

SCHEME OF WORK **BY** **VANESSA TUCKER**



John Steinbeck's
Of Mice and Men

Aims of this scheme of work:

- ❑ **To encourage critical analysis of the authors intentions, character development and motivation.**
- ❑ **To develop a critical awareness of the social, historical, and cultural themes implicit in the text.**
- ❑ **To analyse and engage with the ideas' themes and language of the novel and other non-fiction texts.**
- ❑ **To consider how texts are changed when adapted to different media.**

RESOURCES:

- ❑ *Copies of John Steinbeck's 'Of Mice and Men'*
- ❑ *Glossary of terms.*
- ❑ *Red character cards.*
- ❑ *Coloured card, pencils and chalk.*
- ❑ *Magazines.*
- ❑ *Photographs of people who lived in the Great Depression.*
- ❑ *Interview sheets of people who lived in the Great Depression.*
- ❑ *Prompt sheets.*
- ❑ *Dream quotes.*
- ❑ *Differentiated role cards.*
- ❑ *Copies of Robert Burns poem "To a Mouse"*
- ❑ *Access to computers.*
- ❑ *A news simulator or home made news cuttings.*
- ❑ *Desktop publishing or word processing package.*
- ❑ *Selection of newspapers.*
- ❑ *Video of Mice and Men 1992 version.*
- ❑ *Differentiated extracts taken from the novel.*
- ❑ *Coloured cards with differentiated tasks written on them.*

SEQUENCE OF LESSONS:

(Learning objective: U=Understanding; K=Knowledge, S=Skills)

1.

Learning objective:

- **U: to introduce the novel and start to explore the motivation and behaviour of the characters.**

Whole class: Introduce the scheme of work and its aims. Give brief introduction into the background of author, and context and setting of the book.

Teacher reads from pages 1-18. Class discussion: Raise questions; what are the characters like, how do we know this? How do we know that Lennie is simple, is it his treatment, or the way he is described? Etc... Focus on the language in the text.

In pairs: Discuss the relationship between Lennie and George and write down findings, incorporating short quotes from the text.

Individual: Each person will adopt either, Lennie's or George's point of view, and using their previous notes will write in character about their feelings for one another.

HOMEWORK: Finish off writing and redraft in best for next lesson.

2.

Learning objective:

- **K: to engage with the language of the text and extend knowledge of characterisation.**

Whole Class: Recap on previous lesson by choosing different Lennie's and George's (using their written P.O.V's) to tell each other how they feel about one another.

Teacher and class read pages 18-39: Teacher discusses the use of dialogue and characterisation in the text.

Group: Using jigsaw groups, each group is assigned a main character that has been introduced. They are asked to explore that particular character through his/her use

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of dialogue. Focusing on sentence length, use of slang, repetition and accents.

Teacher hands out a glossary of terms to each group.

Group: One person from each group is selected to move to another group and discover their findings. They report back to the previous group to compare, contrast and discuss.

Whole class: share some of the findings and discuss authors intentions.

3.

Learning objective:

- **U: to analyse and discuss alternative interpretations in the context of character.**

Whole class: Explain to whole class that we all view people differently. For example, "your mum is viewed differently by you than your friends"; "George's view of Lennie is different to the boss's". Point out that Steinbeck does not penetrate any of his characters thoughts, we only understand them via their attitudes, feelings, words, actions, and through other characters.

Group: divide class into groups. Hand each group a red card with a character's name written on it. Provide the each group with magazines and drawing equipment. Ask the groups to collate images that represent the essence of their character and stick them onto a collage.

Individually: Ask each pupil to pick a character (not the one that they have just worked on) and write 3 lines that sum up their view of that character.

Group: The teacher collects the written information and divides the class into their original groups. These groups are given the written information for their previous character and are asked to place them onto the collage as well.

Whole class: Look at all the different points of view and discuss the differences and similarities between the written work and the images. What does this reveal about the characters?

Homework: Write a passage from the omniscient point of view in which you reveal Lennie's most inner thoughts when he first meets Curley's wife. Consider how this P.O.V. alters the character. Does it empower etc.?

4.

Learning objective:

- **U: to reflect on how characters are utilised to develop plot.**

Whole class: Teacher and volunteers read pages 40-69. Teacher explains the difference between dynamic and static characters.

In pairs: Make a list of all the different kinds of relationships that have been revealed so far in the novel. Discuss if they are dynamic or static, support with evidence from the novel.

Whole class: Discuss findings and relate to plot development.

5.

Learning objective:

- **U: to introduce the social historical and cultural themes implicit within the novel.**

Whole class: Board work, five-minute introduction to the economic aspect of the Depression using key terms. Include questions to find out what the pupils already know. Clarify information, and link to the social repercussions of this.

Group work: Divide class into groups. They must be grouped by differentiation. Give each group an interview sheet suitable to their ability, and each individual a prompt sheet. Appoint a feedback person for each group. Ask the groups to read selected parts of the interviews and discuss what life was like in the Depression, using the prompt sheets as their guide.

Whole class: Share feedback. Read some dream quotes. Link to the lives of people in the novel and discuss the different dreams associated with them, and clarify understanding as to why they might have dreamt of a different kind of life.

Group work: Divide class into three groups. Give each group a photograph. Ask them to take a couple of minutes to just look at it. Whilst they are doing this, provide questions to develop deeper awareness of the photos. Then ask them to

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individually, write dreams for the people in their photograph based on what they have learnt so far.

Whole class: Final Consolidation. Ask a few people to read out what they have written. Draw out the differences in the peoples Lives and dreams. Link to our lives, and reasons for dreaming.

Homework: Either, finish work set in lesson or draw a picture of your own dream and write about why you have that dream. How does your life affect your dream?

6.

Learning objective:

- **K: to extend critical analysis of character development and motivation.**

Whole class: Recap on previous lesson. Start with a warm-up that includes group building and trust exercises. Explain the process of forum theatre.

Group: Divide the class into groups and ask them to explore a character of their choice, using forum.

Whole class: Discuss outcomes of the forum. How have different interpretations moulded the character? Has it empowered or given a voice to 'the victims' of the novel? The teacher then hands out a role card to each pupil it has the name of a character from the novel with his/her dream, written on it. The class is divided into pairs.

In pairs: The pairs are asked to do an improvisation discussing each others dream in character. The teacher makes sure that some of the pairs are given the same character and are told that they are working towards a performance.

Whole class: Perform some of the improvisations and discuss different interpretations of how the dreams are portrayed. What do we think of the dreams, are they stupid, realistic, do the characters believe that their dreams will come true? Etc...

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7.

Learning objective:

- ❑ **U: to continue to understand and engage fully with the novel's ideas and themes.**

Whole class: Teacher and volunteers read pages 69-113. This is followed by class consolidation: Discussion of initial responses to the issues in the novel e.g. death, and to the themes of the novel as a whole.

Homework: Write an essay: Consider what you think Steinbeck's reasons were for writing the novel. Must bring to the next lesson.

8.

Learning objective:

- ❑ **S: to consolidate understanding and make effective use of information and language in their own work.**

Whole class: Teacher reads Robert Burn's poem "To a Mouse". The class analyse and summarise the poem.

Group: The class is divided into pairs they are asked to compare and contrast the theme of the poem with the events and outcome of *Of Mice and Men*.

Individual: Each pupil is asked to redraft the essay that was set for homework and incorporate the notes that they made in pairs.

9.

Learning objective:

- ❑ **S: to analyse choice of language and style.**

Whole class: The teacher discusses the different types of newspapers that are for sale, e.g. tabloid etc. And explains the process of a newsroom, what the editors job entails. This is linked with individual styles and politics.

Group: The class is divided into groups and each group is handed a newspaper. They are asked to focus on the language but also to consider image. How do they work together? The way death in particular is portrayed, is it sensationalised? Does the type font matter etc...

Group: The groups all move round to the next newspaper. They are asked to consider the same factors as before, but also to draw out similarities and differences between the two newspapers.

Whole class: Discussion of findings with teacher drawing out relevant points and relating back to the novel; imagine how the death of Lennie and Curley's wife would be represented in the style of the Sun, for example. Draw out the difference between the language Steinbeck uses in the novel and factual writing.

10.

Learning objective:

- **S: to select and evaluate how information and language is presented.**

Whole class: The teacher recaps on previous lesson, divides the pupils into groups and explains that they will be simulating a newsroom (if the technology is available the teacher will set up a simulated news machine. If not, the teacher will provide incoming news throughout the lesson). The incoming news will be closely related to the novel, 'man shoots dog', 'woman found dead in barn' and so on. Each group has access to a computer with either a desktop publisher, or word processing package.

Group: The teacher asks each group to delegate an editor and hands them a newspaper title i.e. The Sun, The Guardian etc. The teacher will provide examples of these to refer to if necessary. The pupils are then asked to produce the front page of their allocated paper paying particular attention to style. They are also given a strict deadline to work to.

Whole class: The finished pages are discussed linking different writing styles and representations to the way the story is received by the reader.

11.

Learning objective:

- **K: to consider how texts are changed when adapted to different media.**

Whole class: Watch the (1992) film version of, *of mice and men*.

Start to discuss the differences between the novel and the film.

12.

Learning objective:

- **K: to continue to consider how texts are changed when adapted to different media.**

Whole class: Finish off watching the rest of the film. The teacher leads a discussion and asks questions and draws out the diversity of the characters in comparison to the novel. Is the film close to the novel, how has it altered, why do you think that it had to be changed for film? Then discusses the differences between the two mediums. For example, What do we do differently when we watch a film compared to reading? Do you think that this was taken into consideration when they adapted the novel? If so, do you think that the adaptations worked and the changes were necessary?

Whole class: Boardwork. Recap on the discussion and draw upon previous knowledge of the novel to assess how Steinbeck's original themes and ideas have been altered, or indeed lost altogether.

13.

Learning objective:

- **U: to extend critical awareness of how texts are changed when adapted to different media.**

Whole class: Warm-up to include group building and trust exercises.

Groups: The teacher divides each group into ability and hands out a differentiated extract, which illustrates significant points and themes of the novel. The groups are asked to create a short performance from this paying close attention to the essence of the extract whilst telling as much of the whole story as possible through this one event. They are also asked to pay attention to why and how they have changed the extract for performance purposes.

Whole class: Watch performances in sequence of events.

Consolidation: Discuss the reasons for change, did they work? How has the overall story altered through the adaptation? Link to the differences between theatre and film drawing on the discussion from the previous lesson. Recap by linking the novel, the film, and the performance, draw out the principle functions required by each medium to clarify and consolidate.

Homework: Discuss what will be happening in the next lesson and ask the class to make notes that will help them with their programmes. Bring a passport size photograph of yourself to the next lesson.

14.

Learning objective:

- **U.K: to consolidate aims and work towards final assessment piece.**

Whole Class: Look at a collection of theatre programmes (preferably ones that have been adapted quite considerably) and focus on content, language style, and layout.

Groups: The teacher divides the class into their performance groups and asks them to create a programme for their performance. The teacher gives each member a different coloured card with a specific task on.

Red cards: Design the cover of the programme and pay particular attention to symbolise the 'essence' of your extract/performance through appropriate choice of language and image.

Green cards: Write a summary to include your group's reasons for the adaptation of the extract into a performance, and illustrate how and why these choices were made with references to the novel as a whole.

Blue cards: Produce the cast list. Collate all the photographs brought in for homework and write a brief historical overview of the cast's performance careers. (Time to have fun and use the imagination)!!

Orange cards: Write a brief description of the characters involved in your performance.

Purple cards: Describe the social/historical setting with reference to Steinbeck's reasons for writing the Novel i.e. his interest in the life and events of ordinary people. (Could include photographs of this time if relevant to your extract/performance.)

15.

Learning objective:

- **U: to continue to consolidate and demonstrate understanding.**

Groups: Complete programmes and share reasoning and knowledge underpinning each area of the programme.

Whole class: The teacher explains that the pupils will utilise the information from their performances and their programmes to further their thinking in the development of the final assessment piece.

Individually: Write a detailed analysis of the **information included** in your programme, areas that you need to include:

- Compare the use of language in the novel to your use of dialogue in the performance;

- ❑ Discuss the portrayal of the characters in the novel and compare them to the characters in your performance have they altered in any way, why? Illustrate their significance to the plot in both cases.
- ❑ Discuss your starting point. What was the theme or idea underpinning your extract? How did you convey this in your performance?
- ❑ Refer to the social and historical content of the novel. What were Steinbeck's reasons for writing the novel? Why is it important to include this aspect in the programme?

Homework: Finish off final assessment piece and re-draft in best.

DIFFERENTIATION:

- ❖ **Interview sheets:** Differentiation by resource- the sheets are divided into varying lengths with different font styles and type of language. Allocate the shorter ones with bigger font and less complex language to the less able and the more in depth interviews to the most able.
- ❖ **Role cards:** Differentiation by teacher and resource- some role cards have less complex language, explicit characters, and obvious dreams written on them. The teacher divides the class into pairs of equal ability and hands the less able these cards. Vice versa for the more able.
- ❖ **Front page of newspaper:** Differentiation by teacher, resource, and outcome- the teacher divides the groups into equal ability and hands the less able a newspaper name with an obvious explicit style. The more able have a subtler title.
- ❖ **Extract:** Differentiation by group and resource: The teacher divides the groups into equal ability. The extracts are of varying length with shorter and more obvious idea/themes underpinning the ones who are to be handed to the less able and vice versa for the more able. **Note: It is important that the teacher forms the groups, and pitches the extracts at the correct levels because the work that is achieved forms the basis of their final assessment pieces.**
- ❖ **Performance programmes:** Differentiation by task and resource- the already differentiated groups are differentiated further by allocating them with a coloured cards that provide more challenging tasks for the most able of the groups and less challenging for the least able.

ASSESSMENT:

- ❖ **Point of view passage:** En2 Formative assessment point- assessing the ability to demonstrate understanding of character development and motivation.
- ❖ **Discussion work:** Will act as diagnostic assessment points to establish those who are having difficulty understanding the key concepts and need extra support, and to recognise those who need more challenging material.
- ❖ **"To a Mouse lesson":** En2 Formative assessment point- assessing the ability to engage with the historical context and to the themes of the novel.
- ❖ **Final Performance:** En2 Formative assessment point- assessing the ability to demonstrate an awareness of how text is adapted into performance.
- ❖ **Final assessment piece:** En2 Summative assessment point- assessing the ability to use adaptation to convey knowledge of character, language, and theme.

NATIONAL CURRICULUM OPPORTUNITIES PROVIDED BY THIS SCHEME OF WORK.

En1- Speaking and listening

Key skills:

- ❖ Opportunity to make different types of contributions in discussion.
- ❖ Adapt speech to listeners and to activity.
- ❖ Encouraged to take different viewpoints into account
- ❖ Given opportunity to consider choice of words and effectiveness of expression.

Range:

- ❖ Opportunity to talk for a range of purposes.
- ❖ To listen
- ❖ To participate in a wide range of drama activities.
- ❖ Evaluate language use.

Standard English and language study:

- ❖ The differences between speech and written language.
- ❖ The vocabulary and grammar of Standard English and dialectal variations.

En2-Reading:

Key skills:

- ❖ To analyse and engage with ideas, themes and language in fiction, non-fiction, drama and poetry.
- ❖ To reflect on the motivation and behaviour of characters.
- ❖ Consider how texts are changed when adapted to different media.
- ❖ To select, compare and synthesise information drawn from different texts.
- ❖ Make effective use of information in their own work

Range:

- ❖ Extend pupils' ideas and their moral and emotional understanding.
- ❖ Show the variety of language use in fiction.
- ❖ Offer perspectives on society and community and their impact on the lives of individuals.

Standard English and language study:

- ❖ To analyse and evaluate the use of language in a variety of media.

En3-Writing

Key skills:

- ❖ Improve and sustain writing
- ❖ Use knowledge to organise and express ideas and information in discursive, persuasive and other types of non-fiction writing.

Range:

- ❖ Given opportunity to write for a range of specific readers.
- ❖ To extend confidence in writing

Standard English and language study:

- ❖ To consider apt and imaginative choices of vocabulary.
- ❖ Opportunity to relate their study of language to their reading and their previous linguistic experiences, written and oral.

Rationale

Underpinning the teaching strategies for this Scheme of work is Caldwell Cook's 'Play way' ideology, which coincides with the 'Progressive' Education movement. He places emphasis on the 'doing' and suggests that the process or journey of learning is just as, if not more important than the outcome. Bolton (1998, p31) notes that there are three ideals; "active experiential learning; democratic responsibility and the conception of teaching and learning as a learning partnership between teacher and pupil," that characterise Cook's practice. I have adapted his philosophy and tried to equally juxtapose this notion of active learning, play, and self-discovery to harmonise with the N.C., GCSE, and exam structures. Although I personally agree with Cook's philosophy on the importance of the process, I have been particularly careful to try to create a balance and place equal emphasis on both process and outcome. Not only is this because the GCSE structure requires it, but more importantly because the pupils' will have to acknowledge that our society places great significance on outcome, and until there is a shift in structure and thinking, it is to their own advantage that they should be prepared.

I have continued to carry Cook's philosophy into the structure of the lessons, placing great priority on discussion and group work. I feel that this is intrinsic to the development of self-discovery and independence, which in turn promotes a climate for active thinking and learning. Stephens et.al. Suggests that pupils become "active abettors in their own learning" when they are

working in groups. (P 92,1994) This climate is essential to the type of learning that I intend to encourage. The class will be placed in charge of their own learning, which I hope will inspire them to play and explore. Thus, processing knowledge and deepening understanding through empathy and enjoyment. For example, in the lesson where they have to design a newspaper I am hoping to encourage a democratic learning climate that will facilitate understanding via a playful framework. The group work also generates support for the less able and unconfident members of the class because it inhibits an authoritarian climate and hands back the responsibility to the pupils, along with their rights! I have also tried to demystify the learning process and make it real, by relating the work, as much as I can, to the pupils themselves, and their own culture. My intention is to shorten the distance between the pupil and the knowledge, to make it accessible to them so that they actually believe they can access it. I believe that confidence has a great deal to do with the learning process. A child may be labeled 'less able,' this may have nothing to do with intellectual ability, and have everything to do with low self-esteem. I have tried to encourage a learning environment that's exploratory, that says 'its okay to make mistakes' and to look at the reasons why. However, I am somewhat inhibited through the natural framework of the system and its assessment procedures. Nevertheless, the differentiations will I hope, overcome some of these problems and encourage confident and imaginative responses from everyone.

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