

# Of Mice and Men

## Big Ideas

### Content

All literature is open to a reader's interpretation.

### Inquiry

Each of us, through our own experiences, decides what value a piece of literature has.

### Nature of the Field

People read literature to increase personal knowledge, cultural literacy, compassion, and to experience things vicariously.

## Enduring Outcomes

(What will students need to recall, know or do to demonstrate understanding of the Big Idea?)

### Include a connected set of Analytical, Creative & Practical Outcomes for this Big Idea

Students should be able to:

- Recall various literary themes (memory)
- Through the use of words and illustrations, differentiate between major themes of literature (creative, analytical)
- Identify and classify themes across literature (memory, analytical)

### Include a connected set of Analytical, Creative & Practical Outcomes for this Big Idea

Students should be able to:

- Apply to one's own life a lesson that a literary character learned (practical)
- Compare and contrast the social/political impact of two pieces of literature (analytical)

### Include a connected set of Analytical, Creative & Practical Outcomes for this Big Idea

Students should be able to:

- Analyze plot through characters' relationships (analytical)
- Through words and pictures, show examples of cultural literacy in literature (creative)

## Evidence of Enduring Outcomes



What **Evidence** will show that each of these outcomes has been achieved and what kinds of **tasks** will be necessary to generate this evidence?

- Accurately explain themes from various literary works (group discussion/writing)
- Provide logical argument for classification of themes (Tasks: short answer: group discussion)



What **Evidence** will show that each of these outcomes has been achieved and what kinds of **tasks** will be necessary to generate this evidence?

- Compare and contrast essay on works of literature or characters(Task: test)
- Journal writing about characters and themes (task: personal reflection)
- Exit slip (task: individual response)



What **Evidence** will show that each of these outcomes has been achieved and what kinds of **tasks** will be necessary to generate this evidence?

- Create a collage or poster on social issue (Task: project)
- Vocabulary journal for tracking new terms(Task: daily response in class; quiz)
- Whole group participation (Task: discussion-whole and small group)

## Essential Questions

What Essential Question is arguable - and *important* to argue about?

Is there always a message in literature, or could it be just a story?

What Essential Question lies at the heart of the subject and helps provide purpose for learning?

How important in life are hopes and dreams?

What Essential Question raises more questions – provoking and sustaining engaged inquiry?

Is mercy killing ever justified?

What Essential Question raises important conceptual or philosophical issues?

Who in society has power?

## Instructional Blueprint

Lesson Topics	Content Standards	Measurable/Observable Learning Objectives (What should students know, understand and/or be able to do?)	Instructional Strategies/Tasks to Support Differentiation (Include a balance of analytical, creative, and practical activities)	Assessments that match objectives
1. Friendship and Isolation	LR 3.5	<p>Students will examine two texts to explore contrasting ideas about friendship.</p> <p>Students will analyze how the two authors convey their ideas about friendship.</p> <p>Students will understand that friendship will be a major theme in <i>Of Mice and Men</i></p>	<p>(Practical, Memory, Analytical)</p> <p>Individually-Quick Write prompt: Who is your best friend? What is he/she like? Why are you best friends?</p> <p>Follow quick write with sharing for those who choose to.</p> <p>Whole group-Read and discuss the poem "Us Two" (Milne).</p>	<p><b>Quick write</b></p> <p><b>Monitoring of discussion</b></p> <p><b>Exit Slips: Student will write down a few sentences explaining which model of friendship (Milne's or</b></p>

			<p>Whole group-Listen to and discuss the song “I am a Rock” (Simon).</p> <p>Small group- Discussion on likenesses and dissimilarities of the two poems. Return to whole group for discussion.</p>	<p><b>Simon’s) is more realistic and why.</b></p>
<p><b>2. Mental Retardation</b></p>	<p>RC 2.5</p>	<p>Students will understand and connect the premise of mental retardation to Lennie’s character as well as to someone in their own lives.</p>	<p>(Analytical, Creative)</p> <p>Students will read about mental retardation from various sources and synthesize the content from several sources. They will then paraphrase ideas and connect them to Lenny and/or someone they know to demonstrate understanding.</p> <p>Cooperatively, students will design a new set of instructions on various tasks, such as how to tie a shoe, using five-year-old vocabulary (Lennie’s “age”), visuals, or illustrations.</p> <p>Individually, students will predict what Lennie’s life would have been like without his friend George.</p>	<p><b>Group posters</b></p> <p><b>Informal experiments “teaching” other students (in “5-year-old mentality”) how to do task.</b></p> <p><b>Individual paragraphs, then monitoring of small group sharing, then monitoring of whole classroom discussion</b></p>
<p><b>3. Allusions, Vocabulary, and Academic Journal</b></p>	<p>LR 3.7</p> <p>R1.0, 1.1</p>	<p>Students will learn period vocabulary, academic vocabulary, and allusions through chapter studies.</p>	<p>(Memory, Practical)</p> <p>Provide students with allusions for each chapter of the novel. Students will write the allusions in their journals, and add descriptions and context as they</p>	<p><b>Vocab. Journal – informal check every few chapters</b></p>

			<p>come across the allusions and vocabulary in their reading.</p> <p>Students will utilize LINCing strategy to learn new terms.</p> <p>(At the end of the unit, students will need to use some of these in their essays)</p>	<p><b>Quiz – matching terms to definitions</b></p>
<p><b>4. American Culture During the Depression</b></p>	<p>LR 3.12</p>	<p>Students will demonstrate knowledge of Depression culture as background information to novel</p>	<p>(Analytical, Creative)</p> <p>In cooperative groups, students will research and analyze assigned area of 1930’s culture and apply that to today’s version (job market, housing, income, migrant farmers, family life, style, etc.).</p> <p>Each group will determine how to informally present information to class in 2-3 minute presentation. (Ex: role playing, visual aids, reading, , etc)</p>	<p><b>Informal monitoring of group work.</b></p> <p><b>Oral Q &amp; A following presentations</b></p>
<p><b>5. Symbols</b></p>	<p>LR 3.7</p> <p>LR 3.4</p> <p>W2.2</p>	<p>Students will know the definition of “symbol.”</p> <p>Students will recognize that listing characteristics of a symbol is a process helpful to understanding the meaning of that symbol (or metaphor).</p> <p>Students will connect their experiences to the novel in order to have a discussion about the meaning of this symbol in the novel.</p>	<p>(Memory, Practical)</p> <p>(Having already read Chapter 1) These questions will be addressed in small groups:</p> <ol style="list-style-type: none"> <li>1. What does Lennie do with the mice?</li> <li>2. What does this tell us about Lennie?</li> <li>3. Are these animals particularly fragile or vulnerable? How does this relate to what Steinbeck says about men?</li> <li>4. How are mice used in scientific labs? Is there a similarity in the way George treats</li> </ol>	<p><b>Monitoring of group conversations</b></p> <p><b>Exit Slip:</b></p> <p><b>1. Of all the common characteristics of mice, rabbits and puppies, list the three you believe are the most important ones for Steinbeck. Explain.</b></p>

			<p>Lennie?</p> <ol style="list-style-type: none"> <li>How do rabbits figure into George and Lennie's dream for the future?</li> <li>Who in the group has owned a puppy or rabbit (or other pet)? Describe that experience.</li> <li>What two animals is Lennie likened to in Chapter 1? (Ans.: dog and bear) Are these similar or opposing metaphors? How so?</li> </ol>	<p><b>2. Complete the following: By using this symbol, Steinbeck is conveying this important message: People are _____ because _____.</b></p>
6. Friendship Revisited Through George and Lennie	<p><b>LR3.3</b></p> <p><b>W2.2</b></p>	<p><b>Students will use plot development to understand the complexities of the developing relationship between George and Lennie</b></p>	<p><b>(Memory, Creative)</b></p> <p><b>Individually, students will answer: What happens on the Sacramento River? What happens in Weed? Describe the kind of friend George is. Describe the kind of friend Lennie is. Imagine one as your friend. Who would you rather have as a friend? Why?</b></p>	<p><b>Short answer quiz and personal response</b></p>
7. Themes Across Time	<p><b>LR 3.12</b></p> <p><b>W2.2</b></p>	<p><b>Students will be able to connect and compare themes across timelines.</b></p>	<p><b>(Practical, Analytical, Creative)</b></p> <p><b>Find examples from the novel that support a theme from list (loneliness, jealousy, security, acceptance, right vs. wrong) or theme of choice.</b></p> <p><b>Explain whether factors, based on your life today, have the same influence on the theme you chose (for example, if you are lonely, what factors in your life make that so?). Compare this to factors that created loneliness in the novel.</b></p> <p><b>Imagine it is 2060. Now predict what factors in the future my influence your chosen theme. How</b></p>	<p><b>Small group brainstorming – informal monitoring: paragraph response – formal</b></p> <p><b>Personal journal response – informal; Venn diagram – formal</b></p> <p><b>Sketch, cartoon, words (however student can</b></p>

			so?	best show prediction) - informal
8.Compare and Contrast	LR3.0 W1.1, 1.2, 1.9,2.2 R1.0, 1.1	Students will compare two works of literature or two characters through analysis of various literary features.	See Attachment 3	Formal Essay

**Attachments 1, 2 and 3 follow directly.**

## **Attachment 1: Context: Class Profile**

### **Intellectual and Academic Development levels of this class**

This ninth grade English Language Arts class is not an intellectual or academically heterogeneous group. Four of these students are considered GATE quality. These are the high-functioning, multi-tasking students who are always on task and seem to easily grasp new information.

Academic weaknesses are evident in the SES students, mostly because of the work that doesn't get turned in. Although the Hmong ELLs typically score well academically, because they really try, reading comprehension is often a battle for them.

### **Collective Language Development characteristics of this class**

Many of the low SES and ELL students have an additional challenge of poorly modeled language in the home. This impacts writing and speaking abilities, particularly in the key grammar and mechanics areas: subject/verb agreement, verb tense, comma usage). Additionally, idiomatic expressions (particularly for ELLs) are quite difficult, especially in reading when these students haven't a good grasp of the tone of the writer.

The lower functioning students also have the challenge of conversational language, which for some, carries over into the realm of academic language. Because these students spend so much time on electronics, or text messaging, the quality of their grammar and mechanics is low, and it presents itself in written and oral assignments. And also because students are not reading books with higher-level vocabulary they persist in using their low level expressive vocabulary. Spelling is also suffering because of the infrequency of reading.

### **Social Dynamics of this class**

Socially, many of these students are still quite immature, and many lack intrinsic motivation to learn. Classroom discussions on high interest topics, however, are usually quite successful.

Not all students in this class could be considered lively, but one thing most of these 14- and 15-year olds have in common is Mother Nature. They are very aware of the opposite sex, and spend much of their time daydreaming or socializing.

There are a few students in this class who have strong personalities and enjoy leading and taking charge of situations. Then there are those who would just as soon be lead (these are often the ELLs). For the most part, the students get along pretty well.

### **Socio-economic and Cultural Factors that characterize this class**

Many students in this class come from non-traditional families. Two students are specified as migrant education. They belong to migrant farm working families who travel around during the different seasons. Attendance and catching up on missed work is a constant battle for these two students.

Along with migrant education students, there are nine English Language Learners in this class, primarily Hmong and Spanish speakers. These students are typically the quiet ones in class, but will carry their own load in group work and cooperative learning.

There is a small group of students (three who are GATE) in this class who come from upper middle-class families. These students are rarely, if ever, absent. And they rarely miss assignments.

The balance of the class can be split almost equally with students who come from middle-class families and students who come from the low-income/working class families.

## **Attachment 2: Standards this unit will address:**

California State Standards in English Language Arts for Ninth/Ten Grades:

**LR3.0** – Literary Response and Analysis: Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. They conduct in-depth analyses of recurrent patterns and themes.

**LR3.12** – Literary Response and Analysis, Literary Criticism: Analyze the way in which a work of literature is related to the themes and issues of its historical period.

**LR3.3** – Literary Response and Analysis: Compare and contrast the presentation of a similar theme or topic across genres.

**LR3.4** – Literary Response and Analysis, Narrative Analysis: Determine the characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.

**LR3.5** – Literary Response and Analysis, Narrative Analysis: Compare works that express a universal theme and provide evidence to support the ideas expressed in each work.

**LR3.7** – Literary Response and Analysis, Narrative Analysis: Recognize and understand the significance of various literary devices,

including figurative language, imagery, allegory, and symbolism, and explain their appeal.

**R1.0, 1.1** - Reading: Word Analysis, Fluency, and Systematic Vocabulary Development – Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words correctly. Identify and use the literal and figurative meanings of words and understand word derivations.

**W1.1** – Writing Strategies: Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

**W1.2** – Writing Strategies: Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.

**W1.9** – Writing Strategies: Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

**W2.2** – Writing Applications: Respond in writing to literature to demonstrate a comprehensive grasp of the significant ideas of literary works. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.

## Attachment 3: Detailed Assessment of Lesson 8

### Compare and Contrast Essay Instructions

To write a comparison or contrast essay that is easy to follow, first decide what the similarities or differences are by writing lists on scrap paper. Which are more significant, the similarities or the differences? Plan to discuss the less significant first, followed by the more significant.

Then for organizing your essay, choose one of the plans described below whichever best fits your list. Finally, and this is important, what main point (thesis) might you make in the essay about the two people/things being compared? Do not begin writing until you have a point that the similarities or differences you want to use help to prove. Your point should help shape the rest of what you say: For example, if you see that one of your similarities or differences is unrelated to the point, throw it out and think of one that is related. Or revise your point. Be sure this main point is clearly and prominently expressed somewhere in the essay.

(Be sure to correctly incorporate into your essay at least seven new allusions/vocabulary you have been studying this unit.)

**Plan A (Whole-to-Whole):** Use Plan A if you have many small similarities and/or differences. After your introduction, say everything you want to say about the first work or character, and then go on in the second half of the essay to say everything about the second work or character, comparing or contrasting each item in the second with the same item in the first. In this format, all the comparing or contrasting, except for the statement of your main point, which you may want to put in the beginning, goes on in the SECOND HALF of the piece.

**Plan B (Point-by-Point):** Use Plan B if you have only a few, larger similarities or differences. After your introduction, in the next paragraph discuss one similarity or difference in BOTH works or characters, and then move on in the next paragraph to the second similarity or difference in both, then the third, and so forth, until you're done. If you are doing both similarities and differences, juggle them on scrap paper so that in each part you put the less important first ("X and Y are both alike in their social positions . . ."), followed by the more important ("but X is much more aware of the dangers of his position than is Y"). In this format, the comparing or contrasting goes on in EACH of the middle parts.

Choose your topic (or have one of your own approved by the teacher):

-Kindness, cruelty or mixture of both in two characters from *Of Mice and Men*

-The Great Depression and our current recession

-Of Mice and Men movie and novel

-Characters' dreams in *Of Mice and Men* and previously studied *A Raisin in the Sun*

Once you have finished your first draft, be sure to revise and edit. Don't forget to use the Compare-and-Contrast Essay Rubric as your guide.

## Compare-and-Contrast Essay Rubric

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Purpose &amp; Supporting Details</b>	The writer compares and contrasts items clearly. The writer points to specific examples to illustrate the comparison. The writer includes only the information relevant to the comparison.	The writer compares and contrasts items clearly, but the supporting information is general. The writer includes only the information relevant to the comparison.	The writer compares and contrasts items clearly, but the supporting information is incomplete. The writer may include information that is not relevant to the comparison.	The writer compares or contrasts, but does not include both. There is no supporting information or support is incomplete.
<b>Organization &amp; Structure</b>	The writer breaks the information into whole-to-whole or point-by-point structure. The writing follows a consistent order when discussing the comparison.	The writer breaks the information into whole-to-whole or point-by-point structure but does not follow a consistent order when discussing the comparison.	The writer breaks the information into whole-to-whole or point-by-point structure, but some information is in the wrong section. Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in logical or expected order. There is little sense that the writing is organized.
<b>Transitions</b>	The writer moves smoothly from one idea to the next. The writer uses comparison and contrast transition words to show relationships between ideas. The writer uses a variety of sentence structures and transitions.	The writer moves from one idea to the next, but there is little variety. The writer uses comparison and contrast transition words to show relationships between ideas.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
<b>Grammar, Spelling and Mechanics</b>	The writer makes no errors in grammar, spelling or punctuation that distracts the reader from the content.	The writer makes 1 -2 errors in grammar, spelling or mechanics that distract the reader from the content.	The writer makes 3 -4 errors in grammar, spelling or mechanics that distract the reader from the content.	The writer makes more than 4 errors in grammar, spelling or mechanics that distract the reader from the content.

