

| Weeks and key questions.   | Suggested content with non-negotiables in red.  | Terminology with non-negotiables in red.   | Useful texts or links that enable the exploration of the content and terminology.   |
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| <p><b>Week One:</b></p> <p><i>What is the American Dream?</i></p> <p><i>What was life like in the 1920s and 1930s in America?</i></p> <p><i>What was the Wall Street Crash?</i></p> <p><i>What was the Great Depression, and how did it affect people?</i></p> <p><b>Word of the week:</b></p> | <p>-Pupils should be introduced to the concept of the American Dream.</p> <p>-Pupils should apply their knowledge of the American Dream to their own dreams. How does the traditional “American Dream” compare to the dreams of people in modern society?</p> <p>-Pupils should know key features of the Roaring Twenties and the Great Depression of the 1930s. These should include:</p> <ul style="list-style-type: none"> <li>- <u>The roaring Twenties saw a huge growth in business, spending, borrowing, and technology advancements in America.</u></li> <li>- <u>The Wall Street Crash occurred in September of 1929, where the fragile stock market lost most of its value. This made a lot of businesses go bust, and people lost jobs and homes.</u></li> <li>- <u>This led to the Great Depression of the 1930s, a period where many families had to move away from big cities and try to find work in more rural areas.</u></li> </ul> <p>-The Golden Age of Hollywood: the introduction of sound into films heralded the end of the “silent age” and gave rise to the first celebrity actors and actresses. <i>The Jazz Singer</i> of 1927 is thought to be the first of these films.</p> <p>-California and the Dust Bowl: introduce pupils to the state of California. The Dust Bowl was a series of seasons of drought between 1934 and 1940, and led to many families abandoning their farms.</p> <p><i>This week will provide opportunity for teacher exposition.</i></p> | <p><b>American Dream:</b> <u>the ideal by which equality of opportunity is available to any American, allowing the highest aspirations and goals to be achieved.</u></p> <p><b>Roaring Twenties:</b> a decade of economic growth and widespread prosperity.</p> <p><b>Wall Street Crash:</b> a major stock market crash that occurred in 1929.</p> <p><b>Great Depression:</b> a severe worldwide economic depression that took place mostly during the 1930s, beginning in the United States.</p> <p><b>The Golden Age of Hollywood:</b> so called because of the enormous amount of money the movies produced and the images of the glittering and glamorous movie stars that filled the movie screens.</p> <p><b>The Dust Bowl:</b> a period of severe dust storms that greatly damaged the ecology and agriculture of the American prairies during the 1930s</p> | <p>The American Dream in OMAM: <a href="https://www.litcharts.com/lit/of-mice-and-men/themes/the-american-dream">https://www.litcharts.com/lit/of-mice-and-men/themes/the-american-dream</a></p> <p>The basics of the Wall Street Crash: <a href="https://www.bbc.co.uk/bitesize/guides/zxhpb82/revision/1">https://www.bbc.co.uk/bitesize/guides/zxhpb82/revision/1</a></p> <p>A timeline of the WSC: <a href="https://www.theguardian.com/business/2008/oct/04/useconomy">https://www.theguardian.com/business/2008/oct/04/useconomy</a></p> <p>Images from the Great Depression: <a href="https://www.thebalance.com/photos-of-the-great-depression-4061803">https://www.thebalance.com/photos-of-the-great-depression-4061803</a></p> <p>The golden age of Hollywood: <a href="https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#Classical_Hollywood_cinema_in_the_sound_era_(late_1920s%E2%80%931960s)">https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#Classical_Hollywood_cinema_in_the_sound_era_(late_1920s%E2%80%931960s)</a></p> |

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| <p><b>Week Two:</b></p> <p><i>Where is the novella set?</i></p> <p><i>How does the author create an engaging opening to the novella?</i></p> <p><i>Who are George and Lennie?</i></p> <p><i>What is the relationship between George and Lennie?</i></p> <p><b>Word of the Week:</b></p> | <p>-All pupils should understand that the author of the novella is <u>John Steinbeck, and that the novella was written in, and set in, California in 1937</u>. A more detailed look at California/Soledad in the 30s could be taken here.</p> <p>-All pupils should read Part 1 of the novella (pages 18-35, Pearson).</p> <p>-How does the writer create an engaging opening to the novella? Teachers should focus on close language analysis and Steinbeck's word choices in the opening setting. Teachers may also wish to introduce some structural features of writing at this stage.</p> <p>-Introduce the term itinerant worker and how this applies to society in the 1930s, linking back to Week 1.</p> <p>-Encourage pupils to infer information about our <u>meeting with George and Lennie</u> from page 19-20 ("They had walked..." – "Look what I done.")</p> <p>-More sophisticated inferences and predictions can be made from the opening descriptions, including the idea of Lennie making "rings" on the pond foreshadowing his later impact on the novella, and the path "beaten hard" suggests that many workers had previously travelled the same route, leading the same life.</p> <p>-Focus on George and Lennie's dream. Pupils could be encouraged to storyboard the dream, or illustrate it, or analyse elements from it depending on the ability of the class.</p> <p>-Explore the relationship between George and Lennie in Part 1.</p> | <p><b>Novella:</b> a work of narrative prose fiction, longer than a short story but shorter than a novella.</p> <p><b>John Steinbeck:</b> the author of the novella.</p> <p><b>Soledad:</b> a city in California, and the Spanish word for "loneliness".</p> <p><b>Itinerant worker:</b> A person who moves from place to place to find a job.</p> <p><b>Adjective, noun, verb, and adverb:</b> should be reinforced as key terminology for analysis.</p> <p><b>Perspective:</b> The view the reader is given.</p> <p><b>Shift:</b> A change in the story.</p> <p><b>Character:</b> A person in the story.</p> <p><b>Setting:</b> A place in the story.</p> <p><b>Contrast:</b> Opposite ideas or descriptions.</p> <p><b>Opening:</b> The start of the story or chapter.</p> <p><b>Focus:</b> The subject the writer concentrates on.</p> | <p>The Migrant Experience:<br/> <a href="https://www.loc.gov/collections/to-dd-and-sonkin-migrant-workers-from-1940-to-1941/articles-and-essays/the-migrant-experience/">https://www.loc.gov/collections/to-dd-and-sonkin-migrant-workers-from-1940-to-1941/articles-and-essays/the-migrant-experience/</a></p> <p>An annotated model answer to a question on George and Lennie:<br/> <a href="https://www.scoilnet.ie/uploads/resources/24130/23853.pdf">https://www.scoilnet.ie/uploads/resources/24130/23853.pdf</a></p> <p>Migrant workers (a little more simplified):<br/> <a href="https://www.theclassroom.com/lives-of-migrant-farm-workers-in-the-1930s-13655540.html">https://www.theclassroom.com/lives-of-migrant-farm-workers-in-the-1930s-13655540.html</a></p> <p>The history of denim jeans:<br/> <a href="https://www.liveabout.com/the-history-of-jeans-2040397">https://www.liveabout.com/the-history-of-jeans-2040397</a></p> <p>A documentary on Steinbeck's life and writing (opening ten minutes full of great images and information about California)<br/> <a href="https://www.youtube.com/watch?v=TaKy4hcb7kY">https://www.youtube.com/watch?v=TaKy4hcb7kY</a></p> |

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| <p><b>Week Three:</b></p> <p><i>What is the bunk house, and what is it like to live in it?</i></p> <p><i>Who works on the ranch?</i></p> <p><i>Who is Curley's wife?</i></p> <p><i>What do we already know, or can infer, about Curley's wife?</i></p> <p><i>What does Part 2 tell us about life in the 1930s?</i></p> <p><b>Word of the Week:</b></p> | <p>-All pupils should read Part 2 of the novella (pages 38-60, Pearson edition).</p> <p>-Pupils should explore the setting of <u>the bunk house</u>, drawing inferences and deductions from the items Steinbeck describes. HA classes may be challenged to explore contextual links – what do the items in the bunkhouse tell us about living and working conditions for ranch workers in the 1930s?</p> <p>-Explore the introduction of Curley's wife in detail, from "Both men glanced up" to "she hurried away." Introduce and explore the idea of an extended metaphor and track descriptions of Curley's wife throughout the novella, including the use of the colour red, imagery of sunlight, and descriptions of her voice/movements. <u>Link the character of Curley's wife to the archetype of a femme fatale.</u> HA classes may explore deeper meanings regarding gender roles already present in the novella, comparing presentations of Curley and Curley's wife in Part 2.</p> <p>-Pupils could explore the idea that, originally, the novella was written as a play script. With this in mind, design staging for the bunk house based on descriptions at the start of Part 2.</p> <p>-HA classes may wish to explore contextual links between the presentation of Curley's wife and attitudes towards women in 1930s America (this knowledge will be reinforced and developed in Week 6)</p> <p>-Focus on Curley. How does Steinbeck use language to create a negative opinion of this character?</p> | <p><b>Archetype:</b> a very typical example of a certain person or thing.</p> <p><b>Bunk house:</b> a building offering basic sleeping accommodation for workers.</p> <p><b>Femme fatale:</b> an attractive and seductive woman, especially one who will ultimately cause distress to a man who becomes involved with her.</p> <p><b>Extended metaphor:</b> a metaphor that unfolds and repeats in multiple places within a text.</p> <p><b>Gender role:</b> a social role that is generally considered acceptable for a person based their sex.</p> <p><b>Stereotype:</b> a widely held but fixed and oversimplified image or idea of a particular type of person or thing.</p> <p><b>Stagecraft:</b> skill or experience in writing or staging plays.</p> <p><b>Antagonist:</b> a person who actively opposes or is hostile to someone or something; an adversary</p> | <p>Farm life in the 1930s – some video footage:<br/> <a href="https://www.youtube.com/watch?v=LBiBcFNfdxg">https://www.youtube.com/watch?v=LBiBcFNfdxg</a><br/> <a href="https://www.youtube.com/watch?v=NmsH0kjXoEI">https://www.youtube.com/watch?v=NmsH0kjXoEI</a></p> <p>The femme fatale in 1930s Hollywood:<br/> <a href="https://www.youtube.com/watch?v=tHRyyvj7h2o">https://www.youtube.com/watch?v=tHRyyvj7h2o</a></p> <p>Cultural attitudes towards women in the 1930s (UK-centric):<br/> <a href="https://www.theguardian.com/lifeandstyle/2018/feb/04/the-1930s-women-had-the-vote-but-the-old-agitation-went-on">https://www.theguardian.com/lifeandstyle/2018/feb/04/the-1930s-women-had-the-vote-but-the-old-agitation-went-on</a></p> <p>Snow White as the ideal 1930s woman (interesting as a comparison!)<br/> <a href="https://www.youtube.com/watch?v=82zbelcw1Aw">https://www.youtube.com/watch?v=82zbelcw1Aw</a></p> |

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| <p><b>Week Four:</b></p> <p><i>Who is Slim?</i></p> <p><i>Who is Curley?</i></p> <p><i>How do leadership styles differ between the men on the ranch?</i></p> <p><i>How does George and Lennie's dream develop as the novella progresses?</i></p> <p><i>Is George and Lennie's dream typical of 1930s America?</i></p> <p><b>Word of the Week:</b></p> | <p>-All pupils should read Part 3 of the novella (Page 64 – 94, Pearson edition).</p> <p>-Pupils should consider the concept of good leadership: what makes a good leader? What makes a bad leader? Cover the three leadership styles of democracy, autocracy, and paternalistic leadership. Link this to a commentary on the leadership styles of Slim and Curley, drawing evidence from Part 3 to produce a detailed comparison. HA groups may also consider Carlson and his decision-making process in killing Candy's dog.</p> <p>-Re-cover the contextual knowledge of the American Dream: a review of learning from Week 1.</p> <p>-Focus on <u>George and Lennie's dream</u>, spiralling back on work completed in Week 1 on the social and economic situation in America at the time. Expand on this work by applying this understanding to George and Lennie's dream – is it achievable? Is it a "big" dream? What does it tell us about the aspirations of people like George and Lennie?</p> <p>-Spiral back to the knowledge of an extended metaphor from Week 3, applying this to images of sunlight described in the opening paragraphs of each part so far. HA groups could track Steinbeck's use of sunlight – and what meaning this carries – throughout the novella.</p> <p>-Focus on the fight scene, on page 90-91. Focus on close analysis of Steinbeck's language and use of sentence forms here, in order to create effective drama and action.</p> | <p><u><b>Autocracy:</b> a leadership style in which an individual controls all decisions with little input from team members.</u></p> <p><u><b>Democracy:</b> a leadership style in which members of the group take part in the decision-making process.</u></p> <p><u><b>Paternalistic:</b> a leadership style that treats team members like an extended family.</u></p> <p><b>American Dream:</b> the ideal by which equality of opportunity is available to any American, allowing the highest aspirations and goals to be achieved.</p> <p><b>Declarative:</b> (sentence form) a sentence that makes a statement.</p> <p><b>Imperative:</b> (sentence form) a sentence that gives a command.</p> <p><b>Interrogative:</b> (sentence form) a sentence that forms a question.</p> | <p>The four leadership styles (free-reign can be skipped as it is irrelevant to OMAM)</p> <p><a href="https://www.iedunote.com/leadership-styles-based-authority">https://www.iedunote.com/leadership-styles-based-authority</a></p> <p>A focus on Slim:</p> <p><a href="https://www.shmoop.com/study-guides/literature/of-mice-and-men/slim">https://www.shmoop.com/study-guides/literature/of-mice-and-men/slim</a></p> |

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| <p><b>Week Five:</b></p> <p><i>Who is Crooks?</i></p> <p><i>Why is Crooks treated differently?</i></p> <p><i>What was life like for black people and other minorities in 1930's America?</i></p> <p><i>What were the Jim Crow laws?</i></p> <p><i>What is segregation?</i></p> <p><b>Word of the Week:</b></p> | <p>-All pupils should read Part 4 of the novella (Page (98 – 116, Pearson edition).</p> <p>-All pupils should understand what the Jim Crow laws were and how they affected minorities in America during the 1930s, and have some contextual understanding of segregation.</p> <p>-Focus on Crooks: create an inventory of the things that Crooks owns and keeps around him in his barn. What do these items tell us about his character? Spiral back on the term connotations, which has been covered in Year 7.</p> <p>-Developing work on Crooks, pupils could consider his monologue from page 102-106, linking Crooks' thoughts and feelings to their understanding of segregation and attitudes towards race in the 1930s.</p> <p>-Focus on Curley's wife: how have our opinions of her changed, from Part 2 to Part 4? What do we learn about Curley's wife that we didn't know before? How and why has Steinbeck developed this character?</p> <p>-Pupils could write a first person diary entry of the events of Part 4, from Crook's point of view. Encourage pupils to imagine his changing feelings as the discussion with Lennie, and later Candy and Curley's wife, unfolds.</p> <p>-HA pupils could be encouraged to consider why this is the only section of the novella to take place at night-time, linking back to their prior learning on extended metaphors.</p> | <p><b>Connotations:</b> an idea or feeling which a word invokes, in addition to its literal meaning.</p> <p><b>Segregation:</b> the action of setting someone or something apart from others.</p> <p><b>Stable buck:</b> (slang) A derogatory name for an African-American man who works in the stables.</p> <p><b>Jim Crow laws:</b> laws that enforced racial segregation in the Southern United States.</p> <p><b>Monologue:</b> a long speech by one actor or character in a text.</p> <p><b>Character development:</b> the process of creating a believable character in fiction by giving the character depth and personality.</p> | <p>The Jim Crow laws, the basics:<br/> <a href="https://www.bbc.co.uk/bitesize/guides/zcpcwmn/revision/2">https://www.bbc.co.uk/bitesize/guides/zcpcwmn/revision/2</a></p> <p>Examples of Jim Crow laws in each State:<br/> <a href="https://www.ferris.edu/htmls/new/s/jimcrow/links/misclink/examples.htm">https://www.ferris.edu/htmls/new/s/jimcrow/links/misclink/examples.htm</a></p> <p>Segregation and Jim Crow laws in America:<br/> <a href="https://www.youtube.com/watch?v=nje1U7jJOHI">https://www.youtube.com/watch?v=nje1U7jJOHI</a></p> |

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| <p><b>Week Six:</b></p> <p><i>What else can we learn about Curley's wife?</i></p> <p><i>Can we feel any sympathy for the character of Curley's wife?</i></p> <p><i>What happens at the climax of the plot?</i></p> <p><b>Word of the Week:</b></p> | <p>-All pupils should read Part 5 of the novella (page 121-136, Pearson edition)</p> <p>-Pupils should track the journey of Curley's wife through the novella, from her appearances in Part 2, Part 4 and Part 5. LA classes may wish to focus solely on her character: what does Steinbeck reveal about Curley's wife as the story progresses? What is tragic about <u>her life and aspirations</u>? Can CW be considered a tragic heroine?</p> <p>-Curley's wife's ending can be compared side-by-side with her introductory description in Part 2, and the key terminology circular narrative could be discussed for the first time.</p> <p>-Pupils could link their new understanding of Curley's wife to their contextual knowledge of the American Dream.</p> <p>-More challenging questions could consider whether Curley's wife is a victim or a villain in the story.</p> <p>-Curley's wife is often considered to be a character who just missed out on the best bits of life – born too late for the Golden Age of Hollywood, and dying before the rising importance of women in the workforce (see links to Rosie the Riveter, right). Pupils could consider how much sympathy the reader should feel for Curley's wife, considering these contextual factors.</p> <p>-Groups that have tracked the extended metaphor of sunlight throughout the novella could focus on page 120 and page 129.</p> | <p><b>Climax:</b> the turning point in the text that changes the protagonist's fate.</p> <p><b>Circular narrative:</b> the story moves one event at a time to end back where the story originated.</p> <p><b>Sympathetic character:</b> a character in a story whom the writer expects the reader to identify with and care about.</p> <p><b>Rosie the Riveter:</b> a cultural icon of World War II, representing the women who worked in factories and shipyards during the war.</p> <p><b>Tragic heroine:</b> A heroine who suffers from a tragic flaw that eventually causes her downfall.</p> | <p>The Golden Age of Hollywood in further detail:<br/> <a href="http://www.american-historama.org/1929-1945-depression-ww2-era/golden-age-of-hollywood.htm">http://www.american-historama.org/1929-1945-depression-ww2-era/golden-age-of-hollywood.htm</a></p> <p>1960s documentary on the advent of "talkies" and the Golden Age:<br/> <a href="https://www.youtube.com/watch?v=S0EEtXnG5yI">https://www.youtube.com/watch?v=S0EEtXnG5yI</a></p> <p>A history of Rosie the Riveter:<br/> <a href="https://www.history.com/topics/world-war-ii/rosie-the-riveter">https://www.history.com/topics/world-war-ii/rosie-the-riveter</a></p> <p>Married women and Rosie the Riveter:<br/> <a href="https://rosietheriveter.net/rosie-stories/married-women-were-also-rosie-the-riveters/">https://rosietheriveter.net/rosie-stories/married-women-were-also-rosie-the-riveters/</a></p> |

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| <p><b>Week Seven:</b></p> <p><i>What happens in the final moments of the story?</i></p> <p><i>How do George and Lennie finish their journey?</i></p> <p><i>What is the moral of the story? What do we, as readers, learn from it?</i></p> <p><b>Word of the Week:</b></p> | <p>-All pupils should finish the novella, Part 6 (page 140-149, Pearson edition).</p> <p>-All pupils should discuss and consider the moral of the story, their reactions to the ending, and their thoughts and feelings on finishing the novella.</p> <p>-Pupils should consider the setting of Part 6, in contrast with the description of the setting in Part 1. How does Steinbeck use the same setting to create different moods and effects?</p> <p>-George and Lennie’s journey comes to an end in a circular fashion. Building on work in Week 6 on circular narrative, pupils should consider the nature of George and Lennie’s dream and whether it was ever achievable. HA groups could use this to comment on the nature of the American Dream as a wider contextual factor.</p> <p>-Time should be given to allow pupils to complete the Knowledge Check, as well as time to feedback on this test.</p> | <p><b>Falling action:</b> the part of a story where the hero resolves the main problem.</p> <p><b>Dénouement:</b> a part in a story where <u>normality is restored and all conflicts are resolved.</u></p> <p><b>Circular narrative:</b> the story moves one event at a time to end back where the story originated.</p> | <p>Key themes and lessons from the story:</p> <p><a href="https://www.sparknotes.com/lit/micemen/themes/">https://www.sparknotes.com/lit/micemen/themes/</a></p> |