

TEXT: <i>Blood Brothers</i> . PLOT		CHARACTERS		METHODS			ENABLING LANGUAGE
Act 1:	Mrs Johnstone reluctantly gives up one of her twins as she struggles to afford basic things for the children she has.	CHARACTER / BRIEF BIO.		FORM	LANGUAGE	STRUCTURE	Class: A section of society whose members share the same social and economic position.
	Mickey and Edward become blood brothers, aged 7, unaware of each other's identity.	Mrs Johnstone: depicted as a tragic figure through her comparison to Marilyn Monroe. Is perhaps gullible but she can also be seen as the victim of her circumstances: a single mother with little money	The narrator: enters and exits the stage frequently, highlighting points of tension and serving as a point of transition between the scenes.	Stage directions	Symbolism	Prologue	Dramatic Irony: When the audience understands the importance or meaning of something that happens or is said but the characters do not.
	Mrs Lyons, paranoid about the truth coming out, moves away. Soon, the Johnstone are also re-housed to the countryside.	Mickey: the twin who stays with Mrs Johnstone. Streetwise: aged 7. Conscious about his appearance: aged 14. Unemployed in early adulthood and imprisoned. Ends up shooting Edward.	Mrs Lyons: the middle-class contrast to Mrs Johnstone: she has a big house, plenty of money, and pushes Mrs Johnstone into giving her one of her twins. Her mental state deteriorates.	Setting	Imagery	Episodic	Everyman: An ordinary or typical human being.
Act 2:	Edward, Mickey and Linda grow up with very different lives. Edward ends up going to university, Mickey works long hours and is then 'laid off'.	Linda: working class, feisty and confident. Falls for Mickey as a teenager. Marries Mickey and has to bring up their daughter alone when Mickey is imprisoned. Seeks support from Eddie.	Edward: the twin Mrs Johnstone gives up. Serves as a contrast to Mickey. Privileged and well-educated. Becomes a successful councillor after studying at university,	Tone	Taboo language	Development of conflict	Foreshadows: Hints at and prepares the audience for an event later in the play.
	Edward supports Linda whilst Mickey is in prison. Mickey's addiction to anti-depressants puts a strain on his marriage to Linda. He shoots Edward, before the police shoot him.	Sammy: Mickey's older brother who gets into trouble easily and is seen with guns from an early age. Eventually commits armed robbery.	Mr Lyons: distant from the most of the domestic scenes in the play. Traditional about the division of responsibilities, feeling that the decisions about their home are his wife's 'domain'.	Split stage	Accent / dialect	Rising tension	Kitchen sink drama: Plays which centred on working-class life; rather than being set in middle-class drawing rooms they were more likely to be set in a working-class kitchen.
KEY THEMES EXPLORED		CONTEXT		AO1	AO2	AO4	Musical theatre: Presents a plot or narrative through dialogue, songs and music. The music is popular or modern music rather than operatic.
Class	Nature vs nurture	Russell grew up in the post-war years that saw great upward mobility due to the need for more office and managerial workers.	Thatcher had been prime minister for four years - when the play was written - and many people felt that the progress made by the working class was being eroded.	Personal response + textual detail.	Analysis of form, language + structure.	Spelling, punctuation + grammar.	Precursor: Something that comes before to announce or prepare for what follows.
Family	Fate / superstition						Tragedy: A play that ends in disaster and misfortune. often constructed around a hero or heroine whose mistake or error or weakness creates the circumstances that lead to their downfall.
Violence	Motherhood	Russell was influenced by folk songs, which find drama in ballads about ordinary people and also draw heavily on different regional dialects.	Tragic flaw: A defect or fault within the character of a hero or heroine that leads to their failure or disastrous end.				