, D., Wixted, J. T. & Pashler, H. (2008). Spacing effects in learning a temporal ridge line of optimal retention. *Psychological Science*, 19(11), 1095–1102.

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CONTENTS

Assessment objectives	vi	<input checked="" type="checkbox"/>
		<input type="checkbox"/>

Context, language and structure

		<input checked="" type="checkbox"/>
Russell and <i>Blood Brothers</i>	2	<input type="checkbox"/>
Context	4	<input type="checkbox"/>
Features of plays	6	<input type="checkbox"/>
Language techniques	10	<input type="checkbox"/>

Analysis of acts

		<input checked="" type="checkbox"/>
Act One	15	<input type="checkbox"/>
Act Two	23	<input type="checkbox"/>

Analysis of characters

		<input checked="" type="checkbox"/>
Characters: Mrs Johnstone	31	<input type="checkbox"/>
Characters: Mrs Lyons	34	<input type="checkbox"/>
Characters: Mr Lyons	36	<input type="checkbox"/>
Characters: Mickey Johnstone	37	<input type="checkbox"/>
Characters: Edward Lyons	40	<input type="checkbox"/>
Characters: Linda	42	<input type="checkbox"/>
Characters: Sammy Johnstone	43	<input type="checkbox"/>
Characters: The Narrator	44	<input type="checkbox"/>

Analysis of themes

Themes: Social class	46	<input checked="" type="checkbox"/>
Themes: Friendship.....	49	<input type="checkbox"/>
Themes: Growing up	50	<input type="checkbox"/>
Themes: Fate and superstition	52	<input type="checkbox"/>
Themes: Gender	55	<input type="checkbox"/>
Examination practice	58	
Examination practice answers.....	59	
Levels-based mark schemes for extended response questions.....	61	
Index	63	
Examination tips.....	65	

MARK ALLOCATIONS

All the questions in this book require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **page 61**. The answers provided are examples only. There are many more points to make than there are marks available, so the answers are not exhaustive.

ASSESSMENT OBJECTIVES

In the exam, your answers will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

AO1

- Show the ability to read, understand and respond to texts.
- Answers should maintain a critical style and develop an informed personal response.
- Use examples from the text, including quotes, to support and illustrate points.

AO2

- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3

- Show understanding of the relationships between texts and the contexts in which they were written.

AO4

- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

The AOs on this page have been written in simple language. See the AQA website for the official wording.



PAPER 2

Modern texts and poetry

Information about Paper 2

Written exam: 2 hours 15 minutes (this includes the questions on poetry)

96 marks (30 marks for modern texts plus 4 marks for SPaG, 30 marks for the poetry anthology and 32 marks for unseen poetry)

60% of the qualification grade (20% for modern texts, 20% for the poetry anthology and 20% for unseen poetry)

This guide covers the section on modern texts.

Questions

One extended-writing question on a modern text (you will be given a choice of two questions, but you should only answer one), one extended writing question on the poetry anthology you have studied and two questions on the unseen poems.

RUSSELL AND *BLOOD BROTHERS*

Blood Brothers is a play by Willy Russell which was first performed in 1983.

Willy Russell

Willy Russell (b. 1946) is an English playwright and composer. He was born near Liverpool into a working-class family. He left school aged 15 with one O Level (qualifications which were replaced with GCSEs) in English, and trained as a hairdresser before becoming a teacher.



Willy Russell

Blood Brothers is set in and around Liverpool and the play draws on Russell's experiences.

Russell began writing playscripts in the early 1970s, and has won awards for his plays *Educating Rita* and *Shirley Valentine*. Russell wrote *Blood Brothers* in the early 1980s, and it was first performed in Liverpool in January 1983. *Blood Brothers* has been performed consistently since the 1980s.

Comment: The popularity of *Blood Brothers* shows that it is still relevant today, 40 years after it was first written.

Blood Brothers

Musical

Blood Brothers is a musical: songs that were written by Russell are sung by the cast at key moments. The songs often help create a mood, for example, *Kids' Game*, is lively and upbeat. Some songs, such as *Marilyn Monroe*, reoccur several times with different lyrics.

Songs that are repeated at several points within a play are known as **reprises**. Reprises can show how characters have changed over the course of the play.

- The first time Mrs Johnstone sings *Marilyn Monroe*, she explains how she met her husband, and how he left her for another woman.
- The second time she sings *Marilyn Monroe* is at the start of Act Two, where she uses the song to describe her life in Skelmersdale and how her children have grown up.
- The third and final time Mrs Johnstone sings *Marilyn Monroe* is when Mickey has been diagnosed with depression and his doctor has prescribed him anti-depressants.

Comment: Marilyn Monroe is a recurring motif throughout the play. See **page 14**.

Some of the songs act as **soliloquies**, where characters express their inner feelings to the audience. One example is *Long Sunday Afternoon / My Friend*, where Mickey sings about his loneliness and how he misses Edward after he moves away. Other songs help to drive the plot forward, for example, Mr Lyons fires Mickey in the song *Take a Letter Miss Jones*.

CONTEXT

The context of the 1960s, 70s and 80s are important for understanding the deeper meaning of the play.



You need to comment on context to get marks for AO3 (see page vi).

Setting

Blood Brothers is set in the north-west of England, in Liverpool and Skelmersdale (a town north of Liverpool). The events of the play span the 1960s, 70s and 80s.

Comment: Russell wrote the play in the early 1980s, so he was influenced by what was happening in the UK at the time, including mass unemployment. See **page 5**.

Class

In Britain in the second half of the 20th century, families could be categorised into three social classes: upper, middle and working class. The class system was fixed, and it was difficult to move up the hierarchy.

Upper-class families were the richest members of society and belonged to the aristocracy (families with inherited land and wealth). Upper-class families probably made up about 5% of the population.

Middle-class families like the Lyonses had money, but they earned it through well-paid, professions, such as managerial roles. They accounted for approximately 15% of the population.

The rest of the population belonged to the working class, like the Johnstones. Working-class families made their livings through low-paid jobs and could struggle to make ends meet, with some families living in poverty.

A mother with three children in a Liverpool slum in 1962.



Comment: *Blood Brothers* explores the effect that social class has on a person's opportunities in life. For more on the theme of social class, see **page 46**.

Like most cities, Liverpool's population was made up of families from different social classes, and a person's social class dictated the quality of housing they lived in. For example, middle-class people lived in larger homes in more affluent neighbourhoods closer to green spaces, such as parks and fields. On the other hand, working-class people lived in more deprived, built-up areas in smaller, poorer quality housing.

From the 1940s, the government tried to tackle the issue of poor housing by designating **new towns** on the outskirts of cities. These new towns were supposed to have better amenities and give people more space than they had in the inner city. Skelmersdale, where both the Lyonses and Johnstones move to, was established as a new town in the 1960s.

FEATURES OF PLAYS

Plays are written to be performed, rather than read, so there are features in playscripts that are different to novels.

Acts and scenes

There are two **acts** in *Blood Brothers*. The first act spans about eight years: from a few months before the twins are born, up to them being nearly eight. There's a seven-year gap between Act One and Act Two. When Act Two starts, the twins are about 14, and ends when they are in their twenties.

Comment: Time speeds up at certain points in the play. For example, in Act Two, the twins age from 14 to 18 in a **montage** (a quick succession of short scenes). This represents how their carefree teenage years pass quickly.

There are no distinct scene changes within each act: the action shifts quickly and continuously between different characters.

Scene changes can be signalled by:



characters entering or exiting the stage — after the policeman catches Mickey, Linda and Edward throwing stones, Mrs Johnstone enters the stage to show that the policeman has gone to visit the Johnstones' home.



characters moving across the stage — the Johnstones walk across the stage with their suitcases to show their move from Liverpool to Skelmersdale.



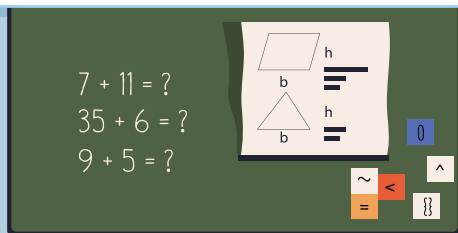
using props — the Narrator produces a "listening funnel" when he's playing the role of the gynaecologist to show that Mrs Johnstone is in hospital.



sound effects — "Christmas bells" are used to signal that Edward is home from university in December.



the Narrator — the Narrator's song *Shoes Upon the Table* links the scene where Mrs Johnstone is fired from her cleaning job to a new scene seven years later.



LANGUAGE TECHNIQUES

The dialogue in *Blood Brothers* was written to sound natural.

Natural speech

Russell tries to reflect natural speech patterns to make his dialogue as realistic as possible. This makes the characters and the events of the play seem more believable to the audience.

The Narrator is an exception. His lines are often spoken in rhyming couplets which make them stand out from the other characters' dialogue. This emphasises his sinister and unsettling presence. For more on the Narrator, turn to **page 44**.

Russell mimics natural speech by using short (sometimes incomplete or single-word) sentences, pauses, repetition, conversational language and interruptions.

Russell uses a lot of ellipsis (...) in his dialogue. These represent pauses, and can show that a character is thinking or hesitating.

Mrs Johnstone: *"The shoes... the shoes..."*

Comment: Repetition is often found in natural speech as a person thinks about what they want to say. Russell uses it here to show Mrs Johnstone's shock.

Mrs Lyons: *"Oh... you mean you're superstitious?"*

Comment: 'Oh' is often used in natural speech to show surprise. This indicates that Mrs Lyons is surprised by Mrs Johnstone's superstitious behaviour.

Mrs Johnstone: *"I'll tell someone... I'll tell the police... I'll bring the police in an'..."*

Comment: Mrs Johnstone's speech tails off which is often something that happens in natural speech. Her incomplete dialogue also shows how powerless she feels trying to stand up to Mrs Lyons.

Mickey: *"But why —"*

Mrs Johnstone: *"Just shut up."*

Comment: The long dash shows that Mickey's dialogue stops suddenly as Mrs Johnstone interrupts. This exchange shows a typical parent-child interaction as Mickey tries to argue with his mother, who shuts down the conversation.



ACT ONE

Act One spans about eight years. It introduces Mrs Johnstone, a struggling single mother, who gives away one of her twins to the wealthy Mrs Lyons. The twins are raised separately but meet again when they are almost eight.

Act One

The play begins with the Narrator summarising the play.

Comment: The Narrator's opening lines act as a prologue and establishes the play as a tragedy. See **page 3** for more on tragedies.

He tells the audience about the Johnstone twins, and how one twin was kept by his mother, and the other twin was given away. He reveals that the twins didn't know they were related until the day they died.

Comment: The prologue is written in rhyme, which emphasises its importance, but also makes it seem sinister with its chant-like tone.

There is a re-enactment of the final moments of play, showing how the twins die.

Comment: Showing the deaths of the twins reinforces the idea of fate, and that people cannot escape their destinies. For more on the theme of fate, see **page 52**.

The Narrator introduces Mrs Johnstone.

Comment: For most of the play, the other characters cannot see or hear the Narrator.

Mrs Johnstone recalls how she met her husband. As a young couple, they fell pregnant and got married. After having the baby, she fell pregnant again. Now Mrs Johnstone has seven children with an eighth on the way, and her husband has left her for another woman.

Comment: This song functions as a **soliloquy** which establishes Mrs Johnstone as a sympathetic character. She's a single mother raising seven children. The audience doesn't learn the names of most of Mrs Johnstone's children. This represents how society viewed working-class children as invisible.

The Narrator, dressed as a milkman, interrupts Mrs Johnstone's song.

Comment: The Narrator occasionally plays minor characters who interact with the main characters. The minor characters played by the Narrator tend to be unpleasant or deliver bad news. For more on the characters played by the Narrator, turn to **page 45**.

Mrs Johnstone is a struggling single mother.



CHARACTERS: MRS LYONS

Mrs Lyons is a wealthy housewife who employs Mrs Johnstone as a cleaner. She persuades Mrs Johnstone to give her one of her twins. This decision causes Mrs Lyons to become increasingly paranoid.

Act One

Wealthy: Mrs Lyons lives in a big house and doesn't have to work because her husband earns a good salary. She employs Mrs Johnstone to clean her house.

Comment: Mrs Lyons complains about the size of her house: *"It's a pity it's so big"*. She doesn't realise how fortunate she is compared to Mrs Johnstone.

Maternal: Mrs Lyons is desperate to have children, but she isn't able to have children of her own: *"We've been trying for such a long time now"*.

Comment: In the late twentieth century, there was an expectation on married women to have children. Being unable to have a family may have made Mrs Lyons feel inadequate, which creates sympathy for her character. For more on gender roles, turn to **page 55**.

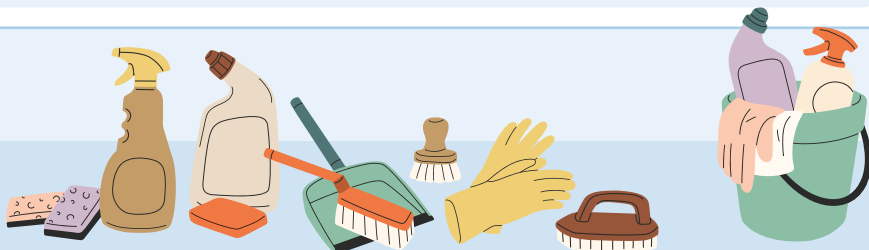
Mrs Lyons puts pressure on Mrs Johnstone to give her one of the twins.



Manipulative: She uses several tactics to persuade Mrs Johnstone to give up one of the twins:

- She uses rhetorical questions to exploit Mrs Johnstone's fears about her children being taken away from her: *"how can you possibly avoid some of them being put into care?"*
- She makes a false promise that Mrs Johnstone can see the baby *"every day"*.
- She uses emotional blackmail to remind Mrs Johnstone that she can't have children of her own, and that she's desperate to be a mother.
- She promises Mrs Johnstone the baby will have a better life, and that he will have access to all the things Mrs Johnstone's children don't, like *"a bed of his own"* and *"all his own toys"*.
- She offers the baby a chance to escape the cycle of poverty that the Johnstones are stuck in: *"He could never be told / To stand and queue up / For hours on end at the dole."*
- As soon as Mrs Johnstone looks like she could be convinced, Mrs Lyons doesn't give Mrs Johnstone time to think. She immediately asks for help with the fake pregnancy.
- She exploits Mrs Johnstone's superstitious nature and pretends that parted twins can never know they are separated, or else they will die. She also makes Mrs Johnstone swear on the Bible, to make a *"binding agreement"*.

Comment: There are hints that Mrs Johnstone is Catholic (she has a picture of the Pope in her house). Mrs Lyons exploits Mrs Johnstone's faith by forcing her to swear on the Bible.



How does Russell use Mickey to comment on society in *Blood Brothers*?

Write about:

- what Mickey says and does
- how Russell uses Mickey to comment on society.

[30 + 4 marks]

Your answer may include:

AO1 — show understanding of the text

- As a working-class character, Mickey is given few opportunities in life. He attends a state school, and his education only prepares him for a job as a factory worker. Russell contrasts Mickey's education with Edward's to show how different the boys' lives are because of class.
- When Mickey is made unemployed, he struggles to find another job, which leads him to participate in the robbery with Sammy. Russell suggests that working-class people could be forced to commit crimes to make ends meet because they had limited options.
- When Mickey finds out that Edward is his twin, he says "Why didn't you give me away?". Mickey believes his working-class upbringing is responsible for his difficult life.

AO2 — show understanding of the writer's language choices

- Mickey's dialogue presents him as a working-class character. Russell uses phonetic spellings, apostrophes and dialect words to show his speech patterns.
- Russell juxtaposes the scenes showing how the police officer responds to Mickey and Edward throwing stones. The police officer blames Mickey, highlighting how society was often prejudiced towards the working class.
- Russell structures the play so the audience watches Mickey grow up from aged 8 to his mid-twenties. This allows the audience to see first-hand the difficulties that Mickey has had to overcome throughout his life.

AO3 — relate the play to the context

- *Blood Brothers* is an example of a tragedy, and Russell hints that Mickey's working-class background is his fatal flaw which is ultimately responsible for his downfall.
- Russell uses Mickey to show how working-class people could get trapped in a cycle of poverty because they were denied access to education and opportunities through lack of money. Russell suggests that the class system is unfair.
- When Mickey is fired from the factory, it's through no fault of his own. He's shown to be a hard-working employee who takes on overtime. Because of this, Mickey is shown to be a victim of the economic downturn in Liverpool in the 80s.

This answer should be marked in accordance with the levels-based mark scheme on page 61.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include. There are four marks available for spelling, punctuation and grammar, so make sure you read through your answer carefully, correcting any mistakes.

THEMES: FATE AND SUPERSTITION

Fate is the idea that events are predetermined and destined to happen. Superstitions are actions that are thought to bring good or bad luck.

The Narrator

The Narrator gives away the tragic ending at the very start of the play. This emphasises the inevitability of fate, and how the twins cannot escape their destinies.

The Narrator sings *Shoes Upon the Table*, which reminds the audience of the twins' fate by referencing superstitions associated with bad luck (i.e. a cracked mirror, spilled salt and walking on pavement cracks). These negative images build tension and create an ominous atmosphere. At the end of the play, the Narrator asks: "*Do we blame superstition for what came to pass?*"

Comment: Russell encourages the audience to make up their own minds about whether superstition is to blame for the twins' death. However, it could be argued that the superstitions themselves aren't powerful, instead it's people's belief in superstitions which makes them vulnerable to being exploited.

Superstition

Mrs Johnstone

Mrs Johnstone is introduced as a superstitious character: she becomes agitated when Mrs Lyons leaves shoes on the table (a sign of bad luck).

Comment: Mrs Johnstone may be superstitious because, as a powerless, working-class woman, believing in superstitions may help give her a sense of control over her life.

Mrs Lyons recognises that she can control Mrs Johnstone by exploiting her superstitious nature. Mrs Lyons makes up a superstition about parted twins dying if they ever find out they are separated. This prevents Mrs Johnstone from ever telling her sons that they are twins.

Mrs Johnstone is a superstitious character.



EXAMINATION PRACTICE

1. How does Russell use Mickey to explore the theme of growing up in *Blood Brothers*?

Write about:

- what Mickey says and does
- how Russell presents Mickey in the play as a whole.

[30 + 4 marks]

2. How does Russell present Mrs Lyons as an important character in the play *Blood Brothers*?

Write about:

- what Mrs Lyons says and does
- how Russell presents Mrs Lyons as an important character in the play.

[30 + 4 marks]

3. How does Russell use the character of Edward to explore the importance of education in *Blood Brothers*?

Write about:

- what Edward says and does
- how Russell uses Edward to comment on education

[30 + 4 marks]

EXAMINATION PRACTICE ANSWERS

1. Russell presents growing up as an important theme in *Blood Brothers*. He shows Mickey at various points in his life: aged 7, 14, 18 and then in his mid-twenties. This chronological structure allows the audience to see how Mickey's outlook changes as he grows older, and the effects that social class have on Mickey's opportunities compared with his twin brother, Edward. Ultimately, Russell suggests that ageing isn't the only way a person grows up. He also emphasises that a person's experiences and responsibilities can force them to grow up faster.

At aged 7, Mickey's childhood is largely presented as fun and carefree. Although he comes from a working-class background and his family don't always have enough to eat, he doesn't seem to let that stop him from enjoying life and playing with the other children. His underprivileged upbringing isn't a barrier between his friendship with Edward, rather it's a way for Mickey to impress Edward, who is amazed at Mickey's knowledge of the 'F' word and his supposed run-ins with the police. Russell uses immature language and childish innocence in Mickey's dialogue to remind the audience of his youth, for example, Mickey thinks the plate in Sammy's head is a piece of crockery. This amusing misunderstanding reminds the audience, that despite Mickey's bravado, he's only a child.

When the twins reconnect aged 14, Russell presents Mickey as a typical teenager. He's awkward around girls, is self-conscious about his appearance and finds school boring. Mickey and Edward form a close bond in their teens, once again showing that their different social classes don't negatively impact their friendship, as they are able to connect by sharing experiences, such as going to the cinema, and days out at the beach and the funfair.

Once the twins turn 18, they become more aware of the differences in their lives caused by their social class, and as a result, their friendship begins to break down. Eighteen is often considered the point of adulthood, as 18-year-olds can legally marry and purchase alcohol, and many would have left education and entered the workplace. When Mickey is 18, he gets Linda pregnant, they marry and Mickey loses his job at the factory. This sequence of events causes Mickey to grow up more quickly: he is unemployed with a family to provide for. Russell contrasts this with Edward's life aged 18: he's at university, going to parties and making friends, suggesting that he is still enjoying a life free from adult responsibilities. When Edward comes home at Christmas, Russell shows how Mickey resents Edward's freedom, as well as Edward's lack of empathy towards his unemployment. This causes a rift in the twins' friendship and the two fall out.

Once Mickey is in his mid-twenties, the difference in maturity between him and Edward accelerates. Mickey's time in prison takes its toll on his appearance (Mickey is described as looking *"fifteen years older"*) and it vastly changes his outlook on life. In his childhood, Mickey was energetic and carefree, but as an adult he is prescribed anti-depressants to help him cope with the difficulties he experiences.

In conclusion, Russell suggests that children were often naïve about social class, and didn't understand its importance on a person's lifestyle and opportunities. However, as an adult, working-class people often had to grow up quicker than their middle-class counterparts because of the pressures of making ends meet.

2. Although it could be argued that Mickey and Edward are the main characters in *Blood Brothers*, the twins' story wouldn't be possible without the character of Mrs Lyons, so her role in the play is very important. As well as being a dramatic device who furthers the plot, Mrs Lyons also serves as a contrast to Mrs Johnstone, and highlights the difference that social class has on the lives of the two women, as well as their children.

Firstly, Mrs Lyons instigates the action of the plot by suggesting that Mrs Johnstone give her one of the twins. This is a key moment in the play which starts a chain reaction of events which leads to the twins' downfall. Mrs Lyons convinces Mrs Johnstone to give her one of the twins using forceful language. The imperative verb 'give' in the line *"Give one to me"*, presents her dialogue as a command, rather than a request. Mrs Lyons also interrupts Mrs Johnstone several times, showing her dominance in the conversation. One of the main reasons Mrs Johnstone is prepared to give one of the twins away is because Mrs Lyons is presented as Mrs Johnstone's social superior. She is from a wealthy, middle-class family, and Mrs Johnstone hopes that Edward will have a better life if he is brought up in the Lyons' family. Russell uses dialogue to reinforce Mrs Lyons as a middle-class character. She speaks in standard English, and unlike Mrs Johnstone, doesn't have a regional accent. As well as being Mrs Johnstone's social superior, Mrs Lyons is also Mrs Johnstone's employer, which puts her in a position of power, and Mrs Lyons exploits this to get what she wants: Mrs Johnstone's baby.

After the twins are born, Mrs Johnstone has second thoughts about allowing Mrs Lyons to take the baby, but once again Mrs Lyons uses her power over Mrs Johnstone to get her own way. She invents a superstition, claiming that parted twins will die if they ever find out that they have been separated. This superstition prevents Mrs Johnstone from ever telling Mickey and Edward the truth.

Mrs Lyons also plays an important role in providing Edward with a middle-class upbringing. The opportunities which Mrs Lyons provides for Edward eventually causes a rift between the twins when they are older, as Edward has had the opportunity to go to university while Mickey struggles to find work after he is fired from the factory.

Throughout the play, Mrs Lyons' mental health slowly deteriorates as she becomes increasingly paranoid about Edward discovering the truth about his birth mother. Russell shows this progressive character development by showing her as an over-

LEVELS-BASED MARK SCHEMES FOR EXTENDED RESPONSE QUESTIONS

Questions that require extended writing use levels. The whole answer will be marked together to determine which level it fits into, and which mark should be awarded within the level.

The descriptors below have been written in simple language to give an indication of the expectations of each level. See the AQA website for the official mark schemes used.

Level	Students' answers tend to...
6 (26–30 marks)	<ul style="list-style-type: none"> • Focus on the text as conscious construct (i.e. a play written by Russell intended to have a deliberate effect). • Produce a logical and well-structured response which closely uses the text to explore their argument / interpretation. • Analyse the writer's craft by considering the effects of a writer's choice, linked closely to meanings. • Understand the writer's purpose and context.
5 (21–25 marks)	<ul style="list-style-type: none"> • Start to think about ideas in a more developed way. • Think about the deeper meaning of a text and start to explore alternative interpretations. • Start to focus on specific elements of writer's craft, linked to meanings. • Focus more on abstract concepts, such as themes and ideas, than narrative events or character feelings.
4 (16–20 marks)	<ul style="list-style-type: none"> • Sustain a focus on an idea, or a particular technique. • Start to consider how the text works and what the writer is doing. • Use examples effectively to support their points. • Explain the effect of a writer's method on the text, with a clear focus on it having been consciously written. • Show an understanding of ideas and themes.
3 (11–15 marks)	<ul style="list-style-type: none"> • Explain their ideas. • Demonstrate knowledge of the text as a whole. • Show awareness of the concept of themes. • Identify the effects of a range of methods on reader.
2 (6–10 marks)	<ul style="list-style-type: none"> • Support their comments by using references to / from the text. • Make comments that are generally relevant to the question. • Identify at least one method and possibly make some comment on the effect of it on the reader
1 (1–5 marks)	<ul style="list-style-type: none"> • Describe the text. • Retell the narrative. • Make references to, rather than use references from, the text.
0 marks	Nothing worthy of credit / nothing written.

INDEX

A

accent 11, 16, 19, 40
Act One 15
Act Two 23
acts 6
addiction 29, 38
affair 29, 30, 38, 41, 42
antagonist 3
apostrophes 11
assessment objectives vi

B

boarding school 23
bus conductor 23, 24, 45

C

childish language 12, 50
chorus 3
chronological structure 7
comedy 3
conversational language 10
cyclical structure 7, 30

D

dancing 14, 23, 32
devil 13
dialect words 11
dialogue 10, 12
dole 5, 23, 27
Donna Marie 23
dramatic irony 13, 20, 21, 24

E

education 5, 7, 24, 27, 41, 46, 47
Edward 5, 8, 13, 19–22, 25,
26, 28–30, 35, 36, 40, 41,
49–51, 53
ellipsis 10
employment 5, 27, 46

F

fatal flaw 3
fate 20, 52
foreshadowing 13, 14, 19, 21, 28
freewill 53
friendship 25, 49

G

gender 18, 24, 29, 32, 34, 36,
42, 46, 55, 56
grammar school 5
growing up 20, 27, 50, 51
guns 14, 19, 28, 30
gynaecologist 17, 45

H

hyperbole 22

I

imagery 14
interruptions 10

J

juxtaposed scenes 7

L

Linda 8, 20, 21, 23–26, 28–30,
38, 40, 42, 56
Liverpool 4
locket 13, 22, 24

M

mental health 28, 35, 38, 42, 53
Mickey 3, 5, 8, 19–30, 37, 38,
40, 42, 43, 49–51, 53
middle class 4, 46, 47
milkman 15, 45
Miss Jones 27
money 46, 47
monologue 26
Monroe, Marilyn 2, 14, 28
montage 6, 26, 44
motif 14
Mr Johnstone 15, 31, 32, 56
Mr Lyons 5, 18, 22, 27, 36, 56
Mrs Johnstone 15–20, 22, 23,
25, 29–32, 34, 35, 44, 52,
55
Mrs Lyons 3, 13, 16–25, 29, 31,
32, 34, 35, 40, 52, 53, 55
musical 2

N

Narrator 6, 7, 10, 15, 17,
23, 24, 26, 30, 44,
45, 52
natural speech 10
new towns 4, 22
non-standard grammar
11

P

pauses 10
phonetic spelling 11
policeman 21
prejudice 21, 35
prologue 3, 7, 15, 30, 44
props 6, 8
protagonist 3

R

received pronunciation
11, 12, 47
regional accent 16, 19,
40
repetition 10, 12, 13
reprises 2
rhetorical questions 17,
43
rhyming couplets 10
Russell, Willy 2

S

Sammy 8, 19, 21–24, 28,
37, 38, 43
scenes 6
setting 8
simultaneous scenes 8,
28
Skelmersdale 4, 22, 23
social class 4, 20, 46, 47
soliloquies 2, 15
sound effects 6, 9
stage directions 8, 9
standard English 11, 12,
16, 19, 40, 47
structure 7, 44
superstitions 16, 19, 21,
31, 44, 52, 53

T

teacher 24, 45
Thatcher, Margaret 5
tragedy 3, 15, 53

U

university 26, 27, 41, 47,
51

W

working class 4, 46, 47

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EXAMINATION TIPS

With your examination practice, use a boundary approximation using the following table. Be aware that the grade boundaries can vary from year to year, so they should be used as a guide only.

Grade	9	8	7	6	5	4	3	2	1
Boundary	88%	79%	71%	61%	52%	43%	31%	21%	10%

1. Read the question carefully. Don't give an answer to a question that you think is appearing (or wish was appearing!) rather than the actual question.
2. Spend time reading through the question, and decide which moments from the play are the most relevant and will provide the best examples.
3. It's worth jotting down a quick plan to make sure your answer includes sufficient detail and is focused on the question. If your plan doesn't have enough material for a full response, you can plan the other question instead.
4. Start your answer with a brief introduction where you summarise the main points of your response. This can help your answer to stay on-track.
5. A discussion of Russell's methods can include his language choices, but also structural choices (such as the ordering of events), how characters develop, and what their actions tell you about their characterisation.
6. Include details from the text to support your answer. These details might be quotes, or they can be references to the text.
7. Make sure your handwriting is legible. The examiner can't award you marks if they can't read what you've written.
8. The examiner will be impressed if you can correctly use technical terms like 'dramatic irony', 'soliloquy', 'phonetic spelling', 'chronological' etc, but to get the best marks you need to explore the effect of these techniques.
9. Use linking words and phrases to show you are developing your points or comparing information, for example, "this reinforces", "this shows that" and "on the other hand". This helps to give your answer structure, and makes it easier for the examiner to award you marks.
10. If you need extra paper, make sure you clearly signal that your answer is continued elsewhere. Remember that longer answers don't necessarily score more highly than shorter, more concise answers.
11. There are 4 marks available for spelling, punctuation and grammar. Save some time at the end of the exam to read through your answer to correct any mistakes and make any improvements.

Good luck!

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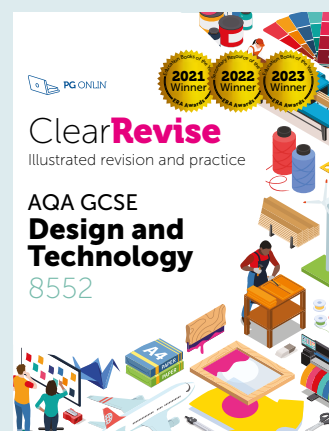
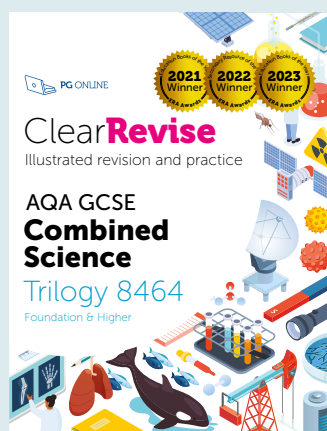
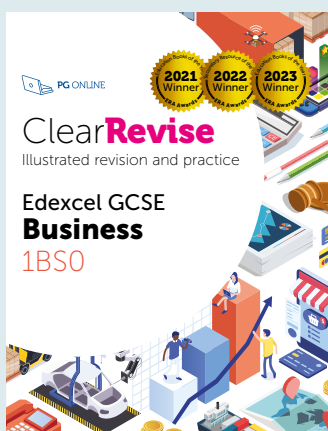
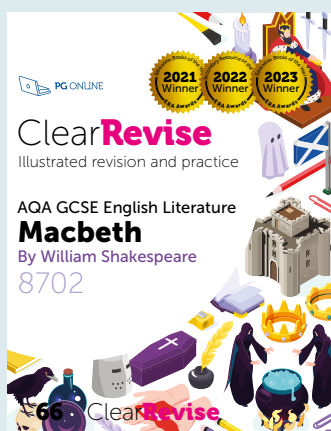
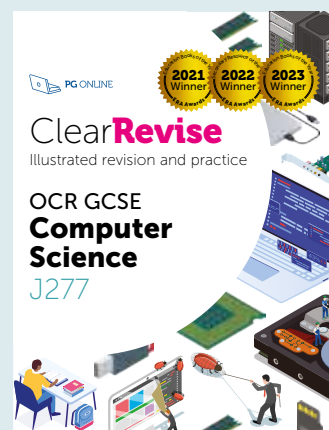
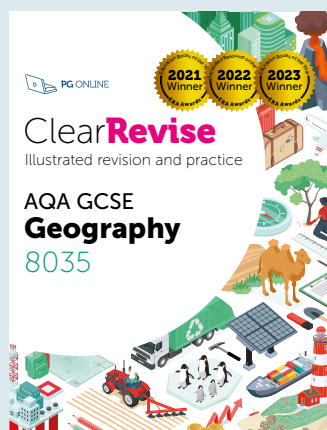
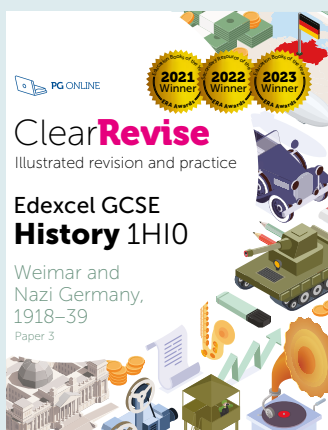
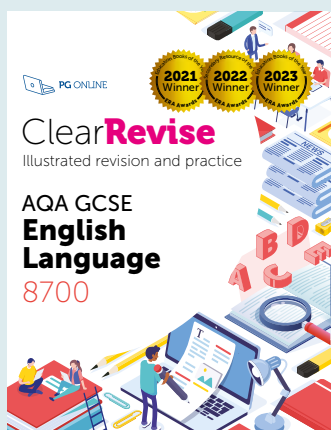
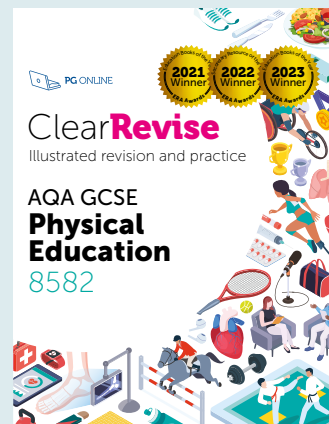
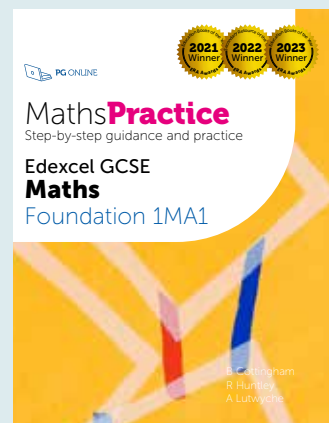
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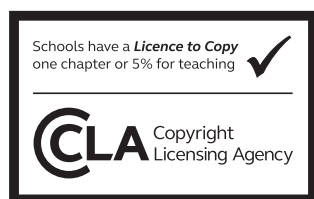
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