



BLOOD BROTHERS



Context – <i>Blood Brothers</i> was written by Willy Russell, and was first staged in 1983.	
<p>Willy Russell – William Russell (born 23rd August 1947) is an English dramatist, lyricist and composer. Amongst his most popular works are <i>Educating Rita</i>, <i>Shirley Valentine</i> and <i>Blood Brothers</i>. Russell is from Liverpool, and wrote his first play, <i>Keep Your Eyes Down</i>, in 1971 whilst he attended the city's St Katherine's College of Higher Education. Two of his plays, <i>Shirley Valentine</i> and <i>Educating Rita</i>, have become successful feature films.</p> <p>Influences through Russell's Life – Much of Willy Russell's work is influenced by his own working class background. Russell was a child from a low-income family, with a father who struggled with drug addiction. His father worked in a factory and his mother worked as a nurse. Russell left school at age 15, without any academic qualifications, and became a h airdresser. He did not return to education until age 20. Russell has a love of popular music (one of his earlier plays is about The Beatles) which is evident in most of his plays.</p> <p>Marilyn Monroe – Marilyn Monroe was an extremely famous Hollywood actress, whose fame transcended the boundaries of her Hollywood films. She was presented in the media as a 'fantasy' woman who lived a perfect life. Yet, the reality was very different – she became addicted to anti-depressants and eventually died from an overdose. From the 1950s onwards, Monroe was just one part star from a society in which everyday people became more influenced by pop/celebrity culture.</p>	<p>Margaret Thatcher – Margaret Thatcher was a Conservative politician who was elected as Prime Minister of the United Kingdom in 1979, four years before <i>Blood Brothers</i> was first performed. Seeing British manufacturing as uncompetitive, she blamed trade unions as being too strong in calling strikes on weakened employers. So, she reduced unions' powers and sold off and closed uncompetitive companies.</p> <p>Effect in the UK/Liverpool – A short-term effect of companies being closed and sold off was that there was an economic downturn across the UK and unemployment soared. This particularly effected the more industrialised northern areas of the country, with Liverpool being a prime example. Liverpool's docks, a chief source of employment in the city, were allowed to fold, causing thousands of households to fall into poverty and unemployment. Crime levels increased, drug use -rocketed, and housing deteriorated in poorer areas.</p> <p>Thatcher's Values vs. Russell's Values – One of the pivotal beliefs in Thatcher's system was that success and wealth came to those who chose to work hard. In <i>Blood Brothers</i>, Russell demonstrates opposition towards that view, suggesting that opportunities are more limited for those that are raised in working class backgrounds, when compared to those from the middle classes. This is divided society is demonstrated through showing the effect of different upbringings on a set of twins.</p>
Main Characters – Consider what Russell intended through his characterisation of each of the below...	
<p>Mickey – Mickey is the biological twin of Edward who Mrs Johnstone opts to keep. Mickey has a harsh working-class upbringing, but at his heart he is honest and sincere. He takes a number of knocks in life (that Edward is fortunate enough to avoid) for example impregnating his girlfriend (Linda) and getting laid off from his industrial job. He hardens as the play goes on, becoming cynical after time in prison, and becomes addicted to anti-depressants.</p> <p>Mickey Quote: "Do you wanna be my blood brother, Eddie?"</p> <p>The Narrator – All-knowing and slightly menacing, the Narrator takes on a number of roles throughout the play. Sometimes he plays parts (e.g. the Milkman) whilst at other times he stands back and comments upon the action as it unfolds. The Narrator reminds the audience of the terrible act that causes the tragedy to unfold, and warns the audience of the tragic events that are to come.</p> <p>Narrator Quote: "So did y'hear the story of the Johnstone twins?"</p> <p>Mrs Johnstone – Mrs Johnstone is the biological mother of Mickey and Edward, as well as a number of other children. She is a deeply superstitious woman who has to struggle to get by, however she also has a good heart and a strong sense of right and wrong. She gives up one of her twins as she genuinely believes that she has no choice after being left by her husband. As the play progresses, she is overcome by regret, however she always remains kind and loving.</p> <p>Mrs Johnstone Quote: "In the name of Jesus, the thing was done."</p>	<p>Edward – Edward is the biological twin of Mickey, who Mrs Johnstone gives to Mrs Lyons to raise as her own. Like Mickey, Edward is honest and sincere, remaining kind and down-to-earth despite his luxury upbringing with the snobbish Mrs Lyons. Unlike Mickey, however, Edward benefits from every advantage in life, such as attending private schools and university. He uses his position as a councilman to help Mickey, but also begins an affair with Linda.</p> <p>Edward Quote: "It's just a secret, everybody has secrets, don't you have secrets?"</p> <p>Linda – Linda begins the play as a tomboy who enjoys playing with Mickey and Edward, but she soon becomes an object for their desire. At the beginning of her adolescence, she seems solely attracted to Mickey, telling him that she loves him even before their first kiss. However, after years of poverty (and Mickey's imprisonment) she turns to Edward for comfort and the two begin an affair.</p> <p>Linda Quote: "You can get up off the ground again"</p> <p>Mrs Lyons – Mrs Lyons is the opposite of Mrs Johnstone – arrogant, snobbish, and infertile. She adopts Edward and brings him up as a wealthy, middle-class boy. Like Mrs Johnstone, Mrs Lyons is racked with guilt from the deed of separating the twins, but this influences her to create a superstition to keep Mrs Johnstone away. She eventually becomes so unhinged and paranoid that she will lose her son that she attempts to kill Mrs Johnstone.</p> <p>Mrs Lyons Quote: "Oh... you mean you're superstitious?"</p>
Themes – A theme is an idea or message that runs throughout a text.	
<p>Class and Money – The themes of class and money are dominant as they both control the actions of characters and significantly impact upon their lives. For example, the catalytic deed – Mrs Johnstone giving one of the twins away – comes about because she simply cannot afford to keep them both. <u>Class then heavily influences the paths that Mickey and Edward then follow.</u></p> <p>Fate and Superstition – The voice of fate is provided over and over again throughout the play by the Narrator, who reveals even at the outset that the two will die. Mrs Lyons plays on Mrs Johnstone's belief in superstition in order to keep her away from Edward. However ridiculous and made-up it sounds, it eventually comes to pass, almost as if the false threat is in itself a sin.</p> <p>Nature vs Nurture – As Mickey and Edward are twins, they are genetically (nature) as similar as can be. Therefore, Russell is suggesting that it is in fact nurture (their upbringing) that causes their contrasting behaviours, actions, and mannerisms. It is clear that Russell feels that unjust society is the heaviest influence in where people end up.</p> <p>Coming of Age – Although much of the play focuses on dark and complex ideas, one of the lighter themes within the play is the theme of the boys 'coming of age.' Although the play ends tragically, much of it deals with the boys growing up, evolving from young boys, to teenagers, to men. As they mature, their experiences and preoccupations notably shift.</p>	

BLOOD BROTHERS



Scene-by-Scene Summary – Alongside key quotations from each section of the play.

Beginning of Act I	The play opens with Mrs Johnstone begging the Narrator to tell her 'it's not true', and the Narrator revealing that the Johnstone twins were separated at birth, and only found out when they died. Mrs Johnstone (a 30-something woman who looks much older) tells of her life having a shotgun wedding, having many children at a young age, and her husband leaving her. Mrs Johnstone cannot pay her bills, and her children are hungry. In the next scene, Mrs Johnstone is seen cleaning for the wealthy Mrs Lyons, who laments not being able to have children. Mrs Johnstone finds out that she is having twins (she cannot afford them both). Mrs Lyons begs her to give one of them to her. Initially, Mrs Johnstone is horrified, but Mrs Lyons is able to convince her. Mrs Lyons plays on Mrs Johnstone's belief in superstition to have her swear on a bible to tell no one. The deal is final.	"So did y' hear the story Of the Johnstone twins? As like each other as two new pins Of one womb born, On the self same day, How one was kept and one given away?"
Middle of Act I	Mrs Johnstone gives birth to twins, and when she returns from hospital creditors take her possessions to pay for bills. Mrs Lyons enters and forces Mrs J to give up the twin, as promised. Reluctantly, she does so. When returning to the house the next week, Mrs J plays with the twin she gave away – Mrs L arrives and is furious - she fires her. Mrs J threatens to take her baby with her, and then to tell someone, but Mrs L makes up a new superstition about twins secretly parted, who learn their origins, immediately die.	"Surely, it's better to give one child to me. Look, at least if the child was with me you'd be able to see him every day, as you came to work."
End of Act I	7 years later, Mickey remarks to his mother that he is sick of his older brother, Sammy, bullying him. By chance, he then meets Edward, and the two instantly become best friends – they realise that they have the same birthday and agree to become 'blood brothers'. When Mickey introduces Edward to his mother, she is alarmed, and sends him home. When Mrs L finds out the two have become friends, she is also incensed. Mickey and Edward decide to play together against their mothers' wishes. With Linda, they play with a toy gun, then throw stones at a window, but are caught by a Policeman. The Policeman acts v. differently to the Johnstones and the Lyons families. The Lyons move to the country. Edward and Mickey both miss each other dearly. Not too long after, Mrs J is receives a letter stating that her family is being relocated to the country. She sees it as a fresh start.	"See this means that we're blood brothers an' that we always have to stand by each other. Now you say after me: 'I will always defend my brother. I will always defend my brother."
Beginning of Act II	Mrs J sings happily about her new house and life. She pays bills on time. Mickey is now 14 and has begun to notice girls. Meanwhile, Edward now attends boarding school. Mickey now clearly has a crush on Linda. They get on a bus together, which Sammy attempts to rob before being chased away. Linda warns Mickey never to turn bad like Sammy. Meanwhile, Edward is suspended at school for wearing a locket given to him by Mrs J (with a picture of her and Mickey in it) before he left. Mickey and Linda are also suspended from their school for answering back to a teacher. Leaving school, Mickey longs to be able to tell Linda how he feels. He bumps into Edward, and the two recognise one another. They begin to talk about girls, and decide to go and watch a pornographic film together, in order to get some tips. Mrs Lyons watches their whole exchange, and follows them.	"Linda...Linda...Don't... Linda, I wanna kiss y', an' put me arms around y', an' kiss y' and kiss y' an even fornicate with y' but I don't know how to tell y' because I've got pimples an' me feet are too big..."
Middle of Act II	The boys stop at Mrs J's house to get money. She is shocked but happy to see Edward. She gives them money for a movie. Mrs Lyons (now increasingly unstable) confronts Mrs J, offering her large amounts of money to leave the area. Mrs J refuses. Angered, Mrs L tries to stab Mrs J, but Mrs J disarms her. Mrs L is becoming known as a 'mad woman'. Edward and Mickey emerge from the movie, impressed. Linda also emerges, having been at the same movie. Edward, excited, stands on a car, and the three are chased away by a policeman. The three spend a great deal of time together, and we see them grow from 14 to 18. At 18, Mickey now works in a factory, and Edward is going away to University. Although Edward clearly has feelings for Linda, he loyally encourages Mickey to ask her out, which he does. Mickey soon reveals to Mrs J that Linda is pregnant, and that they will marry soon. They get married, but shortly afterwards, Mickey is made redundant from the factory.	"Due to the world situation The shrinking pound, the global slump And the price of oil I'm afraid we must fire you, We no longer require you, It's just another Sign of the times"
End of Act II	Edward returns from university buoyant; however when he meets the depressed and cynical Mickey, the two argue. As they leave one another, Edward sees Linda, and confesses his love for her. Sammy then convinces Mickey to help him out in a robbery, which inevitably goes wrong – Mickey has to spend time in prison. When he is eventually released, his drug induced apathy (he's addicted to anti-depressants) prevent him from getting a job. Linda gets help from Edward (now on the housing committee) to get Mickey and her a new house. Mickey, however, continues to be cynical and depressed. Linda and Edward begin an affair. Mrs L shows Mickey Edward and Linda together, and Mickey is enraged. He finds the gun that Sammy hid in the botched robbery job, and tracks down Edward (who is at the town hall). Mrs J and Linda, realising what is going on, pursue him. He finds Edward and points the gun at him. A policeman asks Mickey to put the gun down. Mrs J emerges and reveals the two are brothers. Mickey, hysterical, torments his own position, and accidentally shoots Edward. The police then shoot Mickey.	"And do we blame supersti- tion for what came to pass? Or could it be what we, the English, have come to know as class? Did you ever hear the story of the Johnstone twins, As like each other as two new pins"

Russell's Dramatic Devices

The Features of Tragedy	
Dramatic Irony	The audience is aware throughout the play that Mickey and Edward are twins, but they do not know this until the very last scene.
"The Fourth Wall"	The Narrator and Mrs Johnstone break the fourth wall when they speak to the audience directly at the beginning and end of the play.
Stage Directions	The precise directions detailing how Mickey, 'uncontrollable with rage', 'waves' the gun around before it explodes at Edward.
Dramatic Tension	The events leading up to the final scene, including Edward and Linda's affair, and Mickey finding out, help to build the dramatic tension.
Tragic Hero	A main character cursed by fate and in possession of a tragic flaw (both Mickey and Edward display some features of tragic heroes).
Hamartia	The fatal character flaw of the tragic hero (their upbringing/differences, and also their bond between one another).
Catharsis	The release of the audience's emotions through empathy with the characters.
Internal Conflict	The struggle characters engage with over incidents/flaws. (Mrs Johnstone's regret at giving one of her twins away).

Key learning—The big questions!

What makes a good story opening?

How does an author engage a reader with the opening of a story?

How does a writer set a good scene?

How does a writer present characteristics of his characters?



Include a good range of punctuation ? ! : ; ...

First person—written from the perspective of a character, uses I, me, mine, we.

Third person—written from the perspective of an omniscient narrator, uses they

Secrets to a good story:

Create interesting characters with a good back story

Keep to no more than two main characters Not too much dialogue

Set the scene, be descriptive, use quality , judicious adjectives

Consider what your characters want—all stories have characters that want something—they don't have to get what they want

Story openings

Knowledge Organiser



Sentence types

Simple—one piece of information

Compound—includes more than one subject connected using one of these :for, and, now, but, or, yet , so.

Complex— a sentence that contains a main clause and a subordinate clause

Main clause—the part of the sentence that makes sense on its own

Subordinate clause—additional information that backs up the main clause

Genres—types of stories

Comedy	Mystery	Horror
Dystopian	Historical	Romance
Family	Thriller	Myth and magic
Science Fiction	Crime	
Folk Law	Fairy Tales	

Vocabulary

Target audience—who the book is aimed at

Genre—the category a story fits into

Author—the writer of the story

Illustration—picture/drawing/painting

Illustrator—person who produces the images

Structure—the order or way something is written

Blurb—a short description of a book

Protagonist—main character in a book

Antagonist—a character who opposes the protagonist

omniscient - all knowing, sees everything

Denouement—the final part of the story when the plot is drawn together

Preface—an introduction to a book, typically sets out its aims

Judicious—done with good judgement

Paragraph rules

New time—start a new sentence -

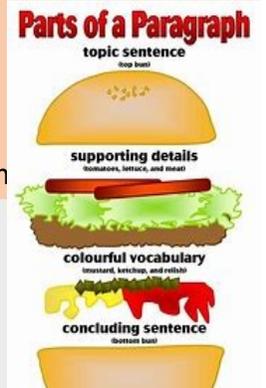
Eg: Later that day... A few minutes later...

The following day...

New place—Entering the garden... Walking up stairs...

New topic—introducing any new idea

New speaker—Every speaker starts on a new line—like a paragraph





Of Mice and Men



Context – <i>Of Mice and Men</i> was written by John Steinbeck in 1937.	
<p>John Steinbeck – John Steinbeck was an American author, who lived between 1902 and 1968. He was a Nobel Prize winner for Literature. Many of his 27 books (including 16 novels) have been considered as classics of Western literature. His works frequently explore the themes of fate and injustice, as experienced by everyman characters. Many take place in the Salinas Valley of California.</p> <p>Racism– Life was tough for black people living in America in the 1930s. Racism was still rampant, and there were not yet laws ruling against racial discrimination. White and black people were segregated at the time, and black people were considered 2nd class citizens. Black people often had to work harder for less money, often being given the 'dirty work' in their industry. The lynching of black people was common, sometimes for the most petty or unproven of crimes. The Jim Crow laws of post-1876 strongly reinforced racism.</p> <p>Gender Inequality– Women had filled in for men when they had participated in the First World War. However, after the Great Depression, when many jobs were lost, women's jobs were often the first to go. Women were not trusted as they were seen to be 'taking jobs away from men'. With so few job prospects, many women consigned themselves to a life as a housewife. Curley's Wife provides an example of the difficulties for women at the time – she is forced into a marriage with a man she does not love to stave off poverty.</p>	<p>The American Dream– The American Dream is a national ethos of the United States, which declares that freedoms, prosperity, success, and social mobility, can all be achieved through hard work. It implies that society has few barriers preventing anyone from achieving their dreams, should they be willing to put in enough effort. James Truslow Adams described it as life should be better and richer and fuller for everyone."</p> <p>The Wall Street Crash and The Great Depression –In the 1920s, the USA had been an enormously prosperous nation. However, in October 1929 millions of dollars were wiped out in an event that became known as the Wall Street Crash. This triggered the Great Depression across the country throughout most of the 1930s. In this time, between 12 and 15 million (one third of the population at the time) became unemployed, and many people lost their life savings as banks went bust. With no social support system, many families were left to face poverty.</p> <p>Golden California – To further compound the effects of the Great Depression, in the 1930s America received a number of severe dust storms, which greatly damaged the ecology and agriculture across much of the country. The only state that remained relatively unaffected was California on the west coast, which soon became known as 'Golden California.' Workers from all over the country descended upon the state in order to work for little pay as farm-hands. As men would often travel to do this alone, it was as an extremely solitary existence.</p>
Main Characters – Consider what Orwell intended through his characterisation of each of the below...	
<p>George – George is one of the two lead protagonists (with Lennie) in <i>Of Mice and Men</i>. Although he is occasionally short-tempered with Lennie, he is a loyal and caring friend. George could be described as an idealist, as he harbours dreams of one day owning his own farm and land. George is relatively smart, thinking and acting sharply in difficult situations.</p> <p>George Quote: "Guys like us...the loneliest guys in the world" - p113</p>	<p>Lennie– Lennie is a kind and simple character, who possesses enormous physical strength. At both the beginning and end of the novel he likes to pet soft things, is totally devoted to George, and is an unintentional threat to both himself and others. Lennie's huge size makes him a target of others – principally Curley. Lennie dreams of tending the rabbits on his and George's own farm.</p> <p>Lennie Quote: "I don't like this place, George." – p165</p>
<p>Curley– Curley is the boss's son, and is perhaps the chief antagonist throughout the novella. He is confrontational, mean-spirited and violent, and to back up his threats he is rumoured to be a former prizefighter. Curley tries to compensate for this small stature by picking fights with larger men – such as Lennie. As a recently married man, Curley is extremely paranoid, jealous and controlling.</p> <p>Curley Quote: "You the guys the old man was waitin' for?" – p74</p>	<p>Curley's Wife – Curley's Wife is initially introduced to the reader as a 'tramp', a 'rat-trap' and a 'tart', such are the views towards women on the farm. However, she emerges as one of the most complex characters in the text, revealing openly that she is disappointed with her life, that 'Curley ain't a nice fella' and that she is lonely. Eventually her longing for attention becomes her downfall.</p> <p>CW Quote: "I tell ya I could of went with shows" – p102-103</p>
<p>Crooks – Crooks is the lively and quick-witted stable-buck, who is named so because of his crooked back. As with many of the other characters in the novella, Crooks openly admits that he is lonely – however in his case this is caused by the racial discrimination and separation that he suffers. Crooks' loneliness can manifest itself into cruelty towards those who are even weaker, such as when he taunts Lennie. More than anything else, Crooks seems to want to belong.</p> <p>Crooks Quote: "It's just bein' with another guy. That's all." – p39-40</p>	<p>Candy – Candy is an old odd-job worker who lives on the farm, who only has one hand after an accident. Candy worries that one day the boss will declare him unfit to work and he will be cast aside, left to die in poverty. His old, smelly dog (that is shot by the other ranch workers) is a harsh reinforcement of this belief. Candy is revitalised as he begins to share in George and Lennie's dream of owning their own place.</p> <p>Candy Quote: "Had him since he was a pup" – p56</p>
Themes – A theme is an idea or message that runs throughout a text.	
<p>Dreams – Each character in the text has their own dreams that they live and work for: George, Lennie, and Candy share in the dream of owning their own place. Curley's Wife's dream is to be a famous actress. Crooks simply longs to be accepted and treated equally. None of the characters make their dream, showing the impossibility of the American Dream.</p> <p>Loneliness– All of the characters, in some sense, experience loneliness, except for Lennie (who has George). Curley's Wife (isolated because she is a woman) and Crooks (isolated due to his colour) bemoan their lonely existences at any given opportunity, whilst all of the other men on the ranches live solitary lives as farm-hands, without families. At the end of the text, George is lonely too.</p> <p>Inequality – <i>Of Mice and Men</i> was set in a time in which the laws favoured white people, and men held far more rights than women. This is evident through the characters of Crooks and Curley's Wife. Similarly, life at the time could be deemed more selfish and predatory, as the strong do not care for (and many actively attack) the weak. Other characters' behaviour towards Candy and Lennie is evidence of this.</p> <p>Animals and Nature – Steinbeck makes frequent references to animals and nature, both literally and figuratively. At the start and end of the novella, he vividly describes the scene of nature, including the animals that reside there. He also compares characters to animals, for example Lennie is compared to a bear, whilst Curley is compared to both a fish and a frog.</p>	



Of Mice and Men



Scene-by-Scene Summary – Alongside key quotations from each scene.

Section 1	<p>The story opens with a vivid description of the wooded area around the Salinas River in California. Two men approach: George and Lennie. As they talk more, it becomes clear that Lennie has a mild mental disability, and that George looks out for him. George catches Lennie petting a dead mouse and takes it off him, angrily. Lennie swears that he didn't kill it, although it becomes clear that Lennie's enormous strength means that he kills things unintentionally. George reminds Lennie that they are going to work on a ranch and he needs to behave. The two eat beans for dinner, with George losing his temper with Lennie for persistently asking for ketchup. He states that he would get along much better without Lennie. He then feels guilty about losing his cool, and reminds Lennie of their dream: one day, they are going to own their own farm. They then settle for the night.</p>	<p>"With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us."</p>
Section 2	<p>The two men arrive at the ranch, and after being scolded by their new boss, are assigned to a picking team led by Slim. They meet Candy, and also Curley, who immediately becomes aggressive towards Lennie. After he leaves, Lennie tells George to stay away from Curley. Curley's Wife then appears at the bunk, who Lennie finds 'purty' and who flirts with them. George has to tell Lennie to stay away from her. Slim then enters, who is clearly admired by all. He stokes up a friendship with George and Lennie.</p>	<p>"She smiled archly and twitched her body. "Nobody can't blame a person for lookin'," she said."</p>
Section 3	<p>Slim gives one of his new pups to Lennie. George tells Slim of how they got chased out of the last town – Lennie grabbed hold of a girl's red dress, and wouldn't let go. Carlson begs Candy to let him shoot his old, stinking dog, to which Candy reluctantly agrees. After an awkward silence, the gunshot is heard. Curley comes in, asking where his wife is. When he learns that she is not there, and neither is Slim, he storms out. The others follow, hoping to see a fight. Thinking they are left alone, George discusses the dream again to Lennie. Candy overhears, and swears to devote his life savings to it if he can be in. The other men return, Curley apologising to Slim for false accusations. Being mocked by the others, Curley turns his attention on Lennie, beating him. Lennie only fights back when George tells him to, severely crushing Curley's hand. Curley is warned by Slim not to get them fired.</p>	<p>"Curley's fist was swinging when Lennie reached for it. The next minute Curley was flopping like a fish on a line."</p>
Section 4	<p>Crooks sits in his room alone. Lennie soon wanders in, lonely as the other men have gone out to town. Crooks initially tells him to go away, saying that he (as a black man) is not allowed in the others' bunk, and so they should not be allowed in his. Lennie persists, and eventually Crooks lets him in. Soon enough, Lennie begins to babble about his and George's dream. Crooks speaks of his own loneliness, before then taunting Lennie by suggesting that George might never return. He only relents when Lennie grows aggressive. Candy enters and begins to speak again of the men's dream. Curley's Wife interrupts, and taunts the men about being 'the weak ones' left behind. She speaks of her own loneliness. Crooks asks her to leave, but she threatens that she could easily have him lynched if he says too much more. The other men then return and Curley's Wife leaves.</p>	<p>"... You go on get outta my room. I ain't wanted in the bunk house, and you ain't wanted in my room." "Why ain't you wanted?" Lennie asked. "Cause I'm black..."</p>
Section 5	<p>Lennie sits in the barn, stroking his dead puppy, questioning why it died. He decides to try and hide the puppy but then gets angry with it for dying and hurls it across the room. Curley's Wife enters, reassuring him that it is safe to talk to her. She speaks of her loneliness, and her past dreams. She explains that she doesn't like Curley. She asks Lennie to stroke her hair, but he quickly becomes too excited and holds on too tight. When she cries out, he tries to silence her, and accidentally breaks her neck. He runs away, towards the clearing that he and George were in at the beginning of the story. Candy finds the body and informs George – they immediately know what has happened. George asks Candy to pretend that George hasn't seen it, so he can't be implicated. Candy agrees. After a while, he calls the other guys in. Curley almost instantly asks for his shotgun, to track down Lennie.</p>	<p>"And when they were gone, Candy squatted down in the hay and watched the face of Curley's wife. "Poor bastard," he said softly."</p>
Section 6	<p>Steinbeck starts the last chapter as he starts the first, by describing in some depth the riverside scene from the opening. Lennie appears, anxious, but also proud that he has remembered the place that he should come to if he finds himself in trouble. He has two visions: of his Aunt Clara scolding him for getting into trouble, and a giant rabbit telling him that George will leave him. George appears, seemingly quiet. George tells Lennie that he is not made at him, comforting Lennie. Lennie asks him to talk about the dream again, which George does. As Lennie sits, listening to the story, looking out over the stream, George pulls Carlson's gun from his jacket and shoots Lennie in the back of the head. Lennie immediately dies, his body jerking to the ground. The sound of the gun causes the rest of the lynch party to locate the two. Carlson questions what happens, and George lies that he had to wrestle the gun from Lennie and shoot him with it. Only Slim understands what has truly happened and agrees with what George did. They walk away.</p>	<p>"Lennie said, "I thought you was mad at me, George." "No," said George. "No, Lennie, I ain't mad. I never been mad, and I ain' now. That's a thing I want ya to know."</p>

Steinbeck's Literary Devices		The Meaning of the Title
Simile	<p>"Slowly, like a terrier who doesn't want to bring a ball to its master, Lennie approached, drew back." (p9)</p>	<p>The title of the book is derived from a poem by the 18th Century Scottish poet: Robert Burns. In the poem, a mouse carefully builds a nest in a wheatfield, yet it is destroyed when the field is ploughed. The mouse had looked forward to a comfortable and prosperous future, only to have its dreams crushed – much like George and Lennie. It is written in a Scottish dialect:</p> <p><i>The best laid schemes o' mice an' men Gang aft a-gley, An' lea'e us nought but grief an' pain, For promised joy!</i></p>
Personification	<p>"The sycamore leaves whispered in a little night breeze." (p16).</p>	
Metaphor	<p>"Lennie covered his face with huge paws and bleated with terror." (p63)</p>	
Foreshadowing	<p>The shooting of Candy's dog foreshadows the shooting of Lennie. Lennie killing animals foreshadows him killing people.</p>	

Y9 Poetry: Faces of Love Knowledge Organiser

Poetic Techniques

Term	Definition
Plosives	Repeated hard sounds such as 'b', 'p' or
Metaphor	When you say something IS something else which it cannot be. "She's a star."
Simile	When you compare using 'like or 'as.' As brave as a lion"
Oxymoron	Linking two words with opposite meanings. "Silent scream"
Colloquial	Everyday informal expressions used by
Assonance	Repetition of a vowel sound. "o" "Go
Emotive Language	Language to create a specific emotion.
Figurative	Use of metaphor, simile and
Imagery	Description which appeals to our
Structure	The organisation of a poem.
Sibilance	Repeated 's' or 'sh' sound
Semantic	A group of words in the same poem
Caesura	A pause in the poem such a comma,
Enjambment	Where one line runs into another with
Juxtaposition	Where two contrasting ideas are placed together

Poetic Forms

Term	Definition
Auto-	about the poet's life and experiences.
Narrative...	tells a story.
Dramatic Monologue...	by one speaker and reveals aspects of their character.
Ballad...	intended to be performed to music. Often romantic or sentimental.
Spoken Word...	Rhythmic performance which does not have to rhyme but focuses on intonation and word play.

Key Vocabulary

Nostalgia, Profound, Conflicted, Juxtapose, Connotations, Hyperbole, Infatuation, Inconsolable, Histrionic, Accusatory, Emancipation, Exclamative, Zeal, Anaphora, Patriotic, Xenophobic

Meet the Poets...

Poet	Background
Day-Lewis	1904-72. Irish born poet with communist views. His work often focuses on social commentary, personal experiences and
Burns	1759-96. National poet of Scotland. A pioneer of the Romantic movement. His work is often blunt, sometimes political and deals with strong emotional highs and
Browning	1812-89. Famous for his DMs. His work is known for its irony, characterisation, social commentary and challenging vocabulary.
Byron	1788-1824. Another pioneer of the Romantic movement but from England. Known for his long intricate poetry and his
Angelou	1928-2014. Famous for her autobiographical work in all forms which focus on her difficult early life being a
Walsh	1965-present. Manchester born, working class performance poet most widely famous for "This is the Place" written in response to the Manchester bombing.

What is 'Love'?

How many forms can 'Love' take?