**Sample Unit – English Standard – Year 11**

**Reading to Write – Transition to Senior English**

| **Unit title** | ***Year 11 Common Module: Reading to Write – Transition to Senior English*** | **Duration** | 40 hours |
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| **Unit description** | This unit demonstrates a possible approach to the Year 11 Common Module for Standard students. Teachers may include lessons explicitly teaching skills in reading and writing to address the particular needs of their students. Teachers may also need to differentiate the learning to suit the varied needs of different groups in the class.  The focus text chosen for this unit is Steinbeck’s novella, *Of Mice and Men*. Students also have the opportunity to read and respond to a range of other texts, including essays, poems, films, plays, songs, short stories, speeches and other novels. These other texts connect with the focus text through the study of genre, theme and style. Teachers may consider allowing students to choose some of the texts they study.  The unit provides ample opportunities for students to write. They will produce critical writing: a response to an extract, a justification of a personal reading, a personal response essay and essays on theme and style that involve comparisons between texts. Students will compose imaginary writing: an extra scene in a novel, an adaptation of a novel to a play script, as well as an assessment task in which they write in a medium, mode and form of their choice. Students will also write to learn throughout the unit: writing notes, keeping a reading log, writing short and longer responses to questions and reflecting on their learning.  **This unit contains a range of resources and teaching and learning activities. It is not an expectation that all texts or activities are completed in order to achieve the learning intentions of this module. Teachers may add, change or delete activities as appropriate to their context and the learning needs and interests of students.** | | |
| **Outcomes**  EN11-1, EN11-2, EN11-3, EN11-4, EN11-5, EN11-6, EN11-7, EN11-9 | | | |
| **Essential questions**   * Why do I need to become a more perceptive reader and more skilful writer and how do I do this? * How can reading make me a better writer? And how can writing make me a better reader? * How does reading and writing across a variety of connected texts illuminate meaning? | | | |
| **Course requirements**  The Common Module must be completed as the first unit of work in Year11. | | **Assessment overview:**  **Assessment for learning**: various reading and writing activities  **Assessment as learning**: reading logs and reflections  **Assessment of learning**: create an imaginative text in a choice of mode and form, with personal reflection | |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * investigate, appreciate and enjoy a wide range of texts and different ways of responding * analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences (ACEEN024)   **EN11-2** uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  Students:   * appreciate the ways mode, medium and technology affect meaning and influence personal response   **EN11-9** reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner  Students:   * monitor and assess the various ways they approach their learning in English * select and use appropriate metalanguage and textual forms to assess and reflect on learning * use and understand the value of writing as a reflective tool | Introduction to *Reading to Write*   1. Reflection on reading  * Students reflect on their best reading experience to date. What made this reading experience so valuable to them?   (*If students indicate that they do not, or do not like to, read, teachers should direct students to consider early experiences, or everyday experiences of reading in the students’ lives (eg blogs, social media etc). It may also be a good time to ask students to reflect on the reasons they do not actively pursue reading.)*   * As a class, students: * brainstorm different purposes for reading. * discuss the importance of reading for the study of English, the study of other subjects, for life beyond school. * read the introduction to the chapter ‘Texts and Readings’ in *Reading Fictions*:   *In the past, texts were often thought about as if they were a kind of container. Inside the containers were meanings. Readers looked, sometimes quite hard, to find the meanings in the containers. Reading was finding the ‘correct’ meaning in each container, or text.*  *Recent literary theory, however, argues that texts are not containers with meanings ‘inside’ them. Instead, texts are seen as polysemic or ‘multi-meaninged’. Reading, it is argued, produces the meanings of a text, which are called ‘readings’.*  *Because texts are full of gaps, they can be read in different ways, and it is not possible to decide finally ‘what a text means’. A text can never be reduced to a single meaning, because there is no possibility of a neutral authority or judge to decide which reading is ‘correct’.*  *This doesn’t imply that a text can mean anything a reader likes. In theory, texts have the potential to be read in endlessly different ways, but in practice, groups of readers produce a limited range of meanings, by valuing certain responses and disqualifying others.*   * Students should consider if this extract accords with their experiences of reading? Is this extract true of some texts more than others? Consider poetry and factual texts. * The chapter ‘Texts and Readings’ in *Reading Fictions* includes a close study of two short stories, ‘A Lot to Learn’ and ‘Listen to the End’. If students have access to this text, there is value in working through the whole chapter to learn more about how texts can evoke different readings and how it is possible to decide between different readings.  1. Reflection on writing  * Students reflect on their best writing experience to date. What made this writing experience so valuable to them? * As a class, students: * brainstorm different purposes for writing. * discuss the importance of writing for the study of English, the study of other subjects and life beyond school. * discuss notions of author, authorship and authority. Who owns the text? Who decides the meaning?   Note that the resources available through the State Library website, can be used by the teacher to explicitly teach writing skills or used independently by students.   1. Reflection on links between reading and writing  * How is reading *different* to writing? In one sense they are at opposite ends of the communication process – one composing texts and the other responding to texts. * How is reading *similar* to writing? Both reading and writing involve active meaning-making. * Discuss ways in which reading can lead to writing, eg we can respond to a text we have read through writing, and reading a text can inspire us to write.  1. Discuss how reading and writing support one another: we can learn to be better writers through our reading; we can learn to be better readers through our writing. 2. Students read the poem, ‘A Loaf of Poetry’ by Naoshi Koriyama. Koriyama is a Japanese poet. What is he saying about writing poetry? Does the idea apply to writing in general? What technique is Koriyama using to make his idea clear and memorable? 3. Students then read the poem ‘Unfolding Bud’. What is Koriyama saying here about reading poetry? Does the idea apply to reading in general? Comment on the technique Koriyama uses to communicate this idea effectively. 4. As a class, or individually, students view the TED talk, ‘The Danger of a Single Story’. Chimamanda Ngozi Adichie is a Nigerian writer of novels, short stories and nonfiction. What does Adichie’s talk tell us about the power of stories, both in their reading and writing? What responsibilities do we have as readers? Do writers have a corresponding responsibility? Comment on the ways in which Adichie communicates her ideas in the talk. Is she effective? *(Informal Assessment)* | Bronwyn Mellor, Annette Patterson and Marnie O’Neill, *Reading Fictions,* Chalkface Press (1991)  *Grammar and punctuation: The Little Green Grammar Book*, Mark Tredinnick, University of NSW Press, 2008  *Steps in process writing: Writing from Start to Finish: a Six-Step Guide*, Kate Grenville, Allen and Unwin, 2002  *Literary terms: The Oxford Dictionary of Literary Terms*, Chris Baldick, Oxford, 2008  *Importance of referencing and citing:* ‘Acknowledging Sources’, Module 2 in NESA online learning resource, *All My Own Work* (NESA website)  *Referencing and citing: How to Reference*, includes a 10-minute tutorial (Sydney University website)  *Citing tool: Cite This for Me* (citethisforme.com)  State Library resources to support student writing and citing available at [State Library resources](http://guides.sl.nsw.gov.au/content.php?pid=472895&sid=5642183)  See ‘Authority’ at English Textual Concepts website: <http://englishtextualconcepts.nsw.edu.au/>  ‘A Loaf of Poetry’ <http://www.tnellen.com/cybereng/poetry/index.html> and  ‘Unfolding Bud’ <https://genius.com/> poems by Naoshi Koriyama  ‘The Danger of a Single Story’, TED talk by Chimamanda Ngozi Adichie at <http://ed.ted.com/on/oQQimtYK> |
| **EN11-3**  analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning  Students:   * + engage with increasingly complex texts to understand and appreciate the power of language in shaping meaning   + analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage, for example, personification, voice-over, flashback and salience (ACEEN002)   + understand and explain how language forms, features and structures are effectively integrated in a range of quality literature and other texts   + use appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts (ACEEN011)   + use accurate spelling, punctuation, syntax and metalanguage (ACEEN017)   + use stylistic features to craft and communicate points of view (ACELR013)   **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * + compose personal responses to texts and consider the responses of others   + develop creative and informed interpretations of texts supported by close textual analysis (ACELR062)   **EN11-7** understands and explains the diverse ways texts can represent personal and public worlds  Students:   * + understand how contexts influence the perspectives represented in texts and how audiences respond to them | Close study of Steinbeck’s *Of Mice and Men*  In this close study, students undertake a range of activities including analysis of language and use of language as well as discussion of characters and context.   1. Students read the start of the novella from ‘A few miles south of Soledad…’ to ‘Look George! Look what I done!’ (pp1-3 of the Penguin edition cited) and complete the following activities:  * Draw or find a picture that captures the essence of the scene described at the start of this extract. In what sense does Steinbeck write like an artist paints? Note that we might describe such a style of writing as ‘painterly’. * Find and comment on examples of Steinbeck’s use of verbs to depict the liveliness of the scene. * Comment on the syntax (the ordering of words to make meaning) of the following sentence. What is the effect?   *‘Evening of a hot day started the little wind to moving among the leaves.’*   * Consider Steinbeck’s use of colloquial language. The passage uses some colloquial language (informal language of speaking) even before we get to the dialogue between the two men, eg ‘’coons’, ‘jungle-up’. Explain the effect of this colloquial language. * Comment on the use of simile (comparison using ‘like’ or ‘as’) eg the rabbits, we are told, ‘sat as quietly as little, gray sculptured stones’. * Explain how the description emphasises the differences between the two men? How does the dialogue further show these differences? * Assess the effect of comparisons. Lennie is compared to a bear, then later to a horse. Are these comparisons helpful? Are they derogatory? Or do they link Lennie to the natural world, as against the social world? * Consider the significance of the setting. At the end of the story, the men will return to the ‘green pool’ after some misadventures on a ranch. Can you guess the significance of this setting? Students may need to come back to this question after they have read more of the novella. * Based on the extract, answer the following two questions*: (informal assessment)* * does this extract tell us anything about the main concerns of the novella? * how would you describe Steinbeck’s style as a writer?  1. Students invent a character, in addition to the two men already encountered, for the next scene in the novella, ie directly after the extract studied.  * Students can then write this scene, including some dialogue that captures the authentic voices of the characters. * In groups, students can read and share these scenes and discuss whether they have successfully imitated Steinbeck’s style or whether they have brought their own style to the exercise. Some revision of the conventions of writing dialogue may be needed.  1. Students read the novella from start to finish and keep a **reading log** to reflect on:  * what they are learning about George and Lennie as characters * their emerging reading of the novella, justified by reference to the text.   Note that some excellent audiobooks of the novella, which may be helpful to some students, are available online.  Some of the activities below can be undertaken while students are reading the novella. *(Informal assessment)*   1. Students share background knowledge of the Great Depression, focusing on the USA – the context of the writing of the novel (first published in 1937) and the period in which the events take place. Briefly research further information to complete gaps. How is this context important to the meaning of the novella? | *Of Mice and Men*, by John Steinbeck, Penguin, UK, 2006 (page references throughout this unit refer to this edition)  Dialogue that Matters - Edutopia  <https://www.edutopia.org/blog/dialogue-that-matters-aaron-sorkin-todd-finley>  *‘Of Mice and Men’* audiobook, read by Gary Sinise: [Soundcloud Audiobook: Of Mice and Men](https://soundcloud.com/penguin-audio/of-mice-and-men-by-john) |
| **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * + compose personal responses to texts and consider the responses of others   + explain how various language features, for example, figurative, grammatical and multimodal elements, create particular effects in texts and use these for specific purposes   + apply and articulate criteria used to evaluate a text or its ideas   + develop creative and informed interpretations of texts supported by close textual analysis (ACELR062)   **EN11-3**  analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning  Students:   * + analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage, for example, personification, voice-over, flashback and salience (ACEEN002)   + use appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts (ACEEN011)   **EN11-5**  thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * + investigate and reflect on the difference between initial personal response and more studied and complex response (ACELR003)   + understand the effect of nominalisation in the writing of critical and creative texts   + compose critical and creative texts that explore increasingly complex ideas   + select and apply appropriate textual evidence to support arguments (ACEEN035)   **EN11-6**  Investigates and explains the relationships between texts  Students:   * + develop an understanding of new texts by making connections with texts that are personally familiar   + understand the uses and purposes of intertextuality, for example, references to or appropriations of other texts   + describe and explain the connections between texts, including the ways in which particular texts are influenced by other texts. | 1. When students have completed the novella, they can draw a graph showing the rise and fall of tension across the six chapters. Students label the graph with important events and indicate the stages in the structure of the novel: exposition, rising tension, climax and resolution. 2. Students identify the main settings of the novella:    * The ‘green pool’ (pp1-2, 112-113)    * The ranch, including the bunkhouse, Crook’s shed and the barn (pp19, 75-6, 95).   As a class, discuss the different ways in which each setting is presented. Students should explain what is the symbolic significance of these two settings? How are they important to the ideas raised in the novella?   1. Students engage in the study of character and:  * identify the seven main characters in the novel. * draw a character web indicating the connections between these characters. * develop a detailed character profile of George, including physical appearance, personality, attitudes and beliefs, aspirations, role in the novella. This may be developed as a class where evidence can be drawn from the text to support points. Organise information in a set of notes, using the following table:  |  |  |  | | --- | --- | --- | | **Character profile: George** | **Points about character** | **Evidence from text** | | Physical appearance |  |  | | Personality |  |  | | Attitudes and beliefs |  |  | | Aspirations |  |  | | Role in the novella |  |  |  * Divide class into 6 groups. Allocate one of the other main characters to each of these groups. Students can use the table above to build a profile of the allocated character. Each group reports back to the class. Students share character profiles. * Students discuss, and perhaps add to, these criteria of successful characterisation:   + Convincingly ‘human’: neither all good nor all bad; not always predictable, but true to nature; three-dimensional, not stereotyped or flat   + Unique and interesting aspects to character   + Changes or develops in response to events and other characters   + Revealed not only by description, but also dialogue and action.   Students decide whether the third point applies to a shorter text such as a novella.   * Students write a response to the following question: Which characterisation, in your opinion, is the most successful characterisation in the novella? Support your view with reference to these criteria.  1. Students read the passage commencing with ‘Lennie said craftily…’ (p117) **to** ‘…and he lay without quivering’ (p120).  * Students write an essay, or literary analysis, discussing the ideas in this extract and explaining how Steinbeck uses the resources of language to present those ideas. What is the significance of this passage for the novella as a whole? They can refer back to the close study of the extract from the start of the novella to help them in their analysis of this passage. *(Informal assessment)*   In order to assist students to construct the essay or literary analysis teachers may consider the following activities:   * Develop an overview of how to construct a literary analysis, using the Purdue Online Writing Lab resource ‘Writing a Literary Analysis’ or equivalent. * Examples may be shown to students of this type of writing and deconstructed for its features. Students may then use these as models or guidelines for how to create their own. Teachers may use online resources, examples of past student work or HSC sample responses. * A refresher activity with students on the use of active/passive voice and nominalisation to develop their academic writing would be helpful for students. Resources from university websites are often helpful here.  1. Steinbeck originally called the novella *Something that Happened*. Later he changed the title after reading a poem entitled ‘To a Mouse’, written by Scottish poet, Robert Burns, in 1785. Students locate and read the poem – note that they might need to find an English translation of the Scottish dialect. What is the connection between the poem and the novella? Which title do they prefer for Steinbeck’s novella, and why? | Purdue Online Writing Lab - *Writing a Literary Analysis* presentation  <https://owl.english.purdue.edu/owl/resource/697/1>  Resources can be found at:   * <http://www.teachingacenglish.edu.au/> * <http://www.une.edu.au> * <https://owl.english.purdue.edu/owl/> |
| **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * + investigate, appreciate and enjoy a wide range of texts and different ways of responding   + analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences (ACEEN024).   **EN11-5** thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * + explore the effects of figurative and rhetorical devices, for example, emphasis, emotive language, metaphor and imagery in the construction of argument (ACEEN025).   **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * + compose personal responses to texts and consider the responses of others   + identify and describe the contexts of composing and responding, for example, personal, social, historical, cultural and workplace contexts, and consider how these contexts impact on meaning   + apply and articulate criteria used to evaluate a text or its ideas | Perspectives of Steinbeck’s *Of Mice and Men*  The following activities can be done to help students consider different perspectives of the text:   1. Individually, or as a class, students read and discuss the essay on the theme of dreams and aspirations in *Of Mice and Men*, written by a Scottish high school student. Students should notice how the response has been structured to answer the question. 2. Students should then:  * Write the plan that might have been used to write this essay. How does the writer use structure and language effectively to present an argument? Discuss the purposefulness of the introduction and conclusion. Take note of the effective paragraphing in the main body of the essay. Identify the topic sentence in each paragraph and note how the writer adds explanation and textual reference to support each idea. Can they offer any suggestions for how the essay could be further improved?  1. Students then read and critically review a second essay by a student. They consider which aspects of the essay are successful? In which areas could the essay be further improved? 2. **Teacher information:** Many readers and critics have noted the central idea of dreams and aspirations in *Of Mice and Men*. We might consider such an interpretation as a dominant reading of the novella. But other readers and critics focus on less obvious aspects of the novella. These interpretations, if substantiated, are no less legitimate – they are called resistant readings.  * The teacher sources an essay that demonstrates an alternate perspective or ‘resistant reading’ of *Of Mice and Men* – this may be related to race, class or gender for example. Students read and discuss the ideas in the essay. Questions to consider: * What point is the writer making? * Has the point has been well supported? * Do you agree with the ideas the writer presents? * How has the writer’s context contributed to his/her perspective?  1. Students to review the essays above and comment on what they notice about the language style and structure of the personal response essay? Drawing on what they’ve learned about personal response essays from the above two essays, construct an essay which explores the following questions:    * What did you like about the novel?    * What did you dislike about it?    * What is your overall view? | National 5 Critical Essay Exemplar – *Of Mice and Men*: [Essay #1 on dreams](http://www.hyndland-sec.glasgow.sch.uk/Websites/SchSecHyndland/UserFiles/file/Learning%20Resources/English/National%205/N5%20Critical%20Essay%20Exemplar%20-%20Of%20Mice%20and%20Men.pdf)  Sample thematic essay on *Of Mice and Men*: [Essay #2 on dreams](http://seniorhigh.spring-ford.net/modules/groups/homepagefiles/cms/2446097/File/Announcements/Summer%20Reading/12th/Sample%20Five%20Paragraph%20Thematic%20Essay%20on%20Of%20Mice%20and%20Men.pdf)  Possible sources for essays:  [www.huffingtonpost.com](http://www.huffingtonpost.com)  [www.time.com](http://www.time.com) |
| **EN11-6** Investigates and explains the relationships between texts  Students:   * + understand the uses and purposes of intertextuality, for example, references to or appropriations of other texts.   **EN11-2** uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  Students:   * + appreciate the ways mode, medium and technology affect meaning and influence personal response   + assess the effects of the choice of mode and medium, including digital texts, in shaping the response of audiences in a variety of contexts (ACEEN003).   **EN11-4** applies knowledge, skills and understanding of language concepts into new and different contexts  Students:   * + appreciate and explain how composers may transform and adapt texts for different purposes, contexts and audiences, for example, appropriations in popular culture   + transform and adapt texts for different purposes, contexts and audiences (ACEEN050)   + investigate text structures and language features related to specific genres for different purposes and audiences (ACEEN052).   **EN11-5** thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:  compose critical and creative texts that explore increasingly complex ideas. | Exploring text forms: adaptations of Steinbeck’s *Of Mice and Men*  The following activities can be done to explore textual form.   1. The teacher reviews the concept of adaptation as part of the larger concept of intertextuality with students. 2. As a class, students view the trailer for the 1992 film adaptation of Steinbeck’s *Of Mice and Men*, directed by Gary Sinise and reflect on the following questions:  * What aspect of the story has been emphasised here to promote the film? * What hints of darker elements to the story are suggested in the trailer? * How have various film-making tools been used to present the story in a particular way? What is the overall effect? Consider the use of shots and angles, composition, sharpness of focus, mise-en-scène, music and voiceover.  1. There are 15 differences between the novella and the 1992 film.  * As a class discuss why filmmakers change texts such as novels when making film adaptations? * Students view the comparison of the final scenes in the 1939 and 1992 film versions of Steinbeck’s novella and judge which of the two versions is most true to *Of Mice and Men*? * Students compare the techniques used to present the final scene in the two film versions. * Students write a response to the following question: * Of the three texts (the novella and the two film versions), which presents the final scene with the greatest impact? Explain why.  1. **Teacher information** - Steinbeck deliberately wrote *Of Mice and Men* as a ‘novel play’ – that is, a novel that could be readily adapted into a play. In fact, Steinbeck himself adapted the novella into a play script for a stage production, directed by George S. Kaufman, which opened on Broadway the same year the novella was published (1937). This production was chosen as Best Play in 1938 by the New York Drama Critics’ Circle.  * Students choose a scene from the novella and write their own play versions. The Wikihow guide cited here outlines steps that might be involved in such a task – students should focus on part 2, ‘Writing the play’, in this resource. It will also be helpful to study examples of play scripts to familiarise students with the conventions of formatting. | See ‘intertextuality’ at the English Textual Concepts website: <http://englishtextualconcepts.nsw.edu.au/>  Trailer for *Of Mice and Men*, the film directed by Gary Sinise,1992: <https://www.youtube.com/watch?v=BQtiStdDaYw>  ‘The final scene film comparison’, 1939 and 1992 film versions of *Of Mice and Men*: <https://www.youtube.com/watch?v=fAGV1WxFkos>  Wikihow resource showing how to write a play based on a novel: [Write a play based on a novel](http://www.wikihow.com/Write-a-Play-Based-on-a-Book) |
| **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * + investigate, appreciate and enjoy a wide range of texts and different ways of responding   + develop creative and informed interpretations of texts, supported by close textual analysis (ACELR062).   **EN11-6** investigates and explains the relationships between texts  Students:   * + develop an understanding of new texts by making connections with texts that are personally familiar   + explore and analyse the similarities and differences in language forms, features and structures between and among texts.   **EN11-5**  thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * + investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander people/s, in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways   + select, interpret and draw conclusions about information and ideas in texts   + make connections between information and ideas and synthesise these in a range of critical and creative texts.   **EN11-4** applies knowledge, skills and understanding of language concepts into new and different contexts  Students:   * + transfer knowledge of language and literary devices to engage with unfamiliar textual forms or texts in unfamiliar contexts.   **EN11-5** thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * + investigate and reflect on the difference between initial personal response and more studied and complex response (ACELR003)   + select and apply appropriate textual evidence to support arguments (ACEEN035).   **EN11-9** reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner  Students:   * + select and use appropriate metalanguage and textual forms to assess and reflect on learning. | Exploring connections between and among texts: themes  The following activities may be used to explore the themes in this text as well as in other related material   1. Students have already read two essays discussing the idea of dreams in Steinbeck’s *Of Mice and Men*. In fact, there is a *dichotomy* of ideas in the novella: dreams and reality.  * Students research and define ‘dichotomy’ and write notes on this dichotomy as it relates to several characters in the text. Students can use the following table:  |  |  |  |  | | --- | --- | --- | --- | | Character | What is the character’s dream? | How does reality affect the character’s dream? | Evidence from the novel, including quotations | | Lennie |  |  |  | | George |  |  |  | | Curley’s wife |  |  |  | | Candy |  |  |  | | Crooks |  |  |  |  * Students consider what they think is the overall theme about dreams and reality, as presented in Steinbeck’s novella?  1. Individually, or in groups, students explore a range of other texts that also deal with the dichotomy between dreams and reality. They should note the varieties of ways in which composers represent these ideas, depending in part on the medium, mode and form of the text. Students complete the table below for *Of Mice and Men*, then add notes on three other texts of different media, modes and forms:  |  |  |  |  | | --- | --- | --- | --- | | **Text** | **What does the text say about dreams and reality?** | **How does the composer represent ideas about dreams and reality in text?** | **Influence of medium, mode and form?** | | **Example:**  ‘White Stucco Dreaming’ by  Samuel Wagan Watson | The poem is used to offer both a real vision of living in an urban society - in particular a young Aboriginal man - and what dreams can lead to. | ‘sprinkled in the happy dark of my mind/is early childhood and black humour/white stucco dreaming’. Here Wagan Watson is using ‘black and dark’ in a positive way, rather than the traditional poetic usage of the words. He uses humour in order to offer alternative views of dreams and reality. In using ‘white stucco dreaming’ here, he is taking the ‘traditional’ idea of Aboriginal culture and offering an alternative perspective on the many faces of Aboriginal culture. | In choosing to write this as a poem, Wagan Watson offers alternative perspectives on both dreams and reality. The dichotomy is offered through the non-traditional usage of imagery and word selection, which in turn offers a different perspective on Aboriginal culture and identity, which differs from those imposed by the mainstream media and general public opinion. Wagan Watson offers a young Aboriginal man’s perspective on growing up in an urbanised society. |  1. Students select one of the texts they have explored in the exercise above. Students write an essay discussing the particular ideas about dreams and reality presented in this text and the ways in which those ideas are represented, making comparisons with *Of Mice and Men*. 2. Other dichotomies in *Of Mice and Men* include friendship/loneliness and power/powerlessness. As a class consider if there are any others? 3. Individually, students choose one of these other dichotomies and explain how it is developed in the novella. 4. Students review the notes in their reading logs and their responses to the questions above. Students answer the following question:  * What is your reading of Steinbeck’s *Of Mice and Men*? Justify your reading with close reference to the text. (*Informal assessment*) | Examples of texts dealing with the dichotomy of dreams and reality:   * Mercutio’s Queen Mab speech from Act 1 Scene 4 of *Romeo and Juliet* by William Shakespeare * ‘Birches’, a poem by Robert Frost, *Robert Frost: Selected Poems*, Penguin, UK, 1973 * ‘White Stucco Dreaming’ by Samuel Wagan Watson, *Smoke Encrypted Whispers,* University of Queensland Press,2004 * ‘I have a dream’, a speech by Martin Luther King * ‘Amazing Life’, song by Clare   Bowditch, from album *The Winter I Chose Happiness*,  2012:   * ‘American Dreams’, a short story by Peter Carey, *Peter Carey: Collected Stories*, Vintage, 2005 * *Rooted*, a play by Alex Buzo, Currency Press, Australia, 1973 * *Diving for Pearls*, a play by Katherine Thomson, Currency Press, Australia, 1991 |
| **EN11-3** analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning  Students:   * + engage with increasingly complex texts to understand and appreciate the power of language in shaping meaning   + analyse how language choices are made for different purposes and in different contexts, using appropriate metalanguage, for example, personification, voice-over, flashback and salience (ACEEN002)   + understand and explain how language forms, features and structures are effectively integrated in a range of quality literature and other texts.   **EN11-4** applies knowledge, skills and understanding of language concepts into new and different contexts  Students:   * + transform and adapt texts for different purposes, contexts and audiences (ACEEN050)   + use language features, including punctuation and syntax, for particular effects in new and different contexts.   **EN11-5** thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * + understand and appreciate how different language forms, features and structures can be used to represent different ways of thinking   + understand the effect of nominalisation in the writing of critical and creative texts   + make connections between information and ideas and synthesise these in a range of critical and creative texts   + compose logical, ordered and cohesive texts that build effective arguments in response to the ideas generated through texts   + select and apply appropriate textual evidence to support arguments (ACEEN035).   **EN11-6 i**nvestigates and explains the relationships between texts  Students:   * + develop an understanding of new texts by making connections with texts that are personally familiar   + consider the importance of context in explaining the similarities and differences between texts   + explore and analyse the similarities and differences in language forms, features and structures between and among texts.   **EN11-7** understands and explains the diverse ways texts can represent personal and public worlds  Students:   * + analyse the diverse ways in which creative, informative and persuasive texts explore human experience, universal themes and social contexts. | Exploring connections between texts: style   1. In groups students analyse Steinbeck’s style as evident in *Of Mice and Men*. They can add more rows for any other aspects of style identified.  |  |  |  | | --- | --- | --- | | **Element of style** | **Evidence of this element of style in the text** | **Effect of this element of style on the meaning of the text** | | Simple, direct language in the narrative |  |  | | Dialogue, including authentic colloquial language |  |  | | Sparing, but effective, use of figurative language |  |  | | Rising tension throughout the story |  |  | | Characters revealed through speech and action |  |  | | Self-effacing narrator – third person, but no access to characters’ thoughts |  |  |  * Students describe Steinbeck’s style overall and make a judgement on its success.  1. Students add another appropriate scene to Steinbeck’s novella, imitating his style as closely as possible. As students read and provide feedback on each other’s scenes, they should consider how effectively Steinbeck’s style was captured. *(Informal assessment)* 2. **Teacher background:** Throughout his many novels, Steinbeck demonstrated a great sympathy for ordinary people struggling against adversity. His plain, direct style of writing is partly an attempt to tell their stories truthfully, without sentimentality.   An Australian author who writes about ordinary people and their lives is Tim Winton. As a class students view three or more ‘stories’ from the film version of Tim Winton’s *The Turning*. Note that each of the stories in the film version has been adapted by a different writer and filmed by a different director.  Students:   * compare Winton’s stories with Steinbeck’s Of Mice and Men and refer to two of the stories. In what ways does each reflect the ‘ordinary person’ and his/her life? * compare the style of two of the stories, written by different screenwriters and filmed by different directors, in the film version of *The Turning*. How can they explain any similarities or differences in style? * explore how these changes in context are reflected in the texts, and what role these play in their response to the ideas and experiences presented. Students consider that each of these texts has been created in very different contexts.  1. **Wide Reading:** The ‘battler’ has been the concern of much literature in Australia. Students select and read two other Australian texts from the list provided, or select one of their own, paying attention to the style used by the composers to depict the lives and struggles of ordinary people. Students write notes for each text.  * Students compose an essay comparing the styles used by composers to depict the lives and struggles of ordinary people. Students will need to refer to *Of Mice and Men* and one other text studied. *(Informal assessment)* | See ‘Style’ at the English Textual Concepts website: <http://englishtextualconcepts.nsw.edu.au/>  *The Turning*, film created by Robert Connolly and made by various directors, 2013  Examples of other Australian texts depicting the lives and struggles of ordinary people:   * ‘Enter Without So Much as Knocking’, ‘Homo Suburbiensis’ and ‘Drifters’, poems by Bruce Dawe found in *Sometimes Gladness: Collected Poems 1954-1982*, Longman Cheshire, Australia, 1983 * *The Harp in the South*, novel by Ruth Park, Penguin Australian Classics, Australia, 2013 * *Wild Cat Falling*, novel by Mudrooroo, Harper Collins, Australia, 2001 * *Rabbit-Proof Fence*, film directed by Phillip Noyce, 2002 * *Crackerjack*, film directed by Paul Moloney, 2002 * *Rooted*, a play by Alex Buzo, Currency Press, Australia, 1973 * *Diving for Pearls*, a play by Katherine Thomson, Currency Press, Australia, 1991 |
| **EN11-9** reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner  Students:   * + monitor and assess the various ways they approach their learning in English   + assess their own strengths and needs as learners and apply strategies to ensure their ongoing improvement   + use and understand the value of writing as a reflective tool   + create texts reflecting on their own learning, considering how processes can be adjusted to ensure better learning outcomes. | Student reflection and evaluation   1. Students write reflections on their learning , answering the following questions:  * What reading experience have you enjoyed most in this unit of work? Why did you enjoy it? * What writing experience have you enjoyed most in this unit of work? Why did you enjoy it? * What did you learn about reading in this unit of work? * What did you learn about writing in this unit of work?  1. Students evaluate their own performance in the unit by answering the following questions:  * In what aspects of reading have you improved in this unit of work? * In what aspects of writing have you improved in this unit of work? * What will you do to further improve your reading? * What will you do to further improve your writing? | **Additional resources:**  The Learning Network: Teaching and Learning with the New York Times  <https://learning.blogs.nytimes.com/2014/04/10/text-to-text-of-mice-and-men-and-friendship-in-an-age-of-economics/comment-page-1/?_r=0> |

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| **Reflection and evaluation**  Students and teachers can complete a Google form (or similar) to reflect on the learning in this unit. |