



SUPERSITION AND CLASS IN *BLOOD BROTHERS*

! 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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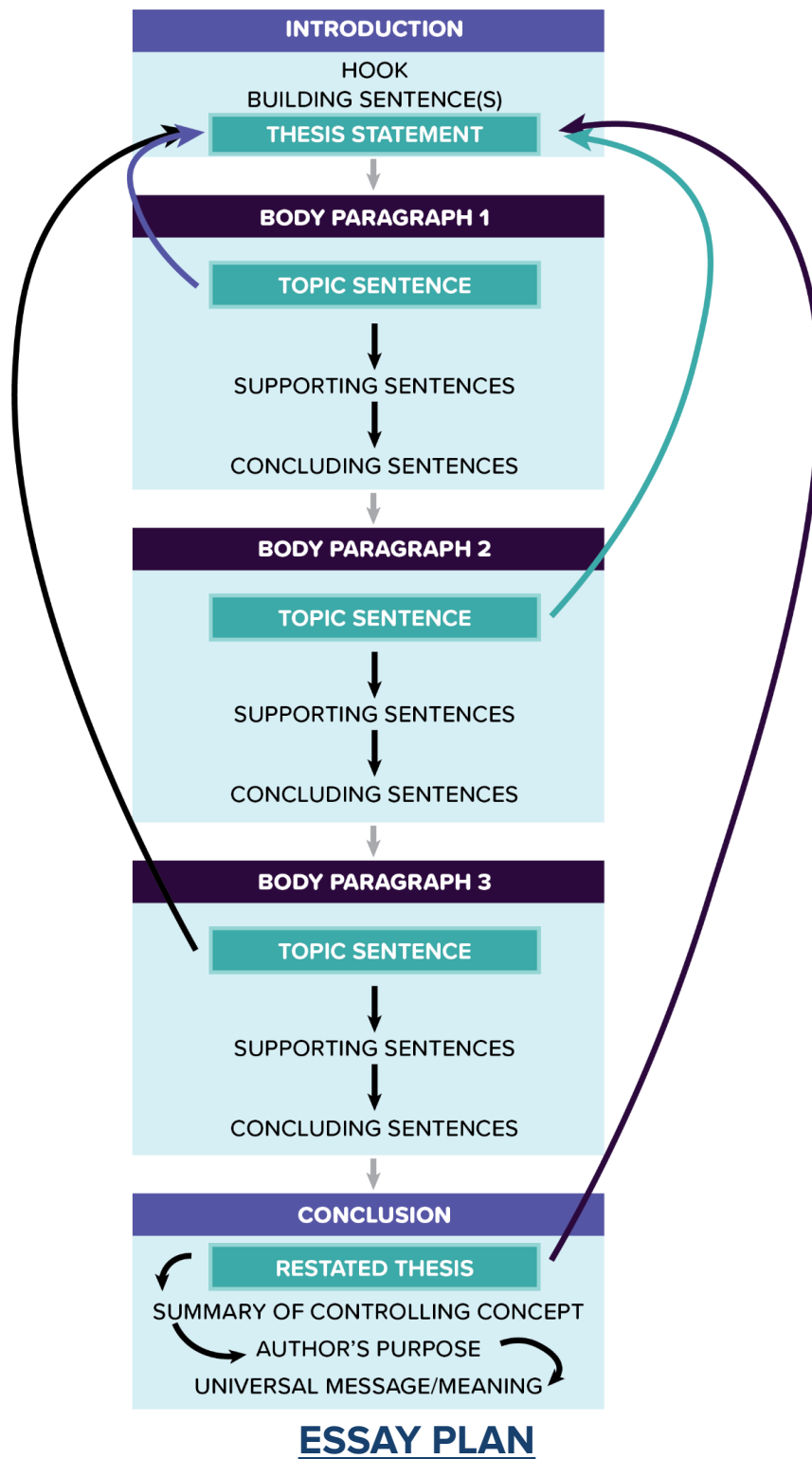
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100% ESSAY STRUCTURE OVERVIEW







- A. Briefly introduce Willy Russell and his background
- B. Present the main themes of 'Blood Brothers': superstition and social class
- C. Mention Russell's statement about the role of class in determining life chances
- D. State the aim of the essay: to explore the interplay between superstition and social class in 'Blood Brothers'

II. The narrator's final question

- A. Discuss the rhetorical question and its implications
- B. Analyse the author's lexical choices and their emotional impact
- C. Examine the juxtaposition of superstition and class
- D. Discuss the reference to 'the English' and its cultural context

III. The role of superstition in the play

- A. Explore the narrator's focus on superstition
- B. Discuss Mrs. Johnstone's superstitious inclinations and their consequences
- C. Analyse the emotional response elicited by the characters' adherence to superstitions
- D. Reflect on the audience's own beliefs and susceptibility to superstitions

IV. The role of social class in the play

- A. Contrast the lives and opportunities of the Johnstones and the Lyons
- B. Examine the emotions evoked by the portrayal of social class disparities
- C. Discuss the implications of class divisions on the characters' lives and the audience's empathy

V. Conclusion

- A. Summarise the exploration of superstition and social class in the play
- B. Refer to Russell's statement on class and life chances
- C. Discuss the use of the tragic plot structure as a critique of societal structures and values
- D. Conclude by emphasising the importance of confronting and addressing class divisions and working towards a more equitable society





STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
Hook AO1 <div>quote ▾</div>	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Born in 1947 into a working-class family near Liverpool, the world Willy Russell creates in Blood Brothers very much reflects the kind of world he grew up in.
Building sentence(s) AO3 <div><input type="checkbox"/> counter-argument</div> <div>OR</div> <div><input checked="" type="checkbox"/> some contextual info</div>	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	In an interview with Jim Mullen, Willy Russell said of his father who was forced to work a range of jobs to make ends meet: 'like many people of his generation, his life would have been fantastically different if he'd been born into my generation or into a different class, which is what Blood Brothers is about.'
Thesis statement AO1 <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> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Therefore, in 'Blood Brothers,' the intricate interplay between superstition and social class, as explored through the tragic lives of the characters, reveals the dangers of adhering to irrational beliefs and the harsh realities of social inequality, ultimately challenging the audience to confront their own perspectives on these prevailing societal issues.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
WHAT? Topic sentence AO1 <div><input checked="" type="checkbox"/> key-idea-1</div>	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	In the denouement of 'Blood Brothers,' the narrator's final question, 'And do we blame superstition for what came to pass? Or could it be what we, the English, have come to know as class?' serves as a compelling culmination of the play's central themes, inviting the audience to reflect on the complex interplay between superstition and social class.
HOW? Supporting sentences AO2 <div><input type="checkbox"/> terminology</div> <div><input checked="" type="checkbox"/> evidence</div> <div><input type="checkbox"/> close analysis</div> <div><input type="checkbox"/> effects*</div>	<div>Complete ▾</div> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Russell employs a rhetorical question to engage the audience, prompting them to consider their own perspectives on the issues such as superstition and class, raised within the play. In particular, the author's lexical choice, such as 'blame' and 'came to pass,' underscores the tragic nature of the events and incites feelings of sorrow and unease in the audience, while the inclusive pronoun 'we' suggests a collective responsibility in examining these societal issues. Russell's juxtaposition of 'superstition' and 'class' within the quote highlights the underlying tension between the two themes, urging the audience to ponder the extent to which each factor contributed to the tragic outcome. By presenting these concepts as mutually exclusive, the playwright implicitly challenges the audience to question the societal norms





		and values that perpetuate the rigid class system. Moreover, the reference to 'the English' situates the play within a specific English cultural context, evoking a sense of national identity and possibly eliciting feelings of guilt or defensiveness among those who may recognise the detrimental effects of such a system on individuals and communities.
<p>WHY? Concluding sentence(s) AO2/AO3</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>	In crafting this poignant quote, Russell, perhaps, aims to provoke the audience's emotions and stimulate critical thinking, compelling them to confront the harsh realities of social inequality and the potential consequences of adhering to superstitious beliefs.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
<p>WHAT? Topic sentence AO1</p> <p><input checked="" type="checkbox"/> key idea 2</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	It is the narrator who persistently draws the audience's attention to superstitions, yet the tragedy unravels due to Mrs. Johnstone's own superstitious inclinations—despite her denial.
<p>HOW? Supporting sentences AO2</p> <p><input type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input type="checkbox"/> close analysis</p> <p><input type="checkbox"/> effects*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	For example, upon witnessing Mrs. Johnstone's fearful reaction to new shoes placed on the table, 'Oh God, Mrs Lyons, never put new shoes on a table', Mrs. Lyons (who is desperate for children) exploits Mrs. Johnstone's apprehension to weave a mythical narrative, foretelling that 'if either twin learns that he once was a pair, they shall both immediately die'. This also serves as a pivotal moment in the play, carrying immense symbolic weight and foreshadowing the tragic outcome of the story. The author employs a prophetic and foreboding tone to create a sense of impending doom, eliciting emotions such as fear, tension, and curiosity from the audience. Russell's choice of language, with the use of absolute terms such as 'immediately' and 'die,' highlights the inescapable nature of fate and the power of superstition in shaping the characters' lives. Central to this dilemma, therefore, is the issue of belief; had Mrs. Johnstone not subscribed to such superstitions, she might have candidly informed the twins of their true relationship upon their initial encounter. However, she fears calamitous repercussions and thus sets in motion a series of tragic events. Mrs. Lyons, too, succumbs to the grip of superstitious beliefs; 'She rushes at the table and sweeps the shoes off' when Mr. Lyons brings shoes to





		<p>the table, imagines Mrs. Johnstone's haunting presence, and is eventually driven to madness by her fixation on maintaining the twins' separation. Consequently, even though the audience may see the obsession with superstition as irrational, Willy Russell is, regardless, effective in eliciting emotions such as tension, anxiety, and sympathy from the audience. These emotions arise from the characters' vulnerability and susceptibility to superstitions, which ultimately lead to the tragedy that befalls them. By evoking tension and anxiety, the author highlights the dangers of succumbing to superstitions, demonstrating how they can exert control over individuals, cloud their judgment, and drive them to make life-altering decisions based on fear.</p>
<p>WHY? Concluding sentence(s) AO2/AO3</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>This emotional engagement serves to reinforce the tragic nature of the play, as well as to invite the audience to reflect on their own beliefs and the extent to which they may be influenced by superstitions.</p>
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
<p>WHAT? Topic sentence AO1</p> <p><input checked="" type="checkbox"/> key-idea-3</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>However, class is the opposing aspect of the question the narrator asks at the end, and Russell illustrates the effects of the class one is born into by building the play on a dual structure which contrasts how the characters live their lives, how they speak and behave as well as the opportunities they have access to and knowledge they possess.</p>
<p>HOW? Supporting sentences AO2</p> <p><input type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input type="checkbox"/> close analysis</p> <p><input type="checkbox"/> effects*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>For example, the Johnstones, emblematic of the working class, inhabit a terraced house before relocating to an estate. In contrast, the Lyons, representing the middle class, reside in a 'rather large' house ('a palace' in the words of Mrs Johnstone) near a park and later in a stately home perched on a hill. The disparities between these social classes pervade the play, as evidenced by the juxtaposition of Mrs. Johnstone and Mrs. Lyons and the divergent lives of the twins. Therefore, Willy Russell elicits a range of emotions from the reader, including empathy, indignation, and frustration. These emotions stem from the stark contrasts between the lives and opportunities of the characters belonging to different social classes.</p>





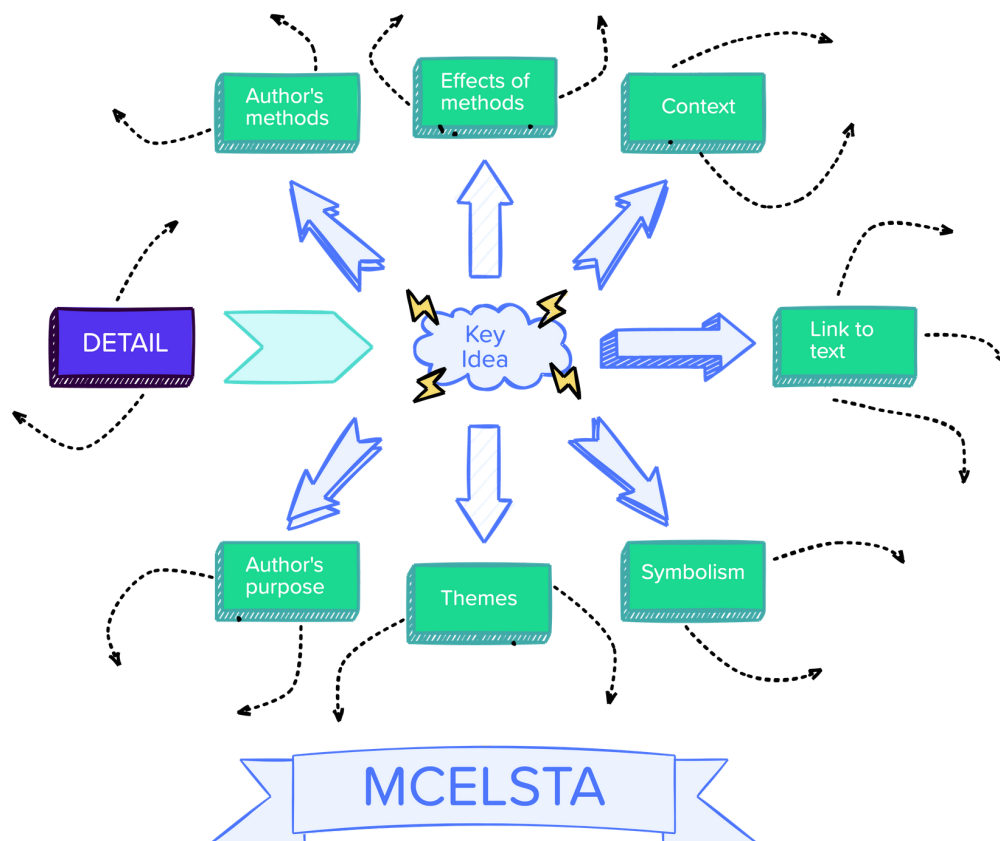
<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>The author meticulously portrays the injustice and inequality that pervade the characters' lives, thus making the audience empathise with those who face adversity due to their social standing, particularly Mickey who goes into a manual job making cardboard boxes, compared to Edward's well-paid management job.</p>
<p>Criteria</p>	<p>Status</p>	<p>CONCLUSION - CRUCIAL!</p>
<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, the complex relationship between superstition and social class is examined through the characters' tragic experiences, exposing the perils of embracing unfounded beliefs and the stark consequences of social disparity, ultimately prompting the audience to reflect on their own views regarding these pervasive societal concerns.</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'. 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.</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>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

Born in 1947 into a working-class family near Liverpool, the world Willy Russell creates in *Blood Brothers* very much reflects the kind of world he grew up in. In an interview with Jim Mullen, Willy Russell said of his father who was forced to work a range of jobs to make ends meet: 'like many people of his generation, his life would have been fantastically different if he'd been born into my generation or into a different class, which is what *Blood Brothers* is about.' Therefore, in '*Blood Brothers*,' the intricate interplay between superstition and social class, as explored through the tragic lives of the characters, reveals the dangers of adhering to irrational beliefs and the harsh realities of social inequality, ultimately challenging the audience to confront their own perspectives on these prevailing societal issues.

In the denouement of '*Blood Brothers*,' the narrator's final question, 'And do we blame superstition for what came to pass? Or could it be what we, the English, have come to know as class?' serves as a compelling culmination of the play's central themes, inviting the audience to reflect on the complex interplay between superstition and social class. Russell employs a rhetorical question to engage the audience, prompting them to consider their own perspectives on the issues, such as superstition and class, raised within the play. In particular, the author's lexical choice, such as 'blame' and 'came to pass,' underscores the tragic nature of the events and incites feelings of sorrow and unease in the audience, while the inclusive pronoun 'we' suggests a collective responsibility in examining these societal issues. Russell's juxtaposition of 'superstition' and 'class' within the quote highlights the underlying tension between the two themes, urging the audience to ponder the extent to which each factor contributed to the tragic outcome. By presenting these concepts as mutually exclusive, the playwright implicitly challenges the audience to question the societal norms and values that perpetuate the rigid class system. Moreover, the reference to 'the English' situates the play within a specific English cultural context, evoking a sense of national identity and possibly eliciting feelings of guilt or defensiveness among those who may recognise the detrimental effects of such a system on individuals and communities. In crafting this poignant quote, Russell, perhaps, aims to provoke the audience's emotions and stimulate critical thinking, compelling them to confront the harsh realities of social inequality and the potential consequences of adhering to superstitious beliefs.

It is the narrator who persistently draws the audience's attention to superstitions, yet the tragedy unravels due to Mrs. Johnstone's own superstitious inclinations—despite her denial. For example, upon witnessing Mrs. Johnstone's fearful reaction to new shoes placed on the table, 'Oh God, Mrs Lyons, never put new shoes on a table', Mrs. Lyons (who is desperate for children) exploits Mrs. Johnstone's apprehension to weave a mythical narrative, foretelling that 'if either twin learns that he once was a pair, they shall both immediately die'. This also serves as a pivotal moment in the play, carrying immense symbolic weight and foreshadowing the tragic outcome of the story. The author employs a prophetic and foreboding tone to create a sense of impending doom, eliciting emotions such as fear, tension, and curiosity from the audience. Russell's choice of language, with the use of absolute terms such as 'immediately' and 'die,' highlights the inescapable nature of fate and the power of superstition in shaping the characters' lives. Central to this dilemma, therefore, is the issue of belief; had Mrs. Johnstone not subscribed to such superstitions, she might have candidly informed the twins of their true relationship upon their initial encounter. However, she fears calamitous repercussions and thus sets in motion a series of tragic events. Mrs. Lyons, too, succumbs to the grip of superstitious beliefs; 'She rushes at the table and sweeps the shoes off' when Mr. Lyons brings shoes to the table, imagines Mrs. Johnstone's haunting presence, and is eventually driven to madness by her fixation on maintaining the twins' separation. Consequently, even though the audience may see the obsession with superstition as irrational, Willy Russell is, regardless, effective in eliciting emotions such as tension, anxiety, and sympathy from the audience. These emotions arise from the characters' vulnerability and susceptibility to superstitions, which ultimately lead to the





tragedy that befalls them. By evoking tension and anxiety, the author highlights the dangers of succumbing to superstitions, demonstrating how they can exert control over individuals, cloud their judgment, and drive them to make life-altering decisions based on fear. This emotional engagement serves to reinforce the tragic nature of the play, as well as to invite the audience to reflect on their own beliefs and the extent to which they may be influenced by superstitions.

However, class is the opposing aspect of the question the narrator asks at the end, and Russell illustrates the effects of the class one is born into by building the play on a dual structure which contrasts how the characters live their lives, how they speak and behave as well as the opportunities they have access to and knowledge they possess. For example, the Johnstones, emblematic of the working class, inhabit a terraced house before relocating to an estate. In contrast, the Lyons, representing the middle class, reside in a 'rather large' house ('a palace' in the words of Mrs Johnstone) near a park and later in a stately home perched on a hill. The disparities between these social classes pervade the play, as evidenced by the juxtaposition of Mrs. Johnstone and Mrs. Lyons and the divergent lives of the twins. Therefore, Willy Russell elicits a range of emotions from the reader, including empathy, indignation, and frustration. These emotions stem from the stark contrasts between the lives and opportunities of the characters belonging to different social classes. The author meticulously portrays the injustice and inequality that pervade the characters' lives, thus making the audience empathise with those who face adversity due to their social standing, particularly Mickey who goes into a manual job making cardboard boxes, compared to Edward's well-paid management job.

In conclusion, the complex relationship between superstition and social class is examined through the characters' tragic experiences, exposing the perils of embracing unfounded beliefs and the stark consequences of social disparity, ultimately prompting the audience to reflect on their own views regarding these pervasive societal concerns. 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 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. 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.

