



MICKEY AND EDWARD

! YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! !



! COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA !

Cover Checklist- ✓ Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
- ☒ PREP STEP - Share your essay outline template with your tutor.
- ☒ PREP STEP - Copy and paste the link for your essay outline into your study system.
- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

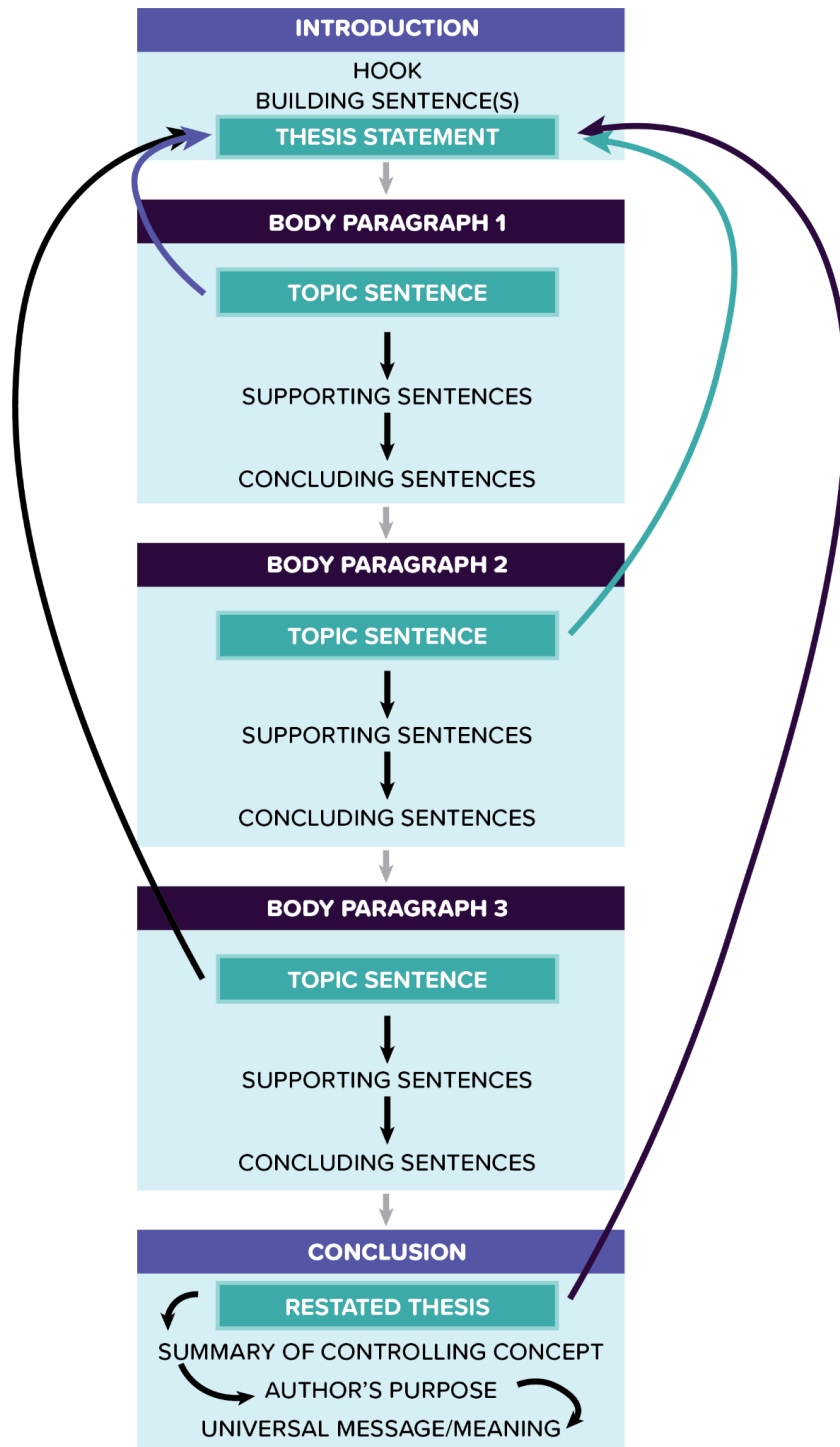
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100% ESSAY STRUCTURE OVERVIEW







ESSAY PLAN

1. Introduction

- Background: Margaret Thatcher and Andrew Lloyd Webber's impact on 1980s Britain
- Contrast: "Blood Brothers" as a different kind of work, critiquing Thatcherism
- Aim: Examine how Russell uses language, dialogue, and dramatic devices to explore the socio-political climate of Thatcher-era Britain

2. Language and Dialogue

- Distinctive speech patterns of Mickey and Edward
- Impact of class divide on characters' lives
- Portrayal of Johnstone family's struggles as a critique of Thatcherism

3. Structure

- Spanning several years to show developing relationship and strains
- Love triangle and adult life disparities
- Critique of superficial values and prejudices held by upper class (Mrs. Lyons)

4. Symbolism and Imagery

- Mickey's transformation and addiction to antidepressants
- Edward's struggle to escape his privileged background
- Emotional turmoil and broader societal issues

5. Conclusion

- Recap: Russell's effective use of language, dialogue, and dramatic devices to critique Thatcher-era Britain
- Russell's comments on class and life chances
- Intention: Criticise classist systems and encourage awareness of class divisions and the need for a more equitable society





STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
<u>Hook AO1</u> <div>quote ▾</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Two prominent figures from the 1980s serve as the backdrop for the initial production of Blood Brothers: Margaret Thatcher, the first woman to hold the position of Prime Minister from 1979 to 1990, and Andrew Lloyd Webber, who reigned over London's West End with a series of enduring hit musicals such as Cats (1981), Starlight Express (1984), and Phantom of the Opera (1986).
<u>Building sentence(s) AO3</u> <div><input type="checkbox"/> counter-argument</div> <div>OR</div> <div><input checked="" type="checkbox"/> some contextual info</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Thatcherism emphasised self-reliance and reduced state support, causing socioeconomic changes, increased unemployment, and a widening wealth gap. Megamusicals reflecting Thatcherite values dominated the decade. In contrast, Willy Russell's "Blood Brothers" focused on a human story with local accents and settings, critiquing Thatcherism and deviating from the theatrical trends of the time.
<u>Thesis statement AO1</u> <div><input checked="" type="checkbox"/> key-idea-1</div> <div><input checked="" type="checkbox"/> key-idea-2</div> <div><input checked="" type="checkbox"/> key-idea-3</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	As a result, this essay will examine how Willy Russell employs distinctive language, dialogue, and dramatic devices to explore the socio-political climate of Thatcher-era Britain, focusing on the pronounced disparity between Mickey and Edward's social backgrounds and the consequences of their divergent life trajectories.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
<u>WHAT? Topic sentence AO1</u> <div><input checked="" type="checkbox"/> key-idea-1</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Russell employs distinctive language and dialogue to underline the pronounced disparity between Mickey and Edward's social backgrounds, which reflects the socio-political climate of Thatcher-era Britain.
<u>HOW? Supporting sentences AO2</u> <div><input type="checkbox"/> terminology</div> <div><input checked="" type="checkbox"/> evidence</div> <div><input type="checkbox"/> close analysis</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Mickey's colloquial, informal speech is a testament to his working-class upbringing, exemplified when he exclaims, 'You say smashing things, don't you? Do you know any more words like that?' In contrast, Edward's polished, eloquent manner of speaking showcases his privileged upbringing, evident in his extensive vocabulary and proficiency in 'sums and history'. By juxtaposing the characters' speech patterns, Russell not only highlights the deep-rooted class divide but also its profound impact on their lives, thereby evoking sympathy from the





<input type="checkbox"/> effects*		audience and prompting introspection on the role of social class in shaping individual experiences. Furthermore, Russell's portrayal of the Johnstone family's struggles during this period of economic hardship and rising unemployment, particularly in Liverpool, serves as a critique of Thatcherism and its policies that left many working-class families like the Johnstones in dire straits.
WHY? Concluding sentence(s) AO2/AO3 <input type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Consequently, the audience is compelled to consider the broader implications of this context on the characters' lives, as well as the emotional effects of the author's techniques on the audience.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key idea 2	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Additionally, Willy Russell's structuring of 'Blood Brothers' effectively spans several years, enabling him to not only illustrate the developing relationship between Mickey and Edward but also to expose the increasing strains resulting from their divergent life trajectories.
HOW? Supporting sentences AO2 <input type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input type="checkbox"/> close analysis <input type="checkbox"/> effects*	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Their childhood friendship, symbolised by their proclamation as 'blood brothers,' eventually becomes strained by the love triangle involving Linda and the stark disparities in their adult lives. For example, Russell subtly criticises the superficial values and prejudices held by the upper class when Mrs Lyons reacts to Edward learning a swear word after playing with Mickey and the other working-class children; she says, "You see, you see why I don't want you mixing with boys like that! You learn filth from them and behave like this, like a, like a horrible little boy, like them." Russell highlights Mrs Lyons' contempt for the working class and her fear that associating with them will taint her son Edward's demeanour and language. In particular, Russell's choice of emotive language, such as "filth" and "horrible little boy", reflects the superficial value she - and by extension, the upper classes - places on appearances, proper behaviour, and language as markers of social status. This prejudice is based on an assumption that the working-class children are inherently





		inferior and have less desirable qualities than their upper-class counterparts. Russell may be trying to evoke sympathy for the working-class characters, particularly Mickey and his family, who are subject to such prejudiced attitudes. This sympathy allows the audience to connect with these characters on an emotional level and understand the struggles they face as a result of social class discrimination. This approach contrasts with the popular megamusicals of the time, such as Andrew Lloyd Webber's productions, which focused more on spectacle and often reflected Thatcherite values, such as materialism and social class division.
WHY? Concluding sentence(s) AO2/AO3 <input type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	In 'Blood Brothers,' Russell presents a more human and relatable story set against the backdrop of Liverpool, which serves as a critique of Thatcherism and the socioeconomic struggles faced by the working class during that time.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key-idea-3	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Russell employs powerful symbolism and evocative imagery to delve into the emotional and psychological states of Mickey and Edward, thereby highlighting the wider societal issues that stem from the Thatcher era.
HOW? Supporting sentences AO2 <input type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input type="checkbox"/> close analysis <input type="checkbox"/> effects*	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Russell uses Mickey's transformation from a lively, imaginative child to a broken, defeated man, such as when he admits, 'I can't cope with this. I'm not well' symbolises the harsh realities faced by families like the Johnstones during this time. Mickey's addiction to 'me tablet' (antidepressants) represents his loss of hope and innocence, which can be attributed to the restrictive policies and growing economic disparities brought about by Thatcherism. Edward, on the other hand, struggles to fully escape the influence of his overprotective mother, despite his attempts to embrace Mickey's world. This is illustrated through the image of Edward standing alone, 'watching, unnoticed by the battling children,' signifying his inability to truly break free from his privileged background.





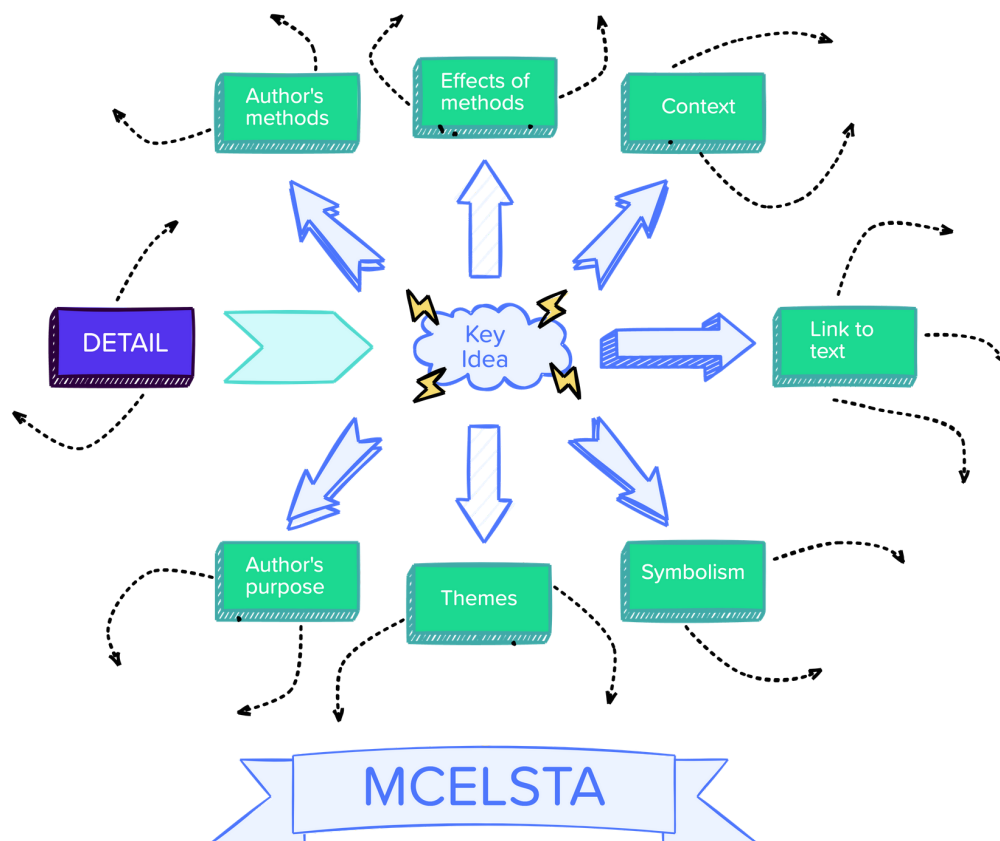
<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Russell's use of these symbolic representations effectively conveys the emotional turmoil experienced by the characters, enabling the audience to empathise with their struggles and contemplate the broader societal issues contributing to their tragic fates.</p>
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<p><u>Restated thesis AO1</u></p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In conclusion, this essay has demonstrated that Willy Russell effectively utilises distinctive language, dialogue, and dramatic devices to delve into the socio-political landscape of Thatcher-era Britain, emphasising the stark contrast between Mickey and Edward's social backgrounds and the repercussions of their differing life paths.</p>
<p><u>Summary of controlling concept AO1</u></p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>However, Willy Russell said in an interview that 'Blood Brothers is based upon the premise that the class you belong to will, to a large extent, determine your life chances'.</p>
<p><u>Summary of author's central purpose AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Additionally, Russell's choice of the tragic plot structure is also interesting because, historically, the tragic plot structure has often been used to criticise the structures and values of the societies in which the protagonists live. Therefore, based on this concept, together with Russell's own comments about class, it could be suggested that he intends to criticise classist systems, while also urging audiences to confront and contemplate the consequences of unjust systems that perpetuate inequality.</p>
<p><u>Universal message AO1</u></p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>By doing so, Russell encourages readers to become more aware of and sensitive to the pervasive effects of class divisions and to consider the importance of working towards a more equitable society.</p>



STEP 2: ADDING DETAIL-Complete the *TTECEA* Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the *TTECEA* mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the *TTECEA* elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
 - a. **to link to your key idea in each paragraph**
 - b. **and support your argument.**

- ☒ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ☐ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ☒ **EVIDENCE:** EMBED a quote to back up your ideas.
- ☐ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ☐ **EFFECTS ON THE READER*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ☒ **AUTHOR'S PURPOSE:** Explore why the might want to make us feel a certain way about certain ideas.





STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:





- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods (check toolkit).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: check the toolkit for help.
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
 - How
 - Shows
 - Some
 - Something
 - Thing
 - This
 - Way
 - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.





STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma before and after the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semi-colon to separate or join closely related sentences.
 - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
 - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)

- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece

Two prominent figures from the 1980s serve as the backdrop for the initial production of *Blood Brothers*: Margaret Thatcher, the first woman to hold the position of Prime Minister from 1979 to 1990, and Andrew Lloyd Webber, who reigned over London's West End with a series of enduring hit musicals such as *Cats* (1981), *Starlight Express* (1984), and *Phantom of the Opera* (1986). Thatcherism emphasised self-reliance and reduced state support, causing socioeconomic changes, increased unemployment, and a widening wealth gap. Megamusicals reflecting Thatcherite values dominated the decade. In contrast, Willy Russell's "*Blood Brothers*" focused on a human story with local accents and settings, critiquing Thatcherism and deviating from the theatrical trends of the time. As a result, this essay will examine how Willy Russell employs distinctive language, dialogue, and dramatic devices to explore the socio-political climate of Thatcher-era Britain, focusing on the pronounced disparity between Mickey and Edward's social backgrounds and the consequences of their divergent life trajectories.

Russell employs distinctive language and dialogue to underline the pronounced disparity between Mickey and Edward's social backgrounds, which reflects the socio-political climate of Thatcher-era Britain. Mickey's colloquial, informal speech is a testament to his working-class upbringing, exemplified when he exclaims, 'You say smashing things, don't you? Do you know any more words like that?' In contrast, Edward's polished, eloquent manner of speaking showcases his privileged upbringing, evident in his extensive vocabulary and proficiency in 'sums and history'. By juxtaposing the characters' speech patterns, Russell not only highlights the deep-rooted class divide but also its profound impact on their lives, thereby evoking sympathy from the audience and prompting introspection on the role of social class in shaping individual experiences. Furthermore, Russell's portrayal of the Johnstone family's struggles during this period of economic hardship and rising unemployment, particularly in Liverpool, serves as a critique of Thatcherism and its policies that left many working-class families like the Johnstones in dire straits. Consequently, the audience is compelled to consider the broader implications of this context on the characters' lives, as well as the emotional effects of the author's techniques on the audience.

Additionally, Willy Russell's structuring of '*Blood Brothers*' effectively spans several years, enabling him to not only illustrate the developing relationship between Mickey and Edward but also to expose the increasing strains resulting from their divergent life trajectories. Their childhood friendship, symbolised by their proclamation as 'blood brothers,' eventually becomes strained by the love triangle involving Linda and the stark disparities in their adult lives. For example, Russell subtly criticises the superficial values and prejudices held by the upper class when Mrs Lyons reacts to Edward learning a swear word after playing with Mickey and the other working-class children; she says, "You see, you see why I don't want you mixing with boys like that! You learn filth from them and behave like this, like a, like a horrible little boy, like them." Russell highlights Mrs Lyons' contempt for the working class and her fear that associating with them will taint her son Edward's demeanour and language. In particular, Russell's choice of emotive language, such as "filth" and "horrible little boy", reflects the superficial value she - and by extension, the upper classes - places on appearances, proper behaviour, and language as markers of social status. This prejudice is based on an assumption that the working-class children are inherently inferior and have less desirable qualities than their upper-class counterparts. Russell may be trying to evoke sympathy for the working-class characters, particularly Mickey and his family, who are subject to such prejudiced attitudes. This sympathy allows the audience to connect with these characters on an emotional level and understand the struggles they face as a result of social class discrimination. This approach contrasts with the popular megamusicals of the time, such as Andrew Lloyd Webber's productions, which focused more on spectacle and often reflected Thatcherite values, such as materialism and social class division. In '*Blood Brothers*,' Russell presents a more human and relatable story set against the backdrop of





Liverpool, which serves as a critique of Thatcherism and the socioeconomic struggles faced by the working class during that time.

Russell employs powerful symbolism and evocative imagery to delve into the emotional and psychological states of Mickey and Edward, thereby highlighting the wider societal issues that stem from the Thatcher era. Russell uses Mickey's transformation from a lively, imaginative child to a broken, defeated man, such as when he admits, 'I can't cope with this. I'm not well' symbolises the harsh realities faced by families like the Johnstones during this time. Mickey's addiction to 'me tablet' (antidepressants) represents his loss of hope and innocence, which can be attributed to the restrictive policies and growing economic disparities brought about by Thatcherism. Edward, on the other hand, struggles to fully escape the influence of his overprotective mother, despite his attempts to embrace Mickey's world. This is illustrated through the image of Edward standing alone, 'watching, unnoticed by the battling children,' signifying his inability to truly break free from his privileged background. Russell's use of these symbolic representations effectively conveys the emotional turmoil experienced by the characters, enabling the audience to empathise with their struggles and contemplate the broader societal issues contributing to their tragic fates.

In conclusion, this essay has demonstrated that Willy Russell effectively utilises distinctive language, dialogue, and dramatic devices to delve into the socio-political landscape of Thatcher-era Britain, emphasising the stark contrast between Mickey and Edward's social backgrounds and the repercussions of their differing life paths. However, Willy Russell said in an interview that 'Blood Brothers is based upon the premise that the class you belong to will, to a large extent, determine your life chances'. Additionally, Russell's choice of the tragic plot structure is also interesting because, historically, the tragic plot structure has often been used to criticise the structures and values of the societies in which the protagonists live. Therefore, based on this concept, together with Russell's comments about class, it could be suggested that he intends to criticise classist systems while also urging audiences to confront and contemplate the consequences of unjust systems that perpetuate inequality. By doing so, Russell encourages readers to become more aware of and sensitive to the pervasive effects of class divisions and to consider the importance of working towards a more equitable society.

