



English Literature

GCSE (9–1) | AQA | 8702



# ***Blood Brothers***

GCSE AQA Exam Preparation Pack

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## Teacher's Introduction

### How to use this exam preparation pack:

This pack is designed and written specifically for revision and preparation for the AQA English Literature GCSE Paper 2, Section A questions on *Blood Brothers*. The text used is the Methuen Drama Edition of *Blood Brothers* ISBN 978 0 413 69510 9. All page references in this pack are for this edition. This resource is aimed at students who have already studied the text in depth and have a good knowledge of the play. There is a separate resource, the *Blood Brothers GCSE Study Guide*, which contains detailed resources on plot, characters, language and dramatic devices, themes and context.

The first part of the pack provides resources and revision activities that can be used to ensure that students fully understand and can recall the key themes, characters and materials and activities should also ensure that students are aware of the relevant literary devices that are used. The activities will also allow plenty of opportunities for for this closed book exam. The revision activities could be homework tasks, used as among groups to produce and then share. They will encourage students to see the key episodes, quotes, contexts and dramatic and literary devices. Organising all the will help students recall the information in the exam.

The second part of the pack focuses on the exam itself and will provide students with their knowledge of the play in exam conditions and meet all of the assessment objectives; practice questions; a step-by-step guide to planning and writing an answer; and several responses are provided both with and without commentaries to allow for a variety of

Please note that **some quotes from the text contain potentially offensive lexis**. Please be viewed, along with any additional content you intend to use, **before** using them in

### This pack comprises the following sections:

- Summary tables
- Revision activities
- Exam preparation activities
- Practice exam-style questions
- GCSE student self- or peer-mark scheme
- Worked-through examples
- Sample student essays with activities

### AQA Assessment Objectives

1. Read, understand and respond to texts. Student should be able to maintain a critical personal response and use textual references, including quotations, to support and
2. Analyse the language, form and structure used by a writer to create meaning and subject terminology where appropriate.
3. Show understanding of relationships between texts and the contexts in which
4. Use a range of vocabulary and sentence structures for clarity, purpose and effective punctuation.

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\* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

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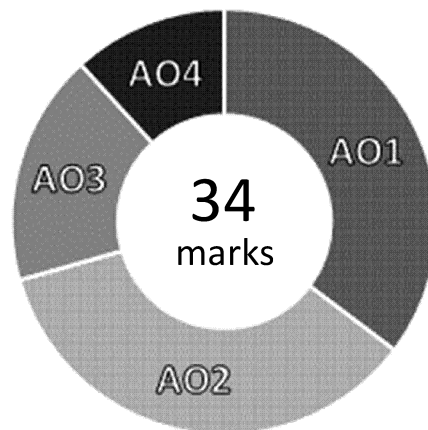


# Student-friendly Specification Info

## AQA GCSE English Literature – Specification Information

### Paper 2, Section A: Modern Prose or Drama (Modern Texts)

- Closed-book, written exam
- Choice of two questions per text
- Essay question
- 34 marks in total:
  - AO1: 12 marks
  - AO2: 12 marks
  - AO3: 6 marks
  - AO4: 4 marks
- Paper 2 overall (Sections A, B and C) is 2 hours 15 minutes long and is worth 60 marks



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## At a Glance – Blood Brothers

<p style="text-align: center;"><b>Plot Summary</b></p> <ul style="list-style-type: none"> <li>• Mrs Johnstone has twins – Edward and Mickey</li> <li>• Edward is given to Mrs Lyons</li> <li>• Edward and Mickey meet aged 7</li> <li>• The Lyons and then the Johnstones move to the country</li> <li>• Edward and Mickey meet aged 14</li> <li>• Edward goes to university</li> <li>• Mickey and Linda marry</li> <li>• Mickey loses his job</li> <li>• Mickey helps Sammy in a robbery and Mickey goes to prison</li> <li>• Mickey struggles to cope after prison</li> <li>• Linda and Edward have an affair</li> <li>• Mickey goes after Edward with a gun</li> <li>• They find out they're twins</li> <li>• Both die</li> </ul>	<p style="text-align: center;"><b>Key quotes</b></p> <p>MRS LYONS: 'if either twin learns that he once pair, they shall both immediately die' (p. 19)</p> <p>MRS JOHNSTONE: 'I spent all me bleedin' life I <i>shouldn't</i>. But I do.' (p. 14)</p> <p>MICKEY: 'Do you wanna be my blood brother, Eddie?' (p. 24)</p> <p>EDWARD: 'When I get home I'll look it up in the dictionary' (p. 23)</p> <p>EDWARD: 'Don't Mummy, don't look. It's a m never look at one magpie.' (p. 40)</p> <p>LINDA: 'Mickey you don't need your tablets!' (p. 40)</p> <p>SAMMY: 'Listen, it's not a toy y'know... We're playin' games. Y' don't get up again if one of t hits y'' (p.73)</p> <p>MICKEY: 'Why didn't you give me away! I coul been... I could have been him!' (p. 82)</p> <p>NARRATOR: 'And do we blame superstition fo came to pass?   Or could it be what we, the E have come to know as class?' (p. 82)</p> <p>MRS JOHNSTONE: 'Tell me it's not true' (p. 82)</p>																														
<p style="text-align: center;"><b>Literary and Dramatic Devices</b></p> <table border="0"> <tr> <td>Accent</td> <td>Auditorium</td> </tr> <tr> <td>Chorus</td> <td>Comedy</td> </tr> <tr> <td>Contrast</td> <td>Costume</td> </tr> <tr> <td>Dialect</td> <td>Dialogue</td> </tr> <tr> <td>Ellipsis</td> <td>Ensemble</td> </tr> <tr> <td>Episodes</td> <td>Flaw</td> </tr> <tr> <td>Foreshadows</td> <td>Imagery</td> </tr> <tr> <td>Inevitability</td> <td>Irony</td> </tr> <tr> <td>Lyrics</td> <td>Metaphor</td> </tr> <tr> <td>Narrator</td> <td>Prologue</td> </tr> <tr> <td>Props</td> <td>Repetition</td> </tr> <tr> <td>Rhyme</td> <td>Simile</td> </tr> <tr> <td>Suspense</td> <td>Symbol</td> </tr> <tr> <td>Taboo language</td> <td>Tension</td> </tr> <tr> <td>Tragedy</td> <td>Volume</td> </tr> </table>	Accent	Auditorium	Chorus	Comedy	Contrast	Costume	Dialect	Dialogue	Ellipsis	Ensemble	Episodes	Flaw	Foreshadows	Imagery	Inevitability	Irony	Lyrics	Metaphor	Narrator	Prologue	Props	Repetition	Rhyme	Simile	Suspense	Symbol	Taboo language	Tension	Tragedy	Volume	<p style="text-align: center;"><b>Contexts</b></p> <ul style="list-style-type: none"> <li>• Class differences in 1950s/1960s</li> <li>• Grammar and secondary modern school s</li> <li>• Rehousing in 1960s</li> <li>• Economic depression of 1970s</li> <li>• Thatcherism of 1980s</li> <li>• Folk tales and folk songs</li> <li>• Angry Young Men and kitchen sink drama</li> </ul>
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## Revision of the Text

Theme Summary Table

Theme	Key episodes	Characters	D
<b>Class</b>	<ul style="list-style-type: none"> <li>Mickey and Edward meet pp. 20–27</li> <li>The policeman visits pp. 36–38</li> <li>Edward is suspended pp. 50–51</li> <li>Mickey and Linda are suspended pp.51–52</li> <li>‘Sign Of The Times’ pp. 68–69</li> <li>Edward home for Christmas pp. 70–72</li> <li>The town hall pp. 80–82</li> <li>‘Tell Me It’s Not True’ pp. 82–83</li> </ul>	<ul style="list-style-type: none"> <li>Mickey</li> <li>Edward</li> <li>Mrs Johnstone</li> <li>Mrs Lyons</li> <li>Mr Lyons</li> </ul>	<ul style="list-style-type: none"> <li>Costur</li> <li>Contra</li> <li>Accen</li> <li>Vocab</li> <li>Narrat</li> <li>Inevita</li> </ul>
<b>Equality of opportunity</b>	<ul style="list-style-type: none"> <li>Mickey and Edward meet pp. 20–27</li> <li>Edward is suspended pp. 50–51</li> <li>Mickey and Linda are suspended pp. 51–52</li> <li>Edward goes to university pp. 64–67</li> <li>‘Sign of the Times’ pp. 68–69</li> <li>Edward home for Christmas pp. 70–72</li> </ul>	<ul style="list-style-type: none"> <li>Edward</li> <li>Mickey</li> </ul>	<ul style="list-style-type: none"> <li>Costur</li> <li>Contra</li> <li>Accen</li> <li>Vocab</li> </ul>
<b>Nature vs nurture</b>	<ul style="list-style-type: none"> <li>Mickey and Edward meet pp. 20–27</li> <li>The policeman visits pp. 36–38</li> <li>Edward is suspended pp. 50–51</li> <li>Mickey and Linda are suspended pp. 51–52</li> <li>‘Sign Of The Times’ pp. 68–69</li> <li>Edward home for Christmas pp. 70–72</li> <li>The Town Hall pp. 80–82</li> <li>‘Tell Me It’s Not True’ pp. 82–83</li> </ul>	<ul style="list-style-type: none"> <li>Mickey</li> <li>Edward</li> <li>Mrs Johnstone</li> <li>Mrs Lyons</li> <li>Mr Lyons</li> </ul>	<ul style="list-style-type: none"> <li>Costur</li> <li>Contra</li> <li>Accen</li> <li>Vocab</li> <li>Narrat</li> </ul>
<b>Superstition</b>	<ul style="list-style-type: none"> <li>Working for Mrs Lyons pp. 7–9</li> <li>Mrs Johnstone gets sacked pp. 16–20</li> <li>Mrs Lyons is unhappy pp. 27–30</li> <li>Mrs Lyons wants to move pp. 35–36</li> <li>Mickey and Edward separated pp. 40–42</li> <li>Mrs Lyons threatens Mrs Johnstone pp. 59–61</li> <li>The robbery pp. 73–74</li> <li>‘Tell Me It’s Not True’ pp. 82–83</li> </ul>	<ul style="list-style-type: none"> <li>Mrs Johnstone</li> <li>Mrs Lyons</li> <li>Narrator</li> </ul>	<ul style="list-style-type: none"> <li>Repeti</li> <li>Narrat</li> <li>Props</li> </ul>

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Theme	Key episodes	Characters	
<b>Education</b>	<ul style="list-style-type: none"> <li>• Mickey and Edward meet pp. 20–27</li> <li>• Edward is suspended pp. 50–51</li> <li>• Mickey and Linda are suspended pp. 51–52</li> <li>• Edward goes to university pp. 64–67</li> <li>• ‘Sign of the Times’ pp. 68–69</li> <li>• Edward home for Christmas pp. 70–72</li> </ul>	<ul style="list-style-type: none"> <li>• Edward</li> <li>• Mickey</li> </ul>	<ul style="list-style-type: none"> <li>• Cost</li> <li>• Cont</li> <li>• Acce</li> <li>• Voca</li> </ul>
<b>Family/ motherhood</b>	<ul style="list-style-type: none"> <li>• Working for Mrs Lyons pp. 7–9</li> <li>• The plan is made pp. 9–13</li> <li>• Mrs Johnstone gets sacked pp.16–20</li> <li>• Mrs Lyons is unhappy pp. 27–30</li> <li>• Mrs Lyons threatens Mrs Johnstone pp.59–61</li> <li>• The town hall pp. 80–82</li> </ul>	<ul style="list-style-type: none"> <li>• Mrs Johnstone</li> <li>• Mrs Lyons</li> <li>• Mr Lyons</li> </ul>	<ul style="list-style-type: none"> <li>• Cost</li> <li>• Cont</li> <li>• Acce</li> <li>• Voca</li> </ul>
<b>Violence</b>	<ul style="list-style-type: none"> <li>• Kids out to play pp. 30–34</li> <li>• On the bus pp. 48–50</li> <li>• Mrs Lyons threatens Mrs Johnstone pp. 59–61</li> <li>• The robbery pp. 73–74</li> <li>• The town hall pp. 80–82</li> </ul>	<ul style="list-style-type: none"> <li>• Sammy</li> <li>• Mickey</li> <li>• Mrs Lyons</li> </ul>	<ul style="list-style-type: none"> <li>• Prop</li> <li>• Slang</li> <li>• Tragi</li> </ul>
<b>Debt/ repayment</b>	<ul style="list-style-type: none"> <li>• Introducing Mrs Johnstone pp. 5–7</li> <li>• The plan is made pp. 9–13</li> <li>• The twins are born pp. 13–16</li> <li>• On the bus pp. 48–50</li> <li>• ‘Summer Sequence’ pp. 61–64</li> <li>• Edward and Linda pp. 78–79</li> <li>• The town hall pp. 80–82</li> </ul>	<ul style="list-style-type: none"> <li>• Mrs Johnstone</li> <li>• Mrs Lyons</li> <li>• Linda</li> </ul>	<ul style="list-style-type: none"> <li>• Prop</li> <li>• Cost</li> <li>• Repe</li> <li>• Inevi</li> </ul>
<b>Escape</b>	<ul style="list-style-type: none"> <li>• Introducing Mrs Johnstone pp. 5–7</li> <li>• The Johnstones are moving pp. 42–5</li> <li>• Edward and Linda pp. 78–79</li> </ul>	<ul style="list-style-type: none"> <li>• Mrs Johnstone</li> <li>• Linda</li> </ul>	<ul style="list-style-type: none"> <li>• Prop</li> <li>• Dom</li> <li>• Cost</li> </ul>

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## Character Summary Table

Character	One-line description	Key quotations
<b>Narrator</b>	A choric character whose presence highlights moments of tension and transition.	<ul style="list-style-type: none"> <li>• 'shoes upon the table   An' a spider's been killed.' (p. 19)</li> <li>• 'y'know the devil's got your number' (p. 19)</li> <li>• 'No one gets off without the price bein' paid' (p. 49)</li> <li>• 'And do we blame superstition for what came to pass? Or could it be what we, the English, have come to know as class?' (p. 82)</li> </ul>
<b>Mrs Johnstone</b>	A working-class single mother who gives away one of her twins in the hope he will have a better life.	<ul style="list-style-type: none"> <li>• 'By the time I was twenty-five,   I looked like forty two,   With seven hungry mouths to feed and one more nearly due' (p. 6)</li> <li>• 'Oh God, Mrs Lyons, never put new shoes on a table' (p. 8)</li> <li>• "The Welfare have already been on to me' (p. 9)</li> <li>• 'I spent all me bleedin' life knowin' I shouldn't. But I do.' (p. 14)</li> <li>• 'But keep it a secret eh, Eddie? Just our secret' (p. 39)</li> <li>• 'Go on y' randy little sods' (p. 58)</li> <li>• 'Don't shoot Eddie. He's your brother.' (p. 81)</li> <li>• 'Tell me it's not true' (p. 82)</li> </ul>

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Character	One-line description	Key quotations
<b>Mrs Lyons</b>	A middle-class woman who, as she is unable to have children of her own, takes Edward from Mrs Johnstone.	<ul style="list-style-type: none"> <li>• 'we thought children would come along' (p. 8)</li> <li>• 'I believe that an adopted child can become one's own' (p. 8)</li> <li>• 'Give one of them to me' (p. 10)</li> <li>• 'if either twin learns that he once was a pair, they shall both immediately die' (p. 19)</li> <li>• 'You are my son, mine' (p. 29)</li> <li>• 'I never made him mine' (p. 59)</li> <li>• 'I curse the day I met you. You ruined me.' (p. 60)</li> <li>• 'She turns MICKEY round and points out EDWARD and LINDA to him.' (p. 79)</li> </ul>
<b>Mr Lyons</b>	A middle-class businessman who believes that Edward is his own child.	<ul style="list-style-type: none"> <li>• 'Mr Lyons is ... well he says he wanted his own son' (p. 8)</li> <li>• 'it's just another sign of the times' (p. 68)</li> </ul>
<b>Mickey</b>	Mickey is the twin kept by his mother, Mrs Johnstone, who struggles to get on in life and turns to crime.	<ul style="list-style-type: none"> <li>• 'Gis a sweet' (p. 22)</li> <li>• 'Do you wanna be my blood brother, Eddie?' (p. 24)</li> <li>• 'an' it'll really help me to get a job if I know what some soddin' pygamies in Africa have for their dinner!' (p. 52)</li> <li>• 'I'd crawl back to that job for half the pay and double the hours' (p. 70)</li> <li>• 'I don't wear a hat that I could tilt at the world' (p. 71)</li> <li>• 'while no one was looking I grew up. An' you didn't,' (p. 71)</li> <li>• 'That's why I take them. So I can be invisible.' (p. 77)</li> <li>• 'Why didn't you give me away! I could have been... I could have been him!' (p. 82)</li> </ul>

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Character	One-line description	Key quotations
<b>Edward</b>	Edward is brought up by Mr and Mrs Lyons. He attends private school and university and ends up with a good job as a councillor.	<ul style="list-style-type: none"> <li>• 'When I get home I'll look it up in the dictionary' (p. 23)</li> <li>• 'Don't Mummy, don't look. It's a magpie, never look at one magpie.' (p. 40)</li> <li>• 'But you shall not take my locket!' (p. 51)</li> <li>• 'It's just a secret, everybody has secrets, don't you have secrets?' (p. 53)</li> <li>• 'If I was Mickey I would have asked you years ago' (p. 65)</li> <li>• 'If I couldn't get a job I'd just say, sod it and draw the dole, live like a bohemian, tilt my hat to the world and say "screw you"' (p. 71)</li> </ul>
<b>Linda</b>	Linda is Mickey's wife but she has an affair with Edward.	<ul style="list-style-type: none"> <li>• 'Who'd tell the girl in the middle of the pair   The price she'll pay for just being there' (p. 63)</li> <li>• 'Mickey you don't need your tablets!' (p. 76)</li> <li>• 'But the woman stands in doubt   And wonders what the price would be   for letting the young girl out' (p. 77)</li> </ul>
<b>Sammy</b>	Sammy is Mickey's wayward older brother.	<ul style="list-style-type: none"> <li>• 'I got y'   I shot y'' (p. 30)</li> <li>• 'he produces a knife' (p. 49)</li> <li>• 'Listen, it's not a toy y'know... We're not playin' games. Y' don't get up again if one of these hits y'' (p. 73)</li> </ul>
<b>Policeman/men</b>	The police represent authority that is not always fair to the working-class characters.	<ul style="list-style-type: none"> <li>• 'he was about to commit a serious crime, love.' (p. 37)</li> <li>• 'it was more of a prank, really, Mr Lyons' (p. 38)</li> <li>• 'make sure he keeps with his own kind' (p. 38)</li> </ul>
<b>Teacher(s)</b>	The teachers represent the differences in educational opportunities.	<ul style="list-style-type: none"> <li>• 'Talk of Oxbridge' (p. 50)</li> <li>• 'you're a tyke, Lyons' (p. 50)</li> <li>• 'Oh, shut up Perkins, y' borin' little turd' (p. 51)</li> <li>• 'you won't be saying that when you can't get a job' (p. 52)</li> </ul>

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# Revision Activities

## Multiple-choice Revision Questions

- Which film star is Mrs Johnstone compared to?**
  - Audrey Hepburn
  - Marilyn Monroe
  - Madonna
- How many children does Mrs Johnstone have before the twins?**
  - Seven
  - Five
  - Three
- How many months is Mr Lyons away for?**
  - Twelve
  - Six
  - Nine
- According to Mrs Johnstone where shouldn't you put new shoes?**
  - In a cupboard
  - On the floor
  - On the table
- What have the Welfare threatened to do to Mrs Johnstone's children?**
  - Put some of them in care
  - Send them on holiday
  - Make them drink milk
- What sort of bike does Mrs Lyons say she will get for her baby?**
  - A racing bike
  - One with both wheels on
  - A blue one
- What does Mrs Lyons say will happen if the twins learn that they were a pair of twins?**
  - They will become friends
  - They'll hate each other
  - They will both immediately die
- How old are Mickey and Edward when they first meet again?**
  - Nearly eight
  - Nearly ten
  - Nearly twenty
- Why does Mickey cut their hands with his penknife?**
  - So they will be blood brothers
  - To punish Edward
  - To scare his mum
- When all the children are playing on the street they say that the whole thing is a**
  - Laugh
  - Joke
  - Game
- What do Mickey, Edward and Linda shoot at with Sammy's air pistol?**
  - Sammy
  - Statue of Marilyn Monroe
  - Statue of Peter Pan

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12. Who catches the children when they are about to throw stones?
- Policeman
  - Mr Lyons
  - Bus conductor
13. What does Mrs Johnstone give Edward before he moves away?
- A book
  - A locket
  - A gun
14. Where do the Johnstones move to?
- The country
  - London
  - France
15. What did Sammy do to the school?
- Graffiti the walls
  - Burn it down
  - Steal the dinner money
16. Why won't the bus conductor give Sammy a fourpenny scholar ticket?
- He's too old
  - He wants to go more than four stops
  - He doesn't have any change
17. What did Linda tell Mickey in assembly?
- She'd forgotten her homework
  - She loves him
  - She hates him
18. What does Edward refuse to give to his teacher?
- Toy gun
  - Dictionary
  - Locket
19. What does Mickey say the Boro Indian's staple diet is?
- Fish fingers
  - Roast beef
  - Jam sandwiches
20. What's the name of the boy in Mickey's class who knows the answer?
- Perkins
  - Pearson
  - Edward
21. Whose pictures are in Edward's locket?
- Linda and Mickey
  - Mrs Johnstone and Mickey
  - Edward and Mickey
22. What film do Mickey and Edward go and see?
- Singing in the Rain
  - Nymphomaniac Nights and Swedish AuPairs
  - Dr Zhivago's Magnificent Seven
23. What does Mrs Lyons attack Mrs Johnstone with?
- A gun
  - A hammer
  - A knife

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24. Which number bus do Mickey, Linda and Edward mention to the policeman?
- The ninety-two
  - The ninety-seven
  - The ninety-nine
25. What does Edward compare Linda to?
- A Boro Indian
  - A film star
  - A summer's day
26. Where do Mickey and Linda live when they first get married?
- With Mrs Johnstone
  - With Mrs Lyons
  - In a flat in Liverpool
27. What does Mr Lyons blame the redundancies on?
- Lazy workers
  - World economic situation
  - Poor education
28. What does Edward say he would do if he was unemployed?
- Live like a bohemian
  - Move to America
  - Become depressed
29. How much does Sammy offer Mickey for helping with the robbery?
- Ten quid
  - Fifteen quid
  - Fifty quid
30. How many years in prison does Mickey get?
- Five
  - Seven
  - Seventeen
31. Why does Mickey say he takes his tablets?
- So he can be invisible
  - To be like Marilyn Monroe
  - To lose weight
32. Who shows Mickey that Edward and Linda are together?
- Sammy
  - Mrs Johnstone
  - Mrs Lyons
33. What does Mickey take with him to the town hall?
- Dictionary
  - Locket
  - Gun
34. Who tells Mickey that Edward is his brother?
- Mrs Johnstone
  - Linda
  - The police
35. Who asks the question at the end about whether superstition or class is to blame?
- Mrs Johnstone
  - The Narrator
  - Linda

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## Key Passages

Use the passages suggested below to revise some of the key episodes of the play. Answer the following questions:

- What does the passage convey about any of the characters?
- What dramatic or literary techniques are used?
- Which themes are present?
- What are the key quotes in the passage?
- How does the passage relate to the rest of the play?

**1. pp. 5–6 from ‘Mrs Johnstone enters with her back to the audience’ to ‘An irishman rushes in to rudely interrupt the song’.**

*Specific questions and tasks for this key extract:*

- What are the key words and images used by the Narrator to effect the arrival of Mrs Johnstone?
- How do the stage directions add to our understanding of the character of Mrs Johnstone?
- Find the clichéd compliments.
- Analyse how the comparison to Marilyn Monroe and the changes in who she is compared to at different stages of Mrs Johnstone’s relationship.

### Cliché

an expression that has been overused so that it has lost its original meaning

**2. pp. 19–20 from ‘MRS LYONS: No. You’ll tell nobody’ to ‘The NARRATOR exits’.**

*Specific questions and tasks for this key extract:*

- What do the ellipsis in Mrs Lyons’ speech suggest?
- Identify the key phrase that links to the prologue and tragic end.
- Analyse the significance of the moment the Narrator enters.
- Find all the references to superstitions in the Narrator’s song.

**3. p. 28 from ‘MRS LYONS: I’m very sorry, but it’s Edward’s bedtime’ to ‘Oh, my son’.**

*Specific questions and tasks for this key extract:*

- What evidence is there that Edward has been changed by his meeting with Mrs Lyons?
- How many times does Mrs Lyons use Edward’s name?
- What later events does the hitting of Edward foreshadow?
- Find examples of language that shows Mrs Lyons wanting to retain possession of Edward.

**4. p. 63 from ‘The NARRATOR becomes the rifle range man at the fairground’ to ‘seventeen’.**

*Specific questions and tasks for this key extract:*

- What props would be needed (or imagined) in this extract?
- Why does the action freeze when Linda is ‘caught in the middle’ of the game?
- What metaphor is used to allude to the characters’ roles in the tragic end?
- Which of the Narrator’s words foreshadow later events?

**5. pp. 73–74 from ‘NARRATOR: There’s a full moon shining’ to ‘POLICEMAN enters from MICKEY and leads him out and into the police station’.**

*Specific questions and tasks for this key extract:*

- What superstitions does the Narrator refer to?
- What taboo language does Sammy use to raise tension?
- Why does the Narrator repeat lines from ‘Kids’ Game’?
- What stage directions show us Mickey’s state of mind?

**6. pp. 81–82 from ‘MRS JOHNSTONE: Mickey, Mickey. Don’t shoot him Mickey because they died, on the self same day?’**

*Specific questions and tasks for this key extract:*

- What words reference family?
- In what ways is Mickey’s exclamation ‘Why didn’t you give me away!’ unusual?
- How has the audience been drawn directly into this final scene?
- Why does Russell give the Narrator’s two additional lines before he repeats the same line?

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## Mind Maps and Cue Cards

### Main Characters

1. Narrator
2. Mrs Johnstone
3. Mrs Lyons
4. Mr Lyons
5. Mickey
6. Edward
7. Linda
8. Sammy

For each of the main characters make a mind map, cue cards sheet that includes the following key information:

- Relevant themes
- Key quotes
- Relevant contexts
- Key episodes in the play
- Relationships to other characters
- Relevant dramatic devices

Test yourself or get other people to test you on this information

### Main Themes

1. Class
2. Superstition
3. Equality of opportunity
4. Debt/repayment
5. Nature vs nurture
6. Violence
7. Family
8. Education

For each of the main themes make a mind map, cue cards sheet that includes the following:

- Relevant characters
- Key quotes
- Relevant contexts
- Key episodes in the play
- Dramatic devices used to convey this theme

Test yourself or get other people to test you on this information

### Dramatic Devices

1. Choric narrator
2. Costume
3. Props
4. Lyrics
5. Repetition
6. Contrasts
7. Settings
8. Dialect
9. Accent
10. Symbol

For each of the main dramatic devices make a mind map, cue cards sheet that includes the following:

- Relevant characters
- Key quotes
- Relevant themes
- Key episodes in the play
- Relevant contexts

Test yourself or get other people to test you on this information

#### Choric narrator

Performs the part of the chorus commenting on an action

#### Prop

An object used during the performance of the play

#### Lyrics

The words of the songs

#### Repetition

The repeated use of key phrases or words for emphasis

#### Contrasts

Deliberate or dramatic effect created by making different things

#### Settings

The times and places in which the story takes place

#### Dialect

A particular type of language spoken in a certain area

#### Accent

The way words are pronounced. Can be dependent on group or age.

#### Symbol

An object that stands for a meaning

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## Key episodes

1. The separation of the twins
2. Mickey and Edward meet aged 7
3. Edward moves away
4. The Johnstones move to the country
5. School scenes
6. The twins and Linda as teenagers
7. Edward goes to university
8. Linda's pregnant
9. Mickey loses his job
10. The robbery
11. Mickey's depression
12. Linda and Edward get together
13. Mickey and Edward die

Make a revision timeline with the above episodes.

For each episode, you should cover:

- key quotes
- relevant themes
- relevant characters
- relevant contexts

Test yourself or get other people to test you on this information until you can recall it all

## Key quotations

Make a list of key quotes to learn. Make sure your list covers all the key characters, episodes. Create a mind map or cue card for each quote to show:

- relevant themes
- relevant characters
- relevant context
- relevant dramatic technique
- relevant language or literary device

Test yourself or get other people to test you on this information until you can recall it for key words or having just the first or last word of the quotes. Then move onto being able to recall a particular theme or character.

Ten key quotes to start you off:

1. 'But a debt is a debt, and must be paid' (p. 13)
2. 'Don't shoot Eddie. He's your brother.' (p. 81)
3. 'if either twin learns that he once was a pair, they shall both immediately die' (p. 68)
4. 'it's just another sign of the times' (p. 68)
5. 'Why didn't you give me away! I could have been... I could have been him!' (p. 68)
6. 'I'd crawl back to that job for half the pay and double the hours' (p. 70)
7. 'When I get home I'll look it up in the dictionary' (p. 23)
8. 'Talk of Oxbridge' (p. 50)
9. 'Who'd tell the girl in the middle of the pair | The price she'll pay for just being a twin' (p. 82)
10. 'Tell me it's not true' (p. 82)

### Activities for quotes

- Who said it?
- Who are they talking about/to?
- When in the play is it said?

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# Exam Preparation Activities

## Essay planning and writing

The question in the exam will give you a topic to focus on. Your essay must show parts of the play, quotations and ideas that all link back to the focus of the question. You must demonstrate that you can analyse the language, structure and form of the play (AQA). You must include information about the context of the play, relevant to the focus of the question.

### Planning

- Note down all relevant characters, episodes, contexts, themes and dramatic devices
- Organise your ideas into sections or paragraphs
- Add quotes to each paragraph

### Writing

- A short introduction that gives a brief overview of the importance of the topic
- Three or four paragraphs that give examples, analyse quotes and suggest meaning
- A short conclusion that summarises the author's intention

### Checking

Try to leave yourself a few minutes to read back through your essay. Make sure you have:

- Quotations
- Literary and dramatic devices
- Contextual information
- Comments on Russell's intention



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## Activities

Evaluate the suggested bullet points for each of these practice exam-style questions. Which one do you think would be best for the paragraph topics? Would you make any changes to the suggested bullet points?

QUESTION

**How is Mickey presented by Russell in the text?**

**You should look at:**

- How Mickey is presented by Russell
- How Russell explores ideas about class using Mickey

### Suggested Paragraph Topics

- Experience of work
- Relationship with Linda
- Why he wishes he was Edward
- Education

QUESTION

**How is Mrs Johnstone presented by Russell in the text?**

**You should look at:**

- How Mrs Johnstone is presented by Russell
- How Russell explores ideas about Motherhood using Mrs

### Suggested Paragraph Topics

- Relationship with Mickey
- Relationship with Edward
- Her early married life
- Relationship with Mrs Lyons

QUESTION

**'Or could it be what we, the English, have come to know as class?' how important is class in the text?**

**You should look at:**

- How Russell explores ideas about society using inequality
- How inequality is presented by the ways Russell writes

### Suggested Paragraph Topics

- Policeman's treatment of two families
- Edward's life after university
- Comparison of educational opportunities
- Mrs Johnstone's life

QUESTION

**What do you think is the importance of violence in the text?**

**You should look at:**

- How Russell explores ideas about society using violence
- The way violence is presented by the ways Russell writes

### Suggested Paragraph Topics

- Deaths at the end
- Violence in the kids' games
- Use of the gun
- Mrs Lyons attacking Mrs Johnstone

### Find a contextual reference to link to each of the following points

Decide which points of historical or literary context are appropriate for each of the following episodes from the play.

- The conversation between the seven-year-old twins
- The Johnstone's move to the country
- Edward's departure for university
- The loss of Mickey's job
- Mrs Johnstone's large family
- Mickey's anger at being kept by his mother
- The Narrator's question at the end about what or who is to blame for the tragedy

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**Finish the paragraph for each of these starter sentences.**

- Mrs Johnstone’s life represents the challenges and difficulties faced by the w in Liverpool during the period in which the play is set.
- One way that the inequality of opportunity is shown is through the compariso
- One of the Narrator’s main roles is to create tension.
- During the ‘Kids’ Game’ scene Linda is shown to be feisty and a loyal and p
- The tragedy of class inequality is shown in the dramatic final scene.

**Extension activity:** Select quotations for each bullet point. Write an introduction o

**Here is a plan for an essay: what is the question?**

- Mickey, Edward and Linda are found throwing stones – the policeman’s diffe to the two families reveals inequality of classes
- Sammy’s robbery of conductor – foreshadows Mickey’s later involvement in c
- Reasons for Mickey’s involvement in filling station robbery and Sammy’s sho
- Mrs Lyons’ threatening behaviour with a knife appears to go unreported

**Match the point to the evidence to the analysis**

Point	Evidence	
The cycle of debt and repayment is revealed when Mrs Johnstone says	‘There’s shoes upon the table an’ a joker in the pack’ (p. 8)	The use of italics re should lie in the ac Additionally, the th ends the line also c contractions and to her working-class k
Mrs Lyons’ desperation is conveyed when she says	‘I spent all me bleedin’ life knowin’ I shouldn’t. But I do.’ (p. 14)	This the first of mar to give to Mickey, amount of money t the imbalance in th even giving Mickey causes Mickey’s re retrieving Sammy’s
Edward refuses to do as his teacher asks saying	‘You are my son, mine’ (p. 29)	His appearance or conversation betwe tension and foresh Johnstone’s superst Mrs Lyons uses the Edward.
The Narrator highlights Mrs Johnstone’s belief in superstition with the line	‘Gis a sweet’ (p. 22)	The prop is used to connection betwe and leads to Edwa Mickey’s in the nex functions as a way distance between l he uses it to show t
The pattern that the twins’ relationship takes is illustrated by Mickey’s demand	‘But you shall not take my locket!’ (p. 51)	The repetition of th creates dramatic in knows that she is ne emotional insecurity need to assert som is aware, is not in c

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**Find quotations to complete these points:**

- a. The Narrator creates tension and a sense of foreboding when he sings \_\_\_\_\_
- b. Mrs Johnstone shows she is superstitious when she exclaims \_\_\_\_\_
- c. Mickey sees Linda and Edward together when Mrs Lyons \_\_\_\_\_
- d. When Mr Lyons says \_\_\_\_\_ it blames the redundancies on the world
- e. Mickey expresses his feelings of depression and his need for his pills by saying \_\_\_\_\_
- f. Edward's strong connection to the Johnstone family is demonstrated by his superstitious beliefs when he tells Mrs Lyons \_\_\_\_\_
- g. During 'Summer Sequence' the tragic end is foreshadowed when the Narrator says \_\_\_\_\_
- h. The danger during the robbery is emphasised when Sammy says \_\_\_\_\_
- i. Edward's educational opportunities are conveyed by his teacher when he comments \_\_\_\_\_

**Independent Activities to prepare for exam:**

1. Practise planning essay answers for any character or theme.
2. Make sure your plans cover all the assessment objectives by highlighting literary terminology in one colour, references to context in another colour and quotes in a third colour. Add a fourth colour if you have too little of any colour.
3. Highlight your practice essays in the same three colours to ensure you have covered all the assessment objectives.

## SPaG (A04)

### Spelling

Make sure that you are confident of the spelling of all the characters' names (it's not just John and Monroe too).

Here are some lists of suggested spellings to learn for *Blood Brothers*. There are key words about the play as well as literary and analytical terminology. Choose the words that are essential, main or stretch and challenge. A complete list of all the spellings is also available in the exam preparation pack.

Note to students: Use a dictionary if you are unsure of the meaning of any of these words.

**Essential Spelling List**

Literary terminology	Useful words in analysis	Key words
<ul style="list-style-type: none"> <li>• Beginning</li> <li>• Characters</li> <li>• Comedy</li> <li>• Foreshadows</li> <li>• Metaphor</li> <li>• Repetition</li> <li>• Rhyme</li> <li>• Simile</li> <li>• Tension</li> </ul>	<ul style="list-style-type: none"> <li>• Description</li> <li>• Exaggerate</li> <li>• Opposite</li> <li>• Reveals</li> <li>• Suggests</li> <li>• Sympathy</li> </ul>	<ul style="list-style-type: none"> <li>• A</li> <li>• E</li> <li>• C</li> <li>• D</li> <li>• D</li> <li>• D</li> <li>• J</li> <li>• M</li> <li>• F</li> <li>• F</li> <li>• S</li> <li>• S</li> <li>• S</li> <li>• U</li> </ul>
	<p><b>Drama terminology</b></p> <ul style="list-style-type: none"> <li>• Accent</li> <li>• Audience</li> <li>• Costume</li> <li>• Narrator</li> <li>• Scene</li> <li>• Theatre</li> <li>• Tragedy</li> </ul>	

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## Strategies for learning spellings:

1. Use the old favourite look, say, write. This can be a good strategy because it uses memory: look uses visual memory; say uses auditory memory and write uses motor memory.
2. Separate words into parts by syllables:  
Ca – ta –logue  
Re-dun-dant  
At-ti-tude
3. Separate words into smaller words:  
Stereo-type  
Fore-shadows  
Relation-ship
4. Separate prefixes and suffixes:  
Pre-cursor  
Pre-monition  
Pre-vious  
Embarrass-ment  
Judg-ment  
Punish-ment
5. Change your pronunciation of a word – this may help with silent letters or vowels.  
Opposite – stress the ‘o’ sound  
Repetition – stress the second ‘e’ sound  
Separate – stress the first ‘a’ sound
6. Learn groups of words:  
**Rhyme/Rhyming**  
**Sympathetic/Sympathise/Sympathy**
7. Create memory tricks:  
Possessions – to help remember that there are two sets of double ‘s’ imagine you have all of your possessions in four suitcases – each labelled with an ‘s’. Now imagine the letter ‘e’, in the middle of the word, carrying these four cases – two in each hand.



**P r e g n a n t**

Or to remember that in pregnant the final vowel is 'ant', imagine a pregnant ant laying on the last three letters.

8. First-letter sentences – use the letters of the word you want to learn to make a sentence:

**A**isle

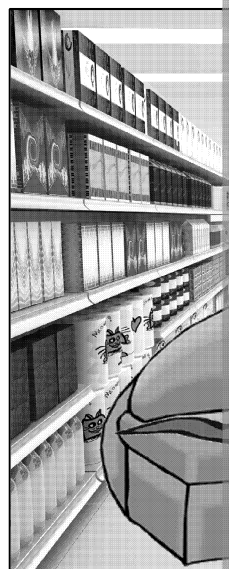
**A**ll

**I**guanas

**S**hould

**L**ounge

**E**legantly



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## Punctuation

The most common error in punctuation is misuse of the apostrophe. Make sure you are correct for the following:

- To indicate possession

**Examples:**

- Sammy's gun
- Edward's school
- Linda's shopping
- Mrs Johnstone's possessions
- Mickey's pills
- Mrs Lyons's shoes

If you are writing about something belonging to both twins the apostrophe should be shared:

- The twins' mother

- To indicate a contraction

Make sure you use an apostrophe when you have shortened a phrase and often it is probably better to avoid contractions completely in formal writing like essays.

**Examples:**

- He didn't know Edward was his brother. (He did not know Edward was his brother.)
- She wasn't able to keep them both. (She was not able to keep them both.)
- She hadn't seen him for a long time. (She had not seen him for a long time.)

Make sure you are not using an apostrophe when you are just referring to a plural.

**Examples (of no apostrophe being needed):**

- The twins went to the cinema.
- The boys made friends straight away.

### Apostrophe Activities

**Put apostrophes in the correct places in these sentences:**

1. Sammys gun is always hidden just inside Mrs Johnstones front door.
2. Micekys twin brother Edward doesnt want to move away.
3. Its Lindas idea to throw stones.
4. The twins meet Linda and her friend outside the cinema.
5. Mrs Lyons pushes Edwards shoes off the table.
6. The childrens games are very violent.
7. Linda hides Micekys pills.
8. Mickey takes Sammys gun from its hiding place.

## Grammar

One common grammar mistake is to write 'should of' instead of 'should have', 'could of' instead of 'could have' and 'would of' instead of 'would have'.

**Correct these sentences:**

1. Mrs Johnstone should of kept both twins.
2. Mickey thinks he could of had a better life if he had been given away.
3. Linda would of found it very difficult to manage when Mickey was in prison.

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# Practice Exam-style Questions

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1. **How is Mickey presented by Russell in the text?**  
You should look at:
  - How Mickey is presented by Russell
  - How Russell explores ideas about education using Mickey
2. **How is superstition presented by Russell in the text?**  
You should look at:
  - How Russell explores ideas about society using superstition
  - The way superstition is presented by the ways Russell writes
3. **How is Linda presented by Russell in the text?**  
You should look at:
  - How Linda is presented by Russell
  - How Russell explores ideas about society using Linda
4. **How is education presented by Russell in the text?**  
You should look at:
  - How Russell explores ideas about society using education
  - The way education is presented by the ways Russell writes
5. **Do you think Sammy is an important character in *Blood Brothers*?**  
You should look at:
  - How Sammy is presented by Russell
  - How Russell explores ideas about violence and crime using Sammy
6. **What do you think is the importance of violence in the text?**  
You should look at:
  - How Russell explores ideas about society using violence
  - The way violence is presented by the ways Russell writes
7. **How is Edward presented as successful by Russell in the text?**  
You should look at:
  - How Edward is presented by Russell
  - How Russell explores ideas about class using Edward
8. **At the beginning of *Blood Brothers* Mrs Johnstone is described as a 'mother in the text'?**  
You should look at:
  - How Mrs Johnstone is presented by Russell
  - How Russell explores ideas about motherhood using Mrs Johnstone
9. **'Or could it be what we, the English, have come to know as class?' how far are the classes important in the text?**  
You should look at:
  - How Russell explores ideas about society using inequality
  - How inequality is presented by the ways Russell writes
10. **How is Mrs Lyons presented by Russell in the text?**  
You should look at:
  - How Mrs Lyons is presented by Russell
  - How Russell explores ideas about violence using Mrs Lyons
11. **How is crime presented by Russell in the text?**  
You should look at:
  - How Russell explores ideas about society using crime
  - How crime is presented by the ways Russell writes
12. **How are families presented by Russell in the text?**  
You should look at:
  - How Russell explores ideas about society using families
  - How families are presented by the ways Russell writes

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# GCSE Student Self- or Peer-marking

This mark scheme combines the ideas given in the AOs and the AQA mark scheme. You should use this to

		Level →	0 marks	Level 1	Level 2
		Key words →	Nothing worthy of credit	Simple, explicit	Support relevant
Skills to demonstrate in your work	AO1	I demonstrate my knowledge of the text*			
	AO1	I present an informed personal response			
	AO1	I use references to the text to support my interpretations			
	AO2	I analyse the methods used by the author			
	AO2	I analyse the effects of these methods on the reader	<i>If this is not done, give 0 marks for this skill</i>		
	AO2	I use appropriate subject terminology			
	AO3	I understand the relationship between text and context			

\*This does not appear in the AQA SAMs mark scheme

Best area:
Areas to work on:

Teachers should refer to the mark schemes given on the AQA website for marking and to ensure students

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# Worked-through Example

## Understanding the Wording of the Question

How is **superstition** presented by Russell in the text?

You should look at:

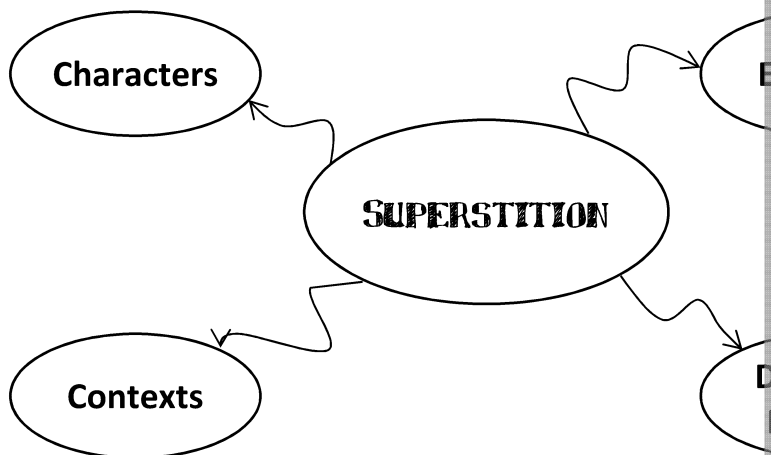
- How Russell explores ideas about society using **superstition**
- The way **superstition** is presented by the ways Russell writes

These words focus on Assessment Objective 1. You must show that you are able to select parts of the play, quotations and ideas that all link back to this theme.

These words focus on Assessment Objective 2 and require you to write about the language, structure and form of the play.

## Planning

As the focus of the question is **superstition** draw a mind map of possible characters, dramatic devices that could relate to this theme. Add ideas to all the prongs on your mind map. Divide your mind map into sections that can become paragraphs in your essay – you could use different points. Add quotations that you think support the points in your plan.



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“  
Quotations



Sample plan

- Introduction: Overview of the importance of superstition in the play
- Narrator’s link to superstition and his representation as the ‘devil’, fate or de  
Possible quotations: NARRATOR ‘There’s shoes upon the table an’ a joker in t  
the devil’s got your number’; NARRATOR ‘No one gets off without the price b
- Superstition to show class difference between two mothers  
Possible quotations: MRS JOHNSTONE ‘Oh God, Mrs Lyons, never put new sh  
either twin learns that he once was a pair, they shall both immediately die’
- Superstition as contrast to class difference – audience invited to judge  
Possible quotation: NARRATOR ‘And do we blame superstition for what came  
we, the English, have come to know as class?’
- Superstition to show Edward’s distance from Mrs Lyons  
Possible quotation: EDWARD ‘Don’t Mummy, don’t look. It’s a magpie, never

- Reorder the points in the plan
- Add alternative or extra quotations

Writing frame

**Introduction**

*Superstition is a key theme in the play because.....*

.....

.....

---

**Paragraph – Mrs Johnstone and Mrs Lyons class differences**

*One of the ways superstition is presented is through a comparison bet*

.....

.....

.....

.....

.....

**Suggested quotations:**

- MRS JOHNSTONE ‘Oh God, Mrs Lyons, never put new shoes on a table’
- MRS LYONS ‘if either twin learns that he once was a pair, they shall both im

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**Paragraph – Edward’s belief in superstition**

*Superstition is used to show Edward’s attachment to .....*

.....

.....

.....

.....

**Suggested quotation:**

EDWARD ‘Don’t Mummy, don’t look. It’s a magpie, never look at one

**Paragraph – Narrator**

*The narrator’s main song includes references to .....*

.....

.....

.....

.....

**Suggested quotations:**

- NARRATOR ‘There’s shoes upon the table an’ a joker in the pack
- NARRATOR ‘y’know the devil’s got your number’
- NARRATOR ‘No one gets off without the price bein’ paid’

**Conclusion – Link superstition to purpose of play**

*After the tragic death of the twins the narrator asks .....*

.....

.....

.....

**Suggested quotation:**

NARRATOR ‘And do we blame superstition for what came to pass? |  
come to know as class?’

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## Worked Example Sample Es

QUESTION

How is superstition presented by Russell in the text?

You should look at:

- How Russell explores ideas about society using superstition
- The way superstition is presented by the ways Russell writes

The theme of superstition is crucial to *Blood Brothers* as the plot is organised around a superstition that twins who are 'secretly parted' will die if they find out. Mrs Lyons, a middle-class housewife, makes up this superstition in order to fool her husband, Mr Johnstone, into leaving one of her twins. Throughout the rest of the play, the class differences, illustrate Mrs Lyons' deteriorating state of mind and the Narrator's songs.

**Introduction identifies the central use of superstition in the play and gives an overview of the plan. (AO1)**

The class difference between Mrs Johnstone and Mrs Lyons is illustrated through the use of superstition at the beginning of the play. Mrs Johnstone shows how important superstition is to her when she says 'Oh God, Mrs Lyons, never put new shoes on a pair of twins' and denies she is superstitious the use of the blasphemous phrase 'Oh God' in the prologue has a great consequence in her life. A contrast is drawn between the two women when Mrs Lyons laughs at Mrs Johnstone's reaction. Mrs Lyons then uses Mrs Johnstone's superstition to manipulate her into leaving Edward; this can be interpreted as an illustration of Mrs Lyons' power compared to the powerless working-class woman. Mrs Lyons says 'I hope that he once was a pair, they shall both immediately die' which links in with the tragic end that has been foreshadowed by the prologue.

**This paragraph analyses structure through its references to the beginning of the play and foreshadowing. It also focuses on the context of class and gives evidence for Mrs Lyons' actions. (AO2) (AO3)**

Superstition is used later in the play to show Edward's affinity with his birth mother and to demonstrate the distance growing between him and his adoptive mother. When Mrs Lyons moves to the country, a move which Mrs Lyons hopes will ensure that Edward finds a better life than Mrs Johnstone, superstition is used to show that her plan will fail. Edward says 'don't look. It's a magpie, never look at one magpie', the repetition of 'don't look' shows Edward's desperation and, therefore, his total belief in what he is saying, and we can understand that his link to both Mrs Johnstone and Mickey will not be severed by moving to the country. Mrs Lyons' state of mind is also illustrated when she reacts to Edward and Mickey at the table. She rushes to push them off, showing her lack of control and loss of power.

**There is close language analysis in this section and a reference to form and Mrs Lyons' actions. (AO2)**

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The Narrator is linked strongly to the theme of superstition through his at key points during the play. The first time he does this is just after Mrs Lyons putting shoes on the table and the fuller version of his song 'an' a joker in the pack' is straight after Mrs Lyons makes up her superstitions. The mix of superstitions and the line 'y'know the devil's got your number' supernatural powers and helps create an ominous atmosphere whenever the link to superstition the Narrator could not be such a strong representation so could not build suspense and drama as effectively. This use of the superstitions and tales, where dramatic events and consequences are commonplace, the audience may wonder if the tragic end, foreshadowed by the Narrator's 'without the price bein' paid', will be brought about by some kind of supernatural

**Paragraph is strong on form in its analysis of the role of the narrator. The context of folk tales and a suggestion of the effect on the audience. (AO1) on superstition. (AO1)**

At the end of the play the Narrator asks the question 'And do we blame what came to pass? | Or could it be what we, the English, have come to know' the audience to decide whether to view the play as a supernatural folk tale or a tragedy. Mickey's final exclamation before he dies seems to blame classism. Superstition has also been crucial in building tension and illustrating the divide between the classes.

**The final paragraph includes textual reference and uses the narrator's question (AO3) relevant to the theme of superstition. (AO1)**

**This answer would be likely to achieve a level 6 according to the mark scheme**

- Highlight literary and drama terminology in the essay – check if you have used it in your own essay.
- Highlight references to context in this essay – can you add any extra to your context?
- Look at the references to structure in the fourth paragraph – are there any you can add?

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# Sample Student Essays with AO

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## Sample Essay One

QUESTION

How is Linda presented by Russell in the text? You should look at:

- How Linda is presented by Russell
- How Russell explores ideas about society using Linda

The character of Linda is first presented when Mickey is seven and she is his mother and protector. In Act II she is a teenager and she is still presented as Mickey's mother but now could also be Mickey's, or Edward's, girlfriend. Linda then becomes Edward's girlfriend and is presented as unhappy with him when he comes out of prison. She then becomes Mickey's friend when Mickey refuses to give up his pills.

Linda is presented as Mickey's friend when they are playing on the street and she always through always being on his side. It says in the stage directions that they are in another. Linda is usually dressed in a quite bright costume to make her stand out as a character to the audience. She is shown to be confident because she argues with ideas to defend Mickey, saying he had 'his fingers crossed' when he says 'his fingers crossed'. She has the same Liverpool accent and dialect as Mrs Johnstone and Mickey, showing that she is of the same class and background as they do. She says 'youse' and 'an' and 'gis a go'.

Linda is still presented as Mickey's friend when they are on the bus and she is a 'soft get' and calls the teacher a 'big worm'. She is presented as being more confident than Mickey. When Mickey and Edward are good friends Linda is with them and acts as coming between them when they play piggy-in-the-middle and a friend. This is important. The language of debt is used to describe her when she says 'she'll pay for just being there'.

When Mickey comes out of prison Linda is presented as being very tired and the stage directions describe her carrying shopping and being 'weary'. It is only when Mickey is with her she seems happy. Mrs Johnstone describes them as 'two fools' and we know they are because they kiss and kick leaves. Linda is presented as scared at the end when she shouts 'Eddie Lyons' when she knows that Mickey has a gun.

Russell presents Linda as being a strong and confident working-class girl who loves Mickey and loves him, showing how important Russell thinks working-class people are. She comes between the two twins, showing the different classes because Edward is from a higher class than Mickey doesn't know the right words to express himself. When Mickey is in prison the character is presented as being unhappy due to him being in prison, this shows that the prison have a negative impact on society. In the end she chooses Edward because the class system is unfair.

**This answer would be likely to achieve a level 4 according to the marking scheme.**

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## Sample Essay One – Annotated

QUESTION

How is Linda presented by Russell in the text? You should look at:

- How Linda is presented by Russell
- How Russell explores ideas about society using Linda

The character of Linda is first presented when Mickey is seven and she is his friend and protector. In Act II she is a teenager and she is still presented as Mickey's friend but now could also be Mickey's, or Edward's, girlfriend. Linda then becomes Edward's girlfriend and is presented as unhappy with him when he comes out of prison. She then becomes Mickey's friend again when Mickey refuses to give up his pills.

**Introduction shows focus on the question, the ways in which Linda is presented and relevant points from the play as examples (AO1).**

Linda is presented as Mickey's friend when they are playing on the street 'The Game' through always being on his side. It says in the stage directions that she is on the street but Sammy is in another. Linda is usually dressed in a quite bright costume, making her an important character to the audience. She is shown to be confident and loyal to Sammy and comes up with ideas to defend Mickey, saying he had 'his father's swore'. Linda speaks with the same Liverpool accent and dialect as Mrs. Brown, showing that she belongs to the same class and background as they do. She is also 'gis a go'.

**Relevant quotes are used (AO1). Terminology is used (stage directions, dialect) and the effect that her character has and what she represents is discussed.**

Linda is still presented as Mickey's friend when they are on the bus and she is a 'soft get' and calls the teacher a 'big worm'. She is presented as being more loyal than Mickey. When Mickey and Edward are good friends Linda is with them, acting as coming between them when they play piggy-in-the-middle and a friend. This is important. The language of debt is used to describe her when she says 'she'll pay for just being there'.

**Although not as detailed as the first paragraph there are more quotes and examples (AO1). There are more examples of terminology (freeze, language of debt) and the points are simple (AO2).**

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When Mickey comes out of prison Linda is presented as being very tired and the directions describe her carrying shopping and being 'weary'. It is only when she seems happy. Mrs Johnstone describes them as 'two fools' and we know because they kiss and kick leaves. Linda is presented as scared at the end when she shouts 'Eddie Lyons' when she knows that Mickey has a gun.

**Focus is still on Linda and how she is presented (AO1). Good example of directions and Mrs Johnstone's song. There are some simple effects mentioned.**

Russell presents Linda as being a strong and confident working-class girl who loves Mickey and loves him, showing how important Russell thinks working-class is. She comes between the two twins, showing the different classes because Eddie and Mickey doesn't know the right words to express himself. When Mickey comes out of prison the character is presented as being unhappy due to him being in prison, this shows how prison have a negative impact on society. In the end she chooses Edward and the class system is unfair.

**The final paragraph is answering the second bullet point and shows how the character of Linda fits into the ideas about gender, class and crime.**

**This answer would be likely to achieve a level 4 according to the marking scheme. In order to achieve a higher level there needs to be more interpretation of what Linda's actions mean within the story.**

- In order to move this answer into bands 5 and 6 improve paragraphs three and four by adding explanations to the points about Linda. (AO1)
  - Suggest why it is important that she defends Mickey and
  - What is being foreshadowed in the freeze during piggy-in-the-middle.
  - Comment on the effect that Linda's actions after Mickey comes out of prison
- Add a wider variety of quotations. (AO2)

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## Sample Essay Two

QUESTION

How is Linda presented by Russell in the text? You should look at:

- How Linda is presented by Russell
- How Russell explores ideas about society using Linda

The character of Linda is presented firstly through the way she speaks and acts and strong working-class girl and woman. She is also presented through her relationships with other characters, chiefly her relationship with Mickey and Edward, as her character is defined by the differences in their class upbringings. Linda's appearance changes towards the end of the play. Earlier toughness, she represents the suffering caused by Mickey's prison sentence.

Linda is presented at the start of the play as a loud and feisty working-class girl with a strong accent and dialect as the Johnstones, saying 'youse' and 'an' and 'gis a go'. In Act I, she is unafraid of Sammy and uses a mix of quick thinking, saying that Mickey had hit her when he swore, and threats, to tell her mother that Sammy steals 'ciggies' and 'half crooked' from him. She takes the lead in games and comes up with ideas of what to do, such as breaking the windows. She is portrayed as being very intelligent as she is able to come up with a plan to get Mickey dead for Mickey, saying that he'll meet his 'twinny' again. Overall, as a child of the working class, Mickey's character is shown to be more cautious and less capable by comparison. Linda is admired as she has been made to stand out and has created lots of humour.

In Act II, Linda's character is still presented as very loud and brash. In Act II, she is represented by a change in costume that puts her in fashionable teenage clothes. She changes her clothes to fit with her desire to get Mickey to notice her. She is shown to be confident as she repeatedly declares her love for Mickey. She continues to stand up for Mickey and protects him from Sammy saying 'he's stayin' here' and makes sure that she gets what she wants by calling the teacher a 'big worm'. In 'Summer Sequence' she is presented as enjoying every happy moment that they share, but her character is also used, in the free verse poem 'The Middle Game', to foreshadow the tragedy that is to come when the narrator says 'I'm not being there'. In the love triangle that develops between Linda and the twins, it is Linda who is echoing Mrs Johnstone in that Edward is excluded as Mickey and Linda get together.

Linda is portrayed as stronger than Mickey when he is in prison. He is taking a break from work and get depressed but I don't take those'. She is again being presented as a strong character. Her strength makes Mickey seem even weaker by comparison. Like other working-class women in the play she wants to escape the 'million dishes' and 'making tea'. When Mickey comes home, the directions describe her as carrying shopping bags and with the adjective 'weary'. Her experience of unemployment and the criminal justice system have finally broken her. She is shown to be strong when she has her affair with Edward, as they 'kiss' and are shown to be 'kicking up the dust' as a gesture.

Linda is significant in the portrayal of the relationship between the twins, which is defined by Mrs Johnstone at the beginning and end of the play, as she acts as the fulcrum between the two adults. At the end of the play her character no longer receives as much focus in the text as her return to Mrs Johnstone and the tragedy of the twins' deaths. Russell uses the character of the strong working-class woman in contrast to Mickey's struggle to find a strong identity for himself and then presents her as the symbol of what Mickey has lost to his middle-class aspirations.

**This answer would be likely to achieve a level 6 according to the marking scheme.**

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## Sample Essay Two – Annotated

QUESTION

How is Linda presented by Russell in the text? You should look at:

- How Linda is presented by Russell
- How Russell explores ideas about society using Linda

The character of Linda is presented firstly through the way she speaks and acts and strong working-class girl and woman. She is also presented through her relationships with other characters, chiefly her relationship with Mickey and Edward, as her character is defined by the differences in their class upbringings. Linda's appearance changes towards the end of the play. Earlier toughness, she represents the suffering caused by Mickey's prison sentence.

**The introduction focuses on the ways that Linda is presented at different points in the play and gives an overview of the effects and meanings that this presentation has on the audience.**

Linda is presented at the start of the play as a loud and feisty working-class girl with a strong accent and dialect as the Johnstones, saying 'youse' and 'an' and 'gis a go'. In Act I, she is unafraid of Sammy and uses a mix of quick thinking, saying that Mickey had hit her, to tell her mother that Sammy steals 'ciggies' and 'half crooked' from her. She takes the lead in games and comes up with ideas of what to do, such as breaking the windows. She is portrayed as being very intelligent as she is able to come up with a plan to get Mickey out of the house, saying that he'll meet his 'twinny' again. Overall, as a child of the working class, Mickey's character is shown to be more cautious and less capable by comparison. Linda is admired as she has been made to stand out and has created lots of humour.

**A good range of quotes to support interpretations (AO1) and terminology (AO2) is used (including dialect) and there is a high level of vocabulary. The paragraph explores how Linda's character may have on the audience (AO2).**

In Act II, Linda's character is still presented as very loud and brash. In performance, she is represented by a change in costume that puts her in fashionable teenage clothes. She is shown to be confident and determined as she repeatedly declares her love for Mickey. She continues to stand up for Mickey, even when he is in trouble, and protects him from Sammy saying 'he's stayin' here' and makes sure that she gets away by calling the teacher a 'big worm'. In 'Summer Sequence' she is presented as being happy in every happy moment that they share, but her character is also used, in the freeze, to foreshadow the tragedy that is to come when the narrator says 'the twins are being there'. In the love triangle that develops between Linda and the twins, it is Linda who is the most powerful, echoing Mrs Johnstone in that Edward is excluded as Mickey and Linda get together.

**More examples with good quotes to support that explore how Linda's character is used into the wider narrative of the play (AO1). This paragraph explores how Linda's character is used on costume and the freeze, genre is referenced through the mention of the freeze. The structural significance is understood through the mention of the foreshadowing with Mrs Johnstone is explorative.**

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Linda is portrayed as stronger than Mickey when he is in prison. He is taking an antidepressant but I don't take those'. She is again being presented as a strong working-class woman whose strength makes Mickey seem even weaker by comparison. Like other working-class women in his plays she wants to escape the 'million dishes' and 'making tea'. When Mickey comes home from prison, the directions describe her as carrying shopping bags and with the adjective 'weary', and the criminal justice system have finally broken her. She is presented as happy with Edward, as they 'kiss' and are shown to be 'kicking up leaves', a typical romantic relationship.

**Textual references remain strong and there is analysis of the structure of the play. There is further exploration of context through the references to class, the criminal justice system as well as Russell's other plays (AO3).**

Linda is significant in the portrayal of the relationship between the twins, which is central to the play. Mrs Johnstone at the beginning and end of the play, as she acts as the pivot between the two adults. At the end of the play her character no longer receives as much focus in the return to Mrs Johnstone and the tragedy of the twins' deaths. Russell uses the character of Linda, a strong working-class woman in contrast to Mickey's struggle to find a strong identity, and then presents her as the symbol of what Mickey has lost to his middle-class world.

**Perceptive analysis of Linda's part, or lack of a part, in the final scene. This overall (AO1), continues to refer to class as the chief context (AO3).**

**This answer would be likely to achieve a level 6 according to the marking scheme.**

- Highlight the higher-level words that are used. (AO1)
- Identify all the different parts of the play that the quotations come from. (AO2)

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## Sample Essay Three

QUESTION

How is education presented by Russell in the text? You should look at:

- How Russell explores ideas about society using education
- The way education is presented by the ways Russell writes

Mickey and Edward have very different experiences at school. Edward has a private school, while Mickey goes to a low-achieving state school. Edward's better school means that he can get a better job. Mickey ends up in a factory job without any prospects. This shows

Edward goes to a private school. His mum gives him ballroom dancing lessons but he complains that he won't see any girls at his school. This is different to Mickey's school where he can meet girls. Edward has to leave his family and he won't see them again. Mickey gets the bus every day. This means that he is still living with his family, although it's not a good thing because Sammy tries to rob the bus. He says to the conductor 'give me a job'.

When the Narrator was Edward's teacher he was dressed in a black gown and seems to be a good school because he says that Edward might go to 'Oxbridge', Oxford and Cambridge. Edward gets into trouble for wearing a locket. Mickey wears a black gown and the school scene is noisy and the pupils misbehave. Mickey doesn't know what to do and the teacher even shouts at the good student, calling him a 'borin' little turchin from Africa' eat 'fish fingers' but Linda tells the teacher to 'leave him alone' and that she was a teacher before he wrote plays and he knew schools such as Mickey and Linda's.

When Mickey leaves school he is only able to get a working-class job in a factory. Edward has a private education for longer and he goes to university after he makes sure that Mickey gets a job even though Mickey is made redundant so it seems that it is better to get a private education than a job in a factory. Mickey says he would 'crawl back to that job for half the pay' whereas Edward doesn't seem to value having a job, saying that he would 'tilt the table'.

The Narrator says at the end of the play that it is 'what we, the English, have done' to blame for the twins' death. Since they are twins it is implied that it can't be their genes, it must be a difference to their lives but it must be nurture or the different schools they attended. Edward has a better chance at school he has gone on to have a more successful career. Russell suggests that not everyone gets the same opportunities which is why 'the gun explodes' at the end of the play.

**This answer would be likely to achieve a level 3 according to the mark scheme.**

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## Sample Essay Three – Annotated

QUESTION

How is education presented by Russell in the text? You should look at:

- How Russell explores ideas about society using education
- The way education is presented by the ways Russell writes

Mickey and Edward have very different experiences at school. Edward has a private school and goes to a low-achieving state school. Edward's better school means that he can get a better job. Mickey ends up in a factory job without any prospects. This shows

**The introduction gives a brief overview of the events in the play directly answering the question (AO1).**

Edward goes to a private school. His mum gives him ballroom dancing lessons but Edward complains that he won't see any girls at his school. This is different to Mickey's school where he can meet girls. Edward has to leave his family and he won't see them again. Mickey gets the bus every day. This means that he is still living with his family, although it's not a good thing because Sammy tries to rob the bus. He says to the conductor 'give

**This paragraph makes simple comparisons between the two boys' education. There is a quotation but it is not directly relevant to education (AO2).**

When the Narrator was Edward's teacher he was dressed in a black gown and Edward's school seems to be a good school because he says that Edward might go to 'Oxbridge', which is Oxford and Cambridge. Edward gets into trouble for wearing a locket. Mickey is in a black gown and the school scene is noisy and the pupils misbehave. Mickey doesn't know where he is and the teacher even shouts at the good student, calling him a 'borin' little turd from Africa' eat 'fish fingers' but Linda tells the teacher to 'leave him alone' and that she was a teacher before he wrote plays and he knew schools such as Mickey and Linda's.

**This paragraph does make points about costume and language (AO2) but it uses simple short sentences rather than being analysed. The contrast is described but the mention of context but it isn't really linked to the purpose of education.**

When Mickey leaves school he is only able to get a working-class job in a factory. Edward has a better education for longer and he goes to university after he makes sure that Mickey has a job even though Mickey is made redundant so it seems that it is better to get a job in a factory. Mickey says he would 'crawl back to that job for half the pay' but Edward, whereas Edward doesn't seem to value having a job, saying that he would 'tilt

**This paragraph compares the twins' adult lives (AO1) and gives two contrasting views on education with some mention of class in this paragraph (AO3).**

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The Narrator says at the end of the play that it is 'what we, the English, have to blame for the twins' death. Since they are twins it is implied that it can't be difference to their lives but it must be nurture or the different schools they attended. Because he has a better chance at school he has gone on to have a more successful career. Russell says that everyone gets the same opportunities which is why 'the gun explodes' at the end.

**There is more reference in this paragraph to class and nature and nurture. The quote is relevant (AO2).**

**This answer would be likely to achieve a level 3 according to the mark scheme. In order to achieve a higher level this essay will need a greater number of quotations and analysis.**

- Develop the analysis of the quotations in this essay.
- Add further references to literary or dramatic devices used.

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## Sample Essay Four

QUESTION

**How is education presented by Russell in the text? You should look at:**

- **How Russell explores ideas about society using education**
- **The way education is presented by the ways Russell writes**

Education is used to demonstrate the inequality in Mickey and Edward's life opportunities. Mickey's complaint at the end of the play to his mother 'why didn't you give me a better education' would have been better if he'd lived with the Lyons. The twins' schools are contrasted and the consequences of the differing levels of education are shown when the twins are adults.

The first time the audience is shown that there is a difference in the educational opportunities is when the boys meet aged 7. Mickey's vocabulary is limited to swear words and the teacher at Mickey's school. Mickey uses slang such as 'Gis' and 'soft' and swears saying 'bleedin', 'pissed off' and 'fucking' whereas Edward speaks a more standard English and knows more words such as 'consequences' heard of before.

The main difference in their educational experiences is shown in their contrasting schools. Edward goes away at boarding school and his teacher is described in the stage directions as 'looked like a university lecturer'. The teacher refers to 'Oxbridge' which implies that Edward's education is preparing him for universities. However, Edward's relationship with his teacher is not positive, his teacher threatens to have him 'flogged', both stereotypical public school terms. Edward's anger is signalled in his use of taboo language in his reply to his teacher's threats as he tells 'I'm eating a rolling doughnut!'

A direct contrast to Mickey's school is then created as the same actor then becomes Linda, the teacher of the ensemble style of plays written for the Everyman theatre and allows a very different view of two educational establishments as well as creating humour. The stage directions describe Linda as 'kind and futility' and Mickey, unlike Edward, is clearly struggling to keep up. He is shown in Linda's teacher's question when he says 'Fish Fingers!' and his response is typical of most of the working class who even the teacher calls 'a borin' little turd'. Mickey does not see the relevance of his education to his prospects and he and Linda are thrown out of class.

The impact of the different educational opportunities experienced by the twins is shown when Mickey gets a job while Edward leaves for university. When Mickey is laid off due to the economic downturn in the 1970s he gets angry with Edward who cannot understand his desperation. Mickey and Edward become 'kid' and they part enemies. Mickey's lack of employment opportunities means that he is unable to persuade Edward to get involved in the robbery. In contrast, Edward's university education leads to an influential job as a 'Councillor' and he is able to arrange housing and a job for Mickey.

The vast differences in the adult lives of Mickey and Edward seem to be due to education. The play implies it can't be nature that makes them so different. In order to lead up to the end of the play where Mickey goes off killing Edward, their lives must have been portrayed as unfair. Edward's success is due to his middle-class upbringing whereas Mickey is denied the same opportunities and ends up being angry and depressed. Their contrasting educations illustrate the unfairness of the class system. The Narrator's final lines 'or could it be what we, the English, have come to know as class' suggest that the

**This answer would be likely to achieve a level 5 according to the mark scheme.**

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## Sample Essay Four – Annotated

QUESTION

How is education presented by Russell in the text? You should look at:

- How Russell explores ideas about society using education
- The way education is presented by the ways Russell writes

Education is used to demonstrate the inequality in Mickey and Edward's life up to Mickey's complaint at the end of the play to his mother 'why didn't you give his life would have been better if he'd lived with the Lyons. The twins' schools and consequences of the differing levels of education are shown when the twins are

**Summary of main purpose of education in the play. Brief overview of (AO1).**

The first time the audience is shown that there is a difference in the education Edward had is when the boys meet aged 7. Mickey's vocabulary is limited to swear words from his working-class home. Mickey uses slang such as 'Gis' and 'soft' and swears saying 'f' whereas Edward speaks a more standard English and uses a 'dictionary' that Mickey has not heard of before.

**The contrast between the language used by the two characters is identified.**

The main difference in their educational experiences is shown in their contrasting environments. Edward is away at boarding school and his teacher is described in the stage direction 'nose at EDWARD'. The teacher refers to 'Oxbridge' which implies that Edward is at one of the very best universities. However, Edward's relationship with his teacher is hostile, calling him a 'tyke' and threatens to have him 'flogged', both stereotypical public school terms. Mickey's relationship to his birth family is signalled in his use of taboo language in his reply to his teacher 'take a flying fuck at a rolling doughnut!'

**Pertinent choice of main episodes about education with key quotes (AO1) and key language points (AO2).**

A direct contrast to Mickey's school is then created as the same actor then becomes the teacher at Edward's school, typical of the ensemble style of plays written for the Everyman theatre and allowing for a direct comparison between the two educational establishments as well as creating humour. The teacher describes Mickey's school as 'all boredom and futility' and Mickey, unlike Edward, is clearly struggling at his school, unable to answer the teacher's question when he says 'Fish Fingers!' and his response is compared to other pupils, apart from Perkins, who even the teacher calls 'a borin' little turd'. Mickey's lack of education is linked to his future job prospects and he and Linda are thrown out of class

**This paragraph refers to specific dramatic techniques (AO2) and also references the Everyman style (AO3).**

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The impact of the different educational opportunities experienced by the twins Mickey gets a job while Edward leaves for university. When Mickey is laid off during the 1970s he gets angry with Edward who cannot understand his desperation still being a 'kid' and they part enemies. Mickey's lack of employment opportunities makes him susceptible to Sammy's persuasion to get involved in the robbery. In contrast, Edward seems to lead him straight into an influential job as a 'Councillor' and he is able to help Mickey when he gets out of prison.

**This paragraph references the economic depression (AO3) and makes structural points (AO2) later and earlier parts of the play (AO2).**

The vast differences in the adult lives of Mickey and Edward seem to be due to economic conditions implied it can't be nature that makes them so different. In order to lead up to the gun going off killing Edward, their lives must have been portrayed as unfair. Edward's education is due to his middle-class upbringing whereas Mickey is denied the same and is unemployed, imprisoned and depressed. Their contrasting educations illustrate the inequality highlighted by the Narrator's final lines "or could it be what we, the English, have

**The final paragraph focuses more on the inequality of the class system and makes structural points (AO2).**

**This answer would be likely to achieve a level 5 according to the marking scheme. For this essay to achieve a level 6 it would need to make reference to specific aspects of the text – for example, the way the differences between the twins are depicted by the same actor.**

- Refer to the dramatic devices that the actor could use to play both teachers.
- Compare Edward's vocabulary when he sings to Linda before leaving for university with Mickey's when he asks her out.
- Can you find any opportunities to add links to other themes or contexts?

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# Answers

## Answers to Revision Activities

### Answers to multiple-choice questions

1. b    2. a    3. c    4. c    5. a    6. b    7. c    8. a    9. a  
 13. b    14. a    15. b    16. a    17. b    18. c    19. a    20. a    21. b  
 25. c    26. a    27. b    28. a    29. c    30. b    31. a    32. c    33. c

### Answers to extract-specific questions and tasks

- 'cruel' and 'stone in place of her heart' and 'judge for yourselves'
  - Reference her age and appearance
  - 'eyes were deep blue pools' and 'skin as soft as snow'
  - At the beginning of the song it is Mrs Johnstone who is compared to Marilyn Monroe with her husband. By the end it is another 'girl' who is compared to the film star.
- They suggest that she is making the superstition up, that she is pausing while she thinks.
  - 'if either twin learns that he once was a pair, they shall both immediately die'
  - The narrator enters as Mrs Johnstone is forced into accepting that she has to let Edward go. This is a key moment on the trajectory of the tragedy.
  - Shoes on a table, killing a spider, breaking a mirror, a full moon, spilt salt, walking on a tightrope.
- arguing with his mum, having someone to compare her to (Mickey), swearing
  - Eight times (often twice together)
  - Later damaging acts by Mrs Lyons: threatening Mrs Johnstone with a knife and Mickey
  - 'my son, mine', 'my son... my beautiful, beautiful son.'
- money, a rifle, coconut, cigarettes, lamp post, a bag of chips, matches or a light
  - This foreshadows how Linda will be caught between both twins later when she has an affair with Edward.
  - The characters are compared to 'lambs' which carries connotations of sacrifice.
  - 'lambs', 'fate', 'price', 'end', 'life had no ending', 'your friends are with you', 'my son'
- Full moon and a black cat
  - He swears 'piss' and 'fuckin''
  - To emphasise that this violence is not a game but now they are using real guns
  - 'unable to move', 'tears streaming' and 'silently crying'
- 'Mam', 'son', 'brother', 'mother'
  - Usually it is a child who is given away who asks why – not a child who is kept.
  - Mrs Johnstone walks up the central aisle, the policemen are in the auditorium, through the loudhailer he is addressing both the audience and characters
  - to invite the audience to judge, to highlight the opposing causes – superstition vs science

### Key quotes

Quote	Who said it?	Who are they talking about/to?
'But a debt is a debt, and must be paid' (p. 13)	The Narrator	Mrs Johnstone
'Don't shoot Eddie. He's your brother.' (p. 81)	Mrs Johnstone	Mickey

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Quote	Who said it?	Who are they talking about/to?
'if either twin learns that he once was a pair, they shall both immediately die' (p. 19)	Mrs Lyons	Mrs Johnstone
'it's just another sign of the times' (p. 68)	Mr Lyons	Workers in the factory (including Mickey)
'Why didn't you give me away! I could have been... I could have been him!' (p. 82)	Mickey	Talking to Mrs Johnstone and wishing he had been given away instead of Edward
'I'd crawl back to that job for half the pay and double the hours' (p. 70)	Mickey	Talking to Edward about job he's just lost
'When I get home I'll look it up in the dictionary' (p. 23)	Edward	Talking to Mickey about 'F' word'
'Talk of Oxbridge' (p. 50)	Edward's teacher	Edward
'Who'd tell the girl in the middle of the pair   The price she'll pay for just being there' (p. 63)	The Narrator	Talking about Linda
'Tell me it's not true' (p. 82)	Mrs Johnstone	The audience

## Answers to Exam Preparation Activities

### Put essay plans into the right order:

Here are the suggested orders – other orders may be used depending on your argument

#### Essay on Mickey:

1. Relationship with Linda
2. Education
3. Experience of work
4. Why he wishes he was Edward

#### Essay on Mrs Johnstone:

1. Her early married life
2. Relationship with Mrs Lyons
3. Relationship with Edward
4. Relationship with Mickey

#### Essay on class

1. Mrs Johnstone's life
2. Policeman's treatment of two families
3. Comparison of educational opportunities
4. Edward's life after university

#### Essay on violence

1. Violence in the kids' games
2. Use of the gun
3. Mrs Lyons attacking Mrs Johnstone
4. Deaths at the end

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**Find a contextual reference to link to each of the following points**

- The conversation between the seven-year-old twins – class differences are showing through their language and accents.
- The Johnstones’ move to the country – rehousing policies of 1960s to close down slums.
- Edward’s departure for university – higher educational opportunities for middle class.
- The loss of Mickey’s job – suffering of working class during economic depression, lack of employability.
- Mrs Johnstone’s large family – Irish Catholic heritage, fewer methods of contraception in working-class families due to needing large number of workers in each family to earn money.
- Mickey’s anger at being kept by his mother – lack of opportunities growing up in a working-class middle-class one.
- The Narrator’s question at the end about what or who is to blame for the tragedy – (Mickey has recognised this was growing under Thatcher) being to blame for tragic end.

**Finish the paragraph from the sentence starter**

- Mrs Johnstone’s life represents the challenges and difficulties faced by the working class (large number of children, difficulty finding employment as a single mother, lack of sympathy from policeman), influence of neighbours in close working-class communities.)
- One way that the inequality of opportunity is shown is through the comparison of the difference in vocabulary between the two boys even at the young age of seven, Edward’s disruption in Mickey’s classroom and the low expectations of the teacher compared to the vindictive, atmosphere of Edward’s with the expectation of Oxbridge, Edward’s attitude.
- One of the Narrator’s main roles is to create tension. (Could include: his presence on the side lines as an observer in some productions, his costume, the way he speaks, quotes such as ‘the devil’s got your number’ and ‘madman’.)
- During the ‘Kids’ Game’ scene Linda is shown to be feisty and a loyal and protective mother. (Could include: her costume, proximity to Mickey during the games, threatening Sammy about his stealing from Mickey about meeting his ‘twinny’ again.)
- The tragedy of class inequality is shown in the dramatic final scene. (Could include: how Edward is confident and in control, Mickey’s feeling of powerlessness, believes that his child belong to you as well as everythin’ else?, dramatic timing of Mickey’s final cry ‘I can’t’.)

**Here is the plan for an essay; what is the question?**

The question envisaged was on how crime is presented. You could also accept answers that focus on about the effects of inequality or how violence is presented.

How is crime presented by Russell in the text? You should look at:

- How Russell explores ideas about society using crime
- How crime is presented by the ways Russell writes

**Match the point to the evidence to the analysis**

<p>The narrator highlights Mrs Johnstone’s belief in superstition with the line</p>	<p>‘There’s shoes upon the table an’ a joker in the pack’ (p. 8)</p>	<p>His attitude towards women in the working class is shown through the way he plays the game of cards, which is a frightening experience for the women.</p>
<p>The cycle of debt and repayment is revealed when Mrs Johnstone says</p>	<p>‘I spent all me bleedin’ life knowin’ I shouldn’t. But I do.’ (p. 14)</p>	<p>The cycle of debt and repayment is highlighted through the way Mrs Johnstone speaks, which is a direct reflection of the cycle of debt and repayment.</p>

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Mrs Lyons' desperation is conveyed when she says	'You are my son, mine' (p. 29)
The pattern that the twins' relationship takes is illustrated by Mickey's demand	"Gis a sweet' (p. 22)
Edward refuses to do as his teacher asks saying	'But you shall not take my locket!' (p. 51)

**Fill in the quotes – suggested answer – other quotes may work too:**

- 'y'know the devil's got your number' (p. 19)
- 'Oh God, Mrs Lyons, never put new shoes on a table' (p. 8)
- 'turns MICKEY round and points out EDWARD and LINDA to him' (p. 79)
- 'it's just another sign of the times' (p. 68)
- 'That's why I take them. So I can be invisible.' (p. 77)
- 'Don't Mummy, don't look. It's a magpie, never look at one magpie' (p. 40)
- 'Who'd tell the girl in the middle of the pair | the price she'll pay for just being th
- 'it's not a toy y'know' (p. 73)
- 'talk of Oxbridge' (p. 50)

**Apostrophe activity**

- Sammy's gun is always hidden just inside Mrs Johnstone's front door.
- Mickey's twin brother Edward doesn't want to move away.
- It's Linda's idea to throw stones.
- The twins meet Linda and her friend outside the cinema. (no apostrophes needed)
- Mrs Lyons pushes Edward's shoes off the table.
- The children's games are very violent.
- Linda hides Mickey's pills.
- Mickey takes Sammy's gun from its hiding place.

**Grammar activity**

- Mrs Johnstone should have kept both twins.
- Mickey thinks he could have had a better life if he had been given away.
- Linda would have found it very difficult to manage when Mickey was in prison.

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## Indicative Content for Practice Exam-style Questions

### Answers could include:

- Mickey's working-class childhood (AO1) 'A bike with *both* wheels on?' (p. 11)
  - His lack of educational opportunities (AO1)
  - The loss of his job (AO1) 'just another sign of the times' (p. 68)
  - Involvement in crime (AO1) 'all we need is someone keep the eye out for us' (p. 68)
  - Imprisonment and/or depression (AO1) 'He couldn't stop the tears' (p. 74)
  - His involvement in the tragic end (AO1)
  - Comparison or contrast with Edward (AO2) 'me mam' (p. 22) 'my mummy' (p. 22) 'go out with me?' (p. 66) 'How can I compare thee to a summer's day' (p. 65)
  - Costume / body language of actor (AO2)
  - Use of accent and dialect (AO2) 'Gis a sweet' (p. 22) 'Are you soft?' (p. 23) 'the' (p. 23)
  - His final line (AO2) 'I could have been him!' (p. 82)
  - Comparison to Marilyn Monroe (AO2) 'You'd think he was dead | Like Marilyn' (p. 82)
  - Class and inequality of opportunity (AO3)
  - Grammar / secondary modern education system (AO3)
  - 1970s economic downturn (AO3)
  - Folklore element and use of genre of tragedy (AO3)
- Mrs Johnstone objecting to shoes on the table (AO1) 'Oh God, Mrs Lyons, never p' (p. 35)
  - Mrs Lyons' invented superstition about separated twins (AO1) 'they shall both i' (p. 35)
  - Edward's reference to magpies and the bogey man (AO1) 'There's no such thing' (p. 35)
  - Magpie, never look at one magpie' (p. 40)
  - Superstitions listed in the Narrator's song (AO1) 'a spider's been killed' 'a full m' (p. 39)
  - Fulfilment of superstition at end (AO1)
  - Mrs Lyons' deterioration represented by her changed reaction to superstitious *table and sweeps the shoes off'* (p. 35)
  - Use of song to build tension (AO2)
  - Inevitability of end signalled by prologue (AO2)
  - Use of props (AO2)
  - Narrator's appearance highlights key moments of tension (AO2)
  - Superstition vs social reasons for tragedy (AO3)
  - Class differences in beliefs (AO3)
  - Links to folk songs and traditional tales (AO3)
- Playing in street as a child (AO1) 'the whole thing's just a game' (p. 30)
  - With Mickey on bus and/or at school (AO1) 'I love you!' (p. 50)
  - Teenage years with both twins (AO1)
  - Pregnancy and marriage (AO1) 'Mam. Linda's pregnant!' (p. 67)
  - Affair with Edward (AO1)
  - Use of costume(s) (AO2)
  - Use of dialect/accents (AO2) 'all youse lot swear' 'all her ciggies disappear when' (p. 67)
  - Romantic interest / point of tension between the twins (AO2) 'If I was Mickey I' (p. 65) 'It's just two fools, | Who know the rules' (p. 78)
  - Language of debt and repayment (AO2) 'the price she'll pay for just being there' (p. 77)
  - Language of entrapment and escape (AO2) 'a girl inside the woman | who's wa' (p. 75)
  - Working-class life for women (AO3)
  - Effect of unemployment and crime on family and relationships (AO3)

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4.
  - Edward's use of a dictionary (AO1)
  - Edward's school scene (AO1)
  - Mickey's school scene (AO1)
  - Edward at university (AO1) 'I haven't been to so many parties in my life' (p. 70)
  - Mickey's loss of employment and lack of opportunities (AO1) 'I'd crawl back to the hours' (p. 70)
  - Mickey's involvement in crime (AO1) 'What have y'got? Nothin', like me Mam'
  - Contrast between two school scenes (AO2) 'shut up Perkins, y' borin' little turd' (p. 70)
  - Use of same actor as both teachers (AO2)
  - Use of accent, dialect and vocabulary (AO2) 'I'll look it up in the dictionary' 'the
  - Class and social mobility / lack of social mobility (AO3)
  - Grammar / secondary modern system (AO3)
  - Class influence on crime and punishment (AO3)
  
5.
  - Mickey's view of Sammy (AO1) 'I wish I was our Sammy' (p. 21)
  - Sammy's use of toy guns and later real gun (AO1) 'I'm gonna get a real gun soon'
  - Sammy leading gang of children (AO1) 'I got y' | I shot y'' (p. 30)
  - Robbing the conductor on the bus (AO1) '*He produces a knife*' (p. 49)
  - Robbery of filling station (AO1) 'Listen, it's not a toy y'know' (p. 73)
  - Use of props (AO2) '*flings back the floorboard to reveal the gun hidden by Sam*
  - Dialect, accent and swearing (AO2) 'Don't piss about with me, pal' 'don't you fu
  - Foreshadows later events (AO2) 'You better not do anything soft, like him' (p. 5
  - Contrast to Mickey (AO2)
  - Representation of working-class life (AO3)
  - Attitude of authority to working-class youngsters (AO3) 'that's what's gonna ha
  - from one of yours' (p. 37)
  
6.
  - Games played by the children (AO1) '*battling children*' (p. 30)
  - Sammy's violent robberies (AO1)
  - Mrs Lyons hits Edward (AO1) '*MRS LYONS hits EDWARD hard and instinctively*' (
  - Mrs Lyons threatens Mrs Johnstone (AO1) '*MRS LYONS lunges*' (p. 60)
  - Violent ending (AO1) '*four guns explode*' (p. 82)
  - Use of guns and knives as props (AO2)
  - Use of songs and repeated phrases about just being a game (AO2) 'if you cross
  - ground again' 'the whole thing's just a game' (p. 32)
  - Foreshadowing of final act of violence (AO2)
  - Inevitability of violent end (AO2)
  - Class links to violence (AO3)
  - Link between violent crime and lack of opportunity (AO3)
  
7.
  - Meets Mickey for the first time (AO1) 'he's my best friend' (p. 25)
  - Goes to boarding school (AO1) 'in term time we hardly ever see a girl' (p. 47)
  - Teenage years (AO1) 'Go on y' randy little sods' (p. 58)
  - University (AO1) 'talk of Oxbridge' (p. 50)
  - Affair with Linda (AO1) 'a light romance' (p. 78)
  - Tragic end (AO1) '*The gun explodes and blows EDWARD apart*' (p. 82)
  - Contrast with Mickey through use of costume, dialect, vocabulary and accent (A
  - (p. 23) 'How can I compare thee to a summer's day' (p. 65)
  - Class and inequality of opportunity (AO3)
  - Grammar / secondary modern education system (AO3)
  - 1970s economic downturn (AO3)
  - Folklore element and use of genre of tragedy (AO3)

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- 8.
- Prologue and early married life (AO1) 'the mother, so cruel' 'looks more like fifth
  - Decision to give up one twin (AO1) 'there's a deal been born' (p. 13)
  - Belief in the superstition about separated twins (AO1) 'they shall both immedia
  - Treatment by policeman (AO1) 'Either you keep them in order, Missis, or it'll be c
  - Move to the country (AO1) 'We're startin' all over again' (p. 43)
  - Relationship with teenage twins (AO1) 'y'randy little sods' (p. 58)
  - Tragic end (AO1) 'tell me it's not true' (p. 82)
  - Use of prologue and narrator to invite judgment (AO2) 'come judge for yourself
  - Songs to create tension and signal inevitability of end (AO2) 'y'know the devil's
  - Contrast with Mrs Lyons through costume, dialect, accent and treatment by pol
  - 'superstitious' (p. 8)
  - Comparison to Marilyn Monroe (AO2) 'lovelier than Marilyn Monroe' (p. 5)
  - Language of debt and repayment (AO2) 'a debt is a debt and must be paid' (p. 1
  - 'on easy terms' (p. 14)
  - Class and inequality of opportunity (AO3)
  - Lives of working-class women (AO3)
  - Links to folklore and genre of tragedy (AO3)
- 9.
- Descriptions of childhood in 'My Child' (AO1) 'all his own toys' 'a bike with both
  - Edward and Mickey as children (AO1) 'mam' 'mummy' (p. 22)
  - School scenes (AO1) 'talk of Oxbridge' (p. 50) 'y' borin' little turd' (p. 51)
  - Mickey's loss of job (AO1) 'just another sign of the times' (p. 68)
  - Edward's ability to arrange housing and a job (AO1) 'You sorted it out. You an'
  - Final scene (AO1)
  - Contrast through use of costume, dialect, vocabulary, accent (AO2) 'the 'F' wor
  - 'can I compare thee to a summer's day' (p. 65)
  - Mickey's last line (AO2) 'I could have been him!' (p. 82)
  - Narrator's final question to the audience (AO2) 'Or could it be what we, the Eng
  - (p. 82)
  - Class access to education and jobs (AO3)
  - Grammar / secondary modern system (AO3)
  - 1970s economic downturn (AO3)
  - Thatcherism and threat of greater inequality (AO3)
- 10.
- Taking Edward (AO1) 'Give one of them to me' (p. 10)
  - Reaction to Edward playing with Mickey (AO1) 'I don't want you mixing with bo
  - Move to the country (AO1) 'if we stay here I feel that something terrible will ha
  - Threatening Mrs Johnstone (AO1) 'MRS LYONS lunges' (p. 60)
  - Showing Mickey that Edward and Linda are together (AO1) 'She turns MICKEY r
  - 'LINDA to him' (p. 79)
  - Contrast to Mrs Johnstone through costume, dialect, accent and vocabulary (AO
  - (p. 8)
  - Changing response to superstitions (AO2) 'She rushes at the table and sweeps t
  - Use of violence (AO2) 'MRS LYONS hits EDWARD hard and instinctively' (p. 29)
  - Language of debt and repayment (AO2) 'Did you forget about the reckoning day
  - Class and inequality (AO3)
  - Snobbery/privilege (AO3)
  - Role of women in 1950s/1960s (AO3)
- 11.
- Children's games (AO1) 'Elliot Ness' and 'Al Capone' (p. 30)
  - Mickey, Edward and Linda stopped by policeman for throwing stones (AO1) 'he
  - 'crime, love' (p. 37)
  - Sammy robs conductor (AO1) 'We've got one for the cop shop here' (p. 49)
  - Sammy and Mickey rob the garage (AO1) 'all we need is someone to keep the e
  - Mickey's stay in prison and depression (AO1) 'He couldn't stop the tears' (p. 74
  - Use of props (AO2) knife and gun
  - Contrast in use of language by policeman (AO2) 'it was more of a prank really' (
  - Portrayal of Mickey's depression through dialogue and body language (AO2)

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**Answers to activities for sample essay one**

- Extra analysis of Linda:
  - Linda’s defence of Mickey shows his vulnerability to Sammy and authority – for play; her defence of him also characterises her as a strong working-class woman (plays)
  - When Linda is in the middle of the two boys during piggy-in-the-middle it foreshadows Mickey’s fate
  - Linda’s actions after Mickey comes out of prison may create sympathy for her character; Mickey; it may create tension in the audience as they realise the effect her affair has on Mickey through the dramatic irony created when Mickey stops taking his pills); the audience may see a tragic end as Mickey gets the gun after he realises she is having an affair with Eddie
- Other quotations could include: ‘I stopped it with the bin lid’; ‘Leave him alone!’; ‘I’ll take those’; ‘I think I’ve got Mickey a job’.

**Answers to activities for sample essay two**

- Higher-level words: chiefly, symbolise, suffering, dialect, outwit, capable, brash, provoked, excluded, antidepressants, gesture, pivot, identity
- Quotations range across the whole play: kids’ games; bus and school scenes; throwing Mickey is released; affair with Eddie

**Answers to activities for sample essay three**

**Idea for analysis of quotations:**

Quotation	Analysis
‘give me the bag’	This shows that even Mickey’s journey to school exposes his class.
‘Oxbridge’	This reference implies that Edward’s education is going to be at Oxbridge universities.
‘borin’ little turd’	The fact that the teacher speaks with a similar working-class dialect when he says ‘borin’ and that he uses a taboo word to a pupil, suggests that he is not delivering as high a level of education as he claims.
‘pygmies in Africa’	The topic in the lesson is far removed from the day-to-day life of the boys. It can be thought that there is no point to them learning about pygmies.
‘fish fingers’	Mickey’s answer uses a modern processed food to highlight the difference between his own life and that of those they are learning about.
‘leave him alone’	Linda’s defence of Mickey shows her lack of respect for authority and discipline in the classroom.
‘crawl back to that job for half the pay and double the hours’	This shows Mickey’s desperation at being unemployed. It symbolises that he is prepared to even lose his self-respect to get a job.
‘tilt my hat to the world’	The hat is a metaphor for the confidence that Edward has. His ability to defy convention and imagine himself being independent and successful to behave in this way is shown when he says that he does not care what people think.
‘what we, the English, have come to know as class’	The difference in the twins’ educations has been shown to be the main reason that makes the classes different.

Literary or dramatic devices used: comparison and contrast; costumes; dialect and accent

**Answers to activities for sample essay four**

- The dramatic devices used by the same actor to play both teachers: costume and props – maybe a cane as first teacher; appearance – could ruffle his hair as second teacher; body language – could stand very tall, as second teacher he could stoop his shoulders to convey the dialect; accent – first teacher could use a stereotypically ‘posh’ accent, second teacher could use a more working-class accent to align him more with the students.
- Edward’s vocabulary: ‘How can I compare thee to a summer’s day’; ‘I love you’; ‘work hard’
- Mickey’s: ‘Linda for Christ’s sake will you go out with me?’
- Other themes or contexts: crime, violence, class; economic depression of the 1970s

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