

Of Mice and Men

Chapter 1

Tuesday, March 17,
2020

L.O. To explore how
setting is described.

Look at the opening section of the book from the beginning down to 'the limb is worn smooth by men who have sat on it'.

Find three examples of each of the following:

- Phrases used to describe the water
- Phrases used to describe the surroundings
- Phrases used to describe the animals
- Phrases used to describe people.

Answer the following questions using PEAL

1. What kind of atmosphere do these phrases create at the start of the book?
2. Why do you think Steinbeck decided to begin the story in this way? Think about what happens later in the book.

Look at each passage below. Passage 1 is from the *King James Bible* and Passage 2 is from *Of Mice and Men*.

Passage 1:

And the LORD God planted a garden eastward in Eden; and there he put the man whom he had formed. And out of the ground made the LORD God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil. And a river went out of Eden to water the garden.

Passage 2:

On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the water is lined with trees - willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool.

Paying close attention to descriptive words, the length of sentences and the number of clauses and phrases, identify any similarities in the two texts.

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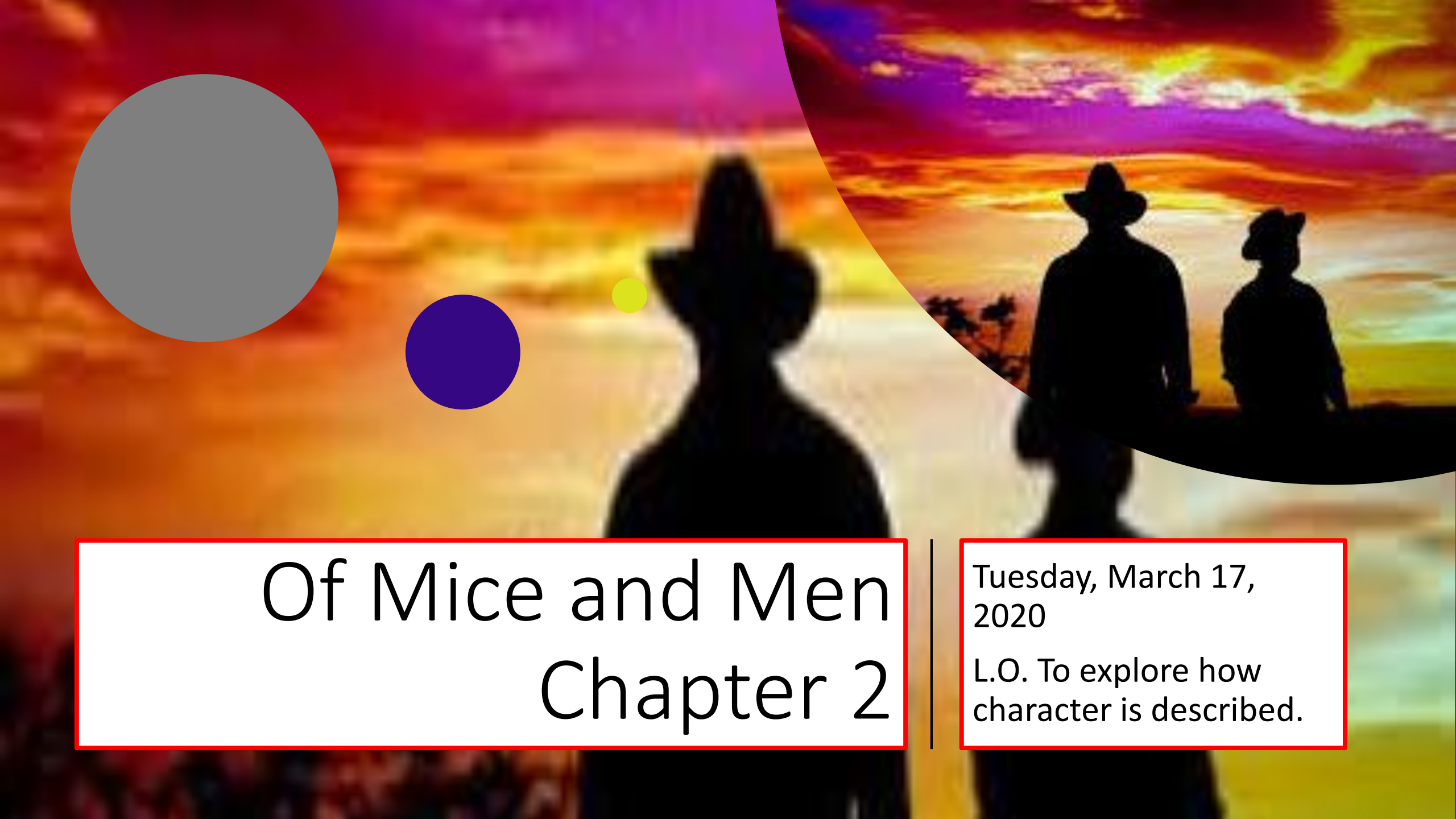
What effect do these parallels have on the impact of the 'Of Mice and Men' passage?

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Chapter 2

Tuesday, March 17,
2020

L.O. To explore how
character is described.

A number of characters are presented for the first time in this chapter. One such character is Curley's wife.

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers. "I'm lookin' for Curley," she said. Her voice had a nasal, brittle quality.

Examine this extract carefully and then answer the following questions:

1. Why does Steinbeck tell us that she blocks out the light?
2. Why does the author describe her as being 'heavily made up'?
3. Her lips, nails and shoes are all red. What do you think Steinbeck wants to show us about her by using this colour?
4. We learn later in the novella that Curley's wife wanted to be an actress. Is this reflected in the first description of her?
5. What does the phrase 'nasal, brittle quality' tell us about her voice?

Consider the other characters Steinbeck introduces in this chapter - Candy, Curley, Slim and Carlson.

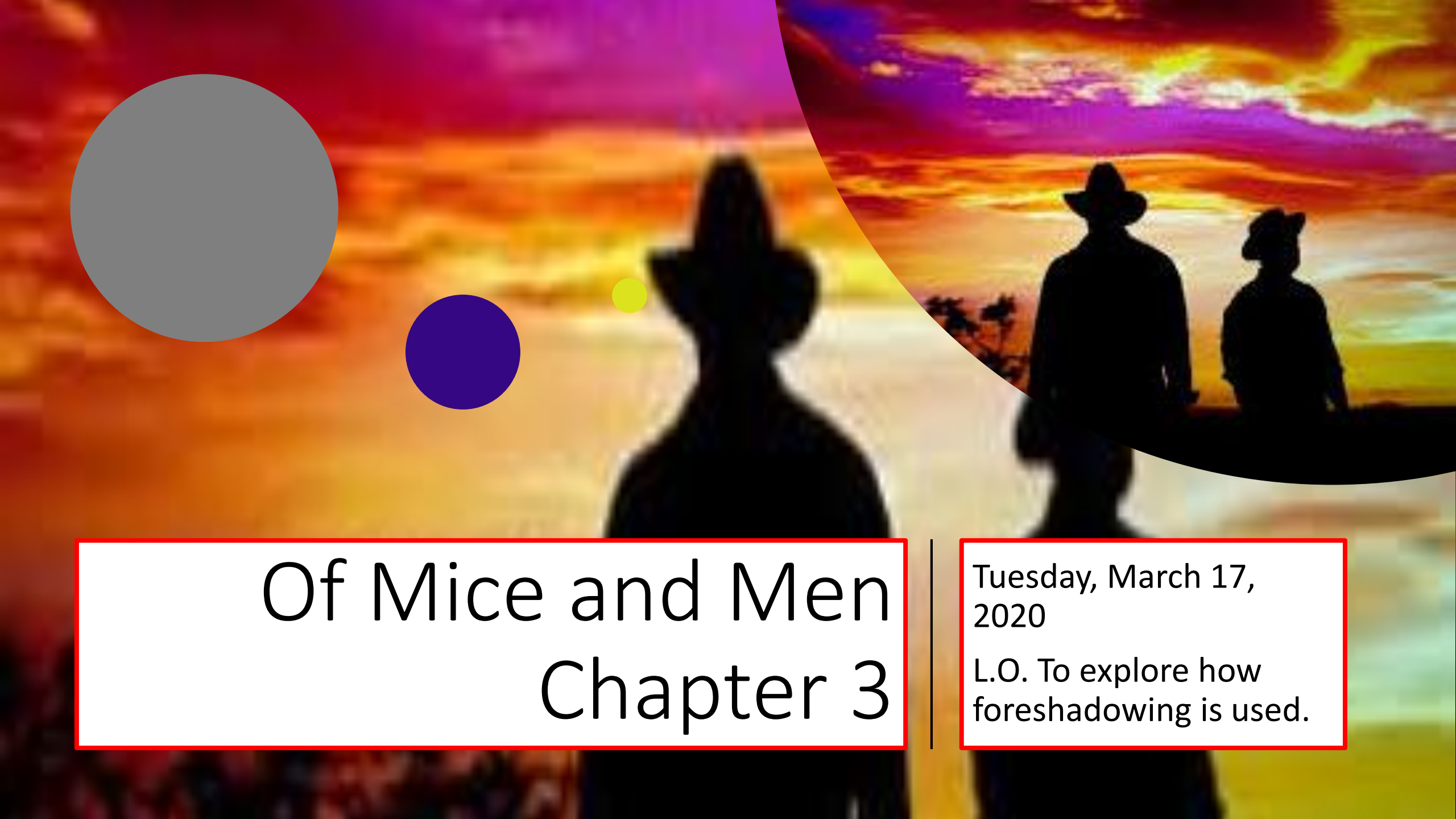
Pick out two phrases from each description that reveal something significant about each character. Be prepared to explain your choices.

Find quotations from the text to support the following points:

- Curley is a very good boxer.
- Curley always picks on men who are bigger than he is.
- Since his marriage Curley has got even cockier.
- Curley is possessive of his wife.

Write two paragraphs showing what your chosen quotations reveal about Curley and his role in the novella.

Use PEAL to support your responses.

The background features a vibrant sunset with orange, yellow, and purple hues. In the foreground, the silhouettes of two men wearing hats are visible against the bright sky. A large grey circle is positioned in the upper left, a smaller purple circle is in the center, and a tiny yellow circle is near the center. A semi-circular inset in the upper right shows a closer view of the two men's silhouettes.

Of Mice and Men

Chapter 3

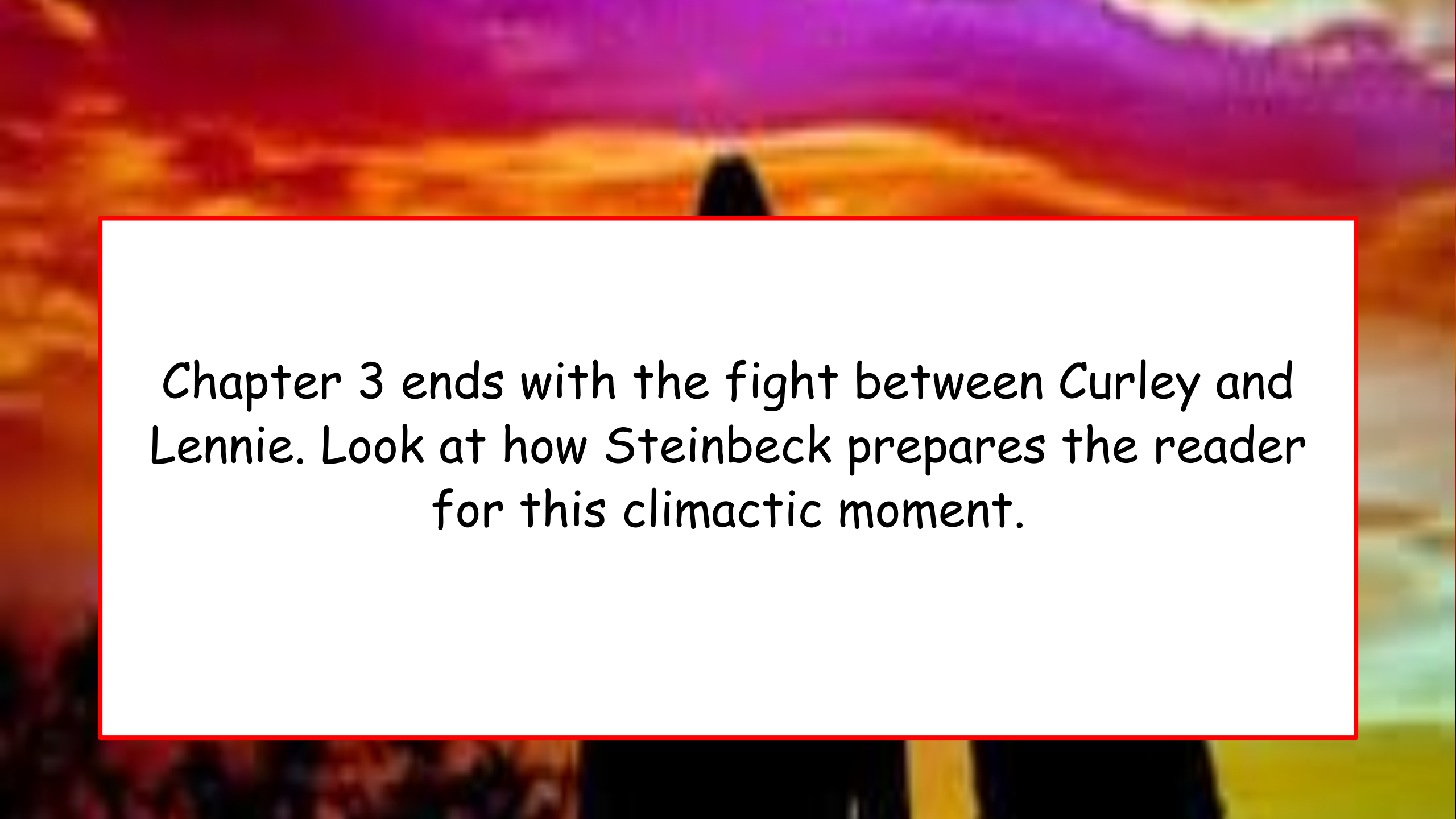
Tuesday, March 17,
2020

L.O. To explore how
foreshadowing is used.

Look closely at how George speaks and behaves here.
What does it reveal about his character?

Close Analysis -

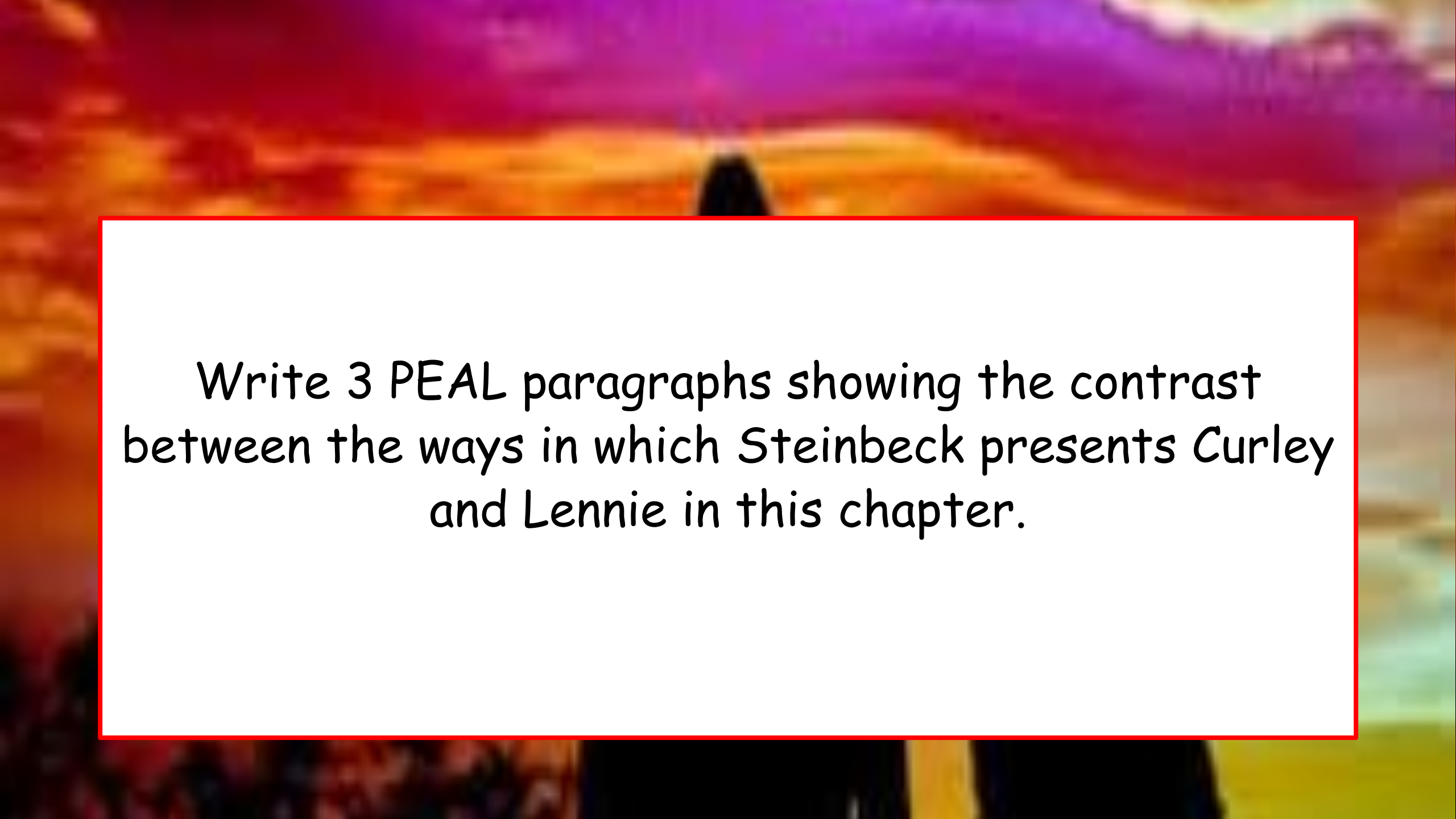
- 20 minutes **MAXIMUM**
- Read the question
- Read the text
- Track through the text. Pick a range of quotations that show change from throughout the extract. 8-10 quotations needed.
- Intro = place the extract. Where does it come in the text?
- Work your way through the quotations using PEAL. (A02 - language is important).
- Show how character/mood **changes**.



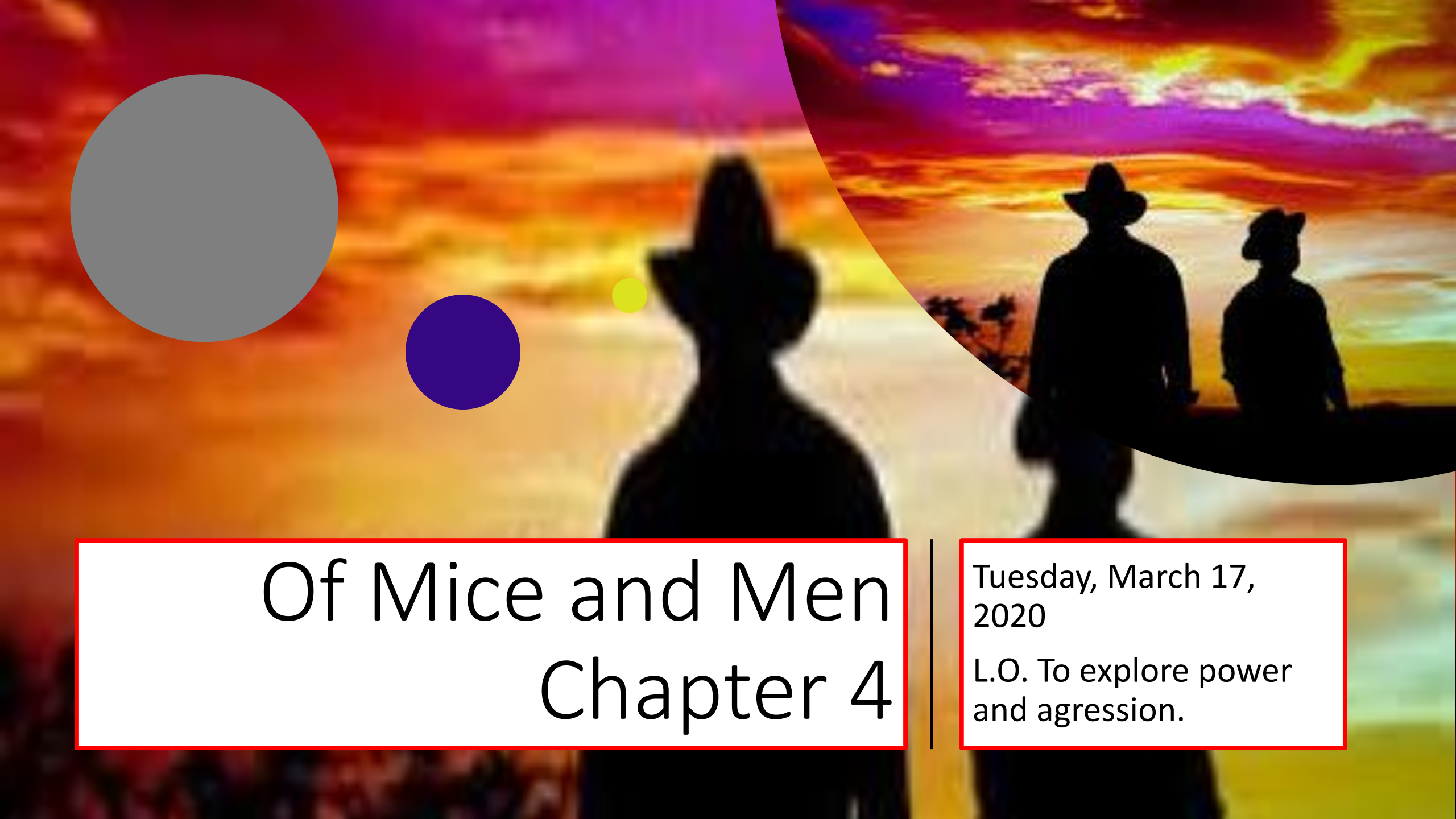
Chapter 3 ends with the fight between Curley and Lennie. Look at how Steinbeck prepares the reader for this climactic moment.

You should discuss and make notes on the following:

- The way Steinbeck introduces Curley in Chapter 2 and George and Lennie's reaction to him.
- Curley's actions and speech when he comes into the bunkhouse in Chapter 3.
- Phrases that show Curley's violence towards Lennie in Chapter 3
- Phrases in Chapter 3 that show Lennie's helplessness and fear.



Write 3 PEAL paragraphs showing the contrast between the ways in which Steinbeck presents Curley and Lennie in this chapter.



Of Mice and Men

Chapter 4

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L.O. To explore power
and aggression.

This chapter shows the 'misfits' on the ranch together.

Steinbeck shows us that there is a kind of hierarchy.

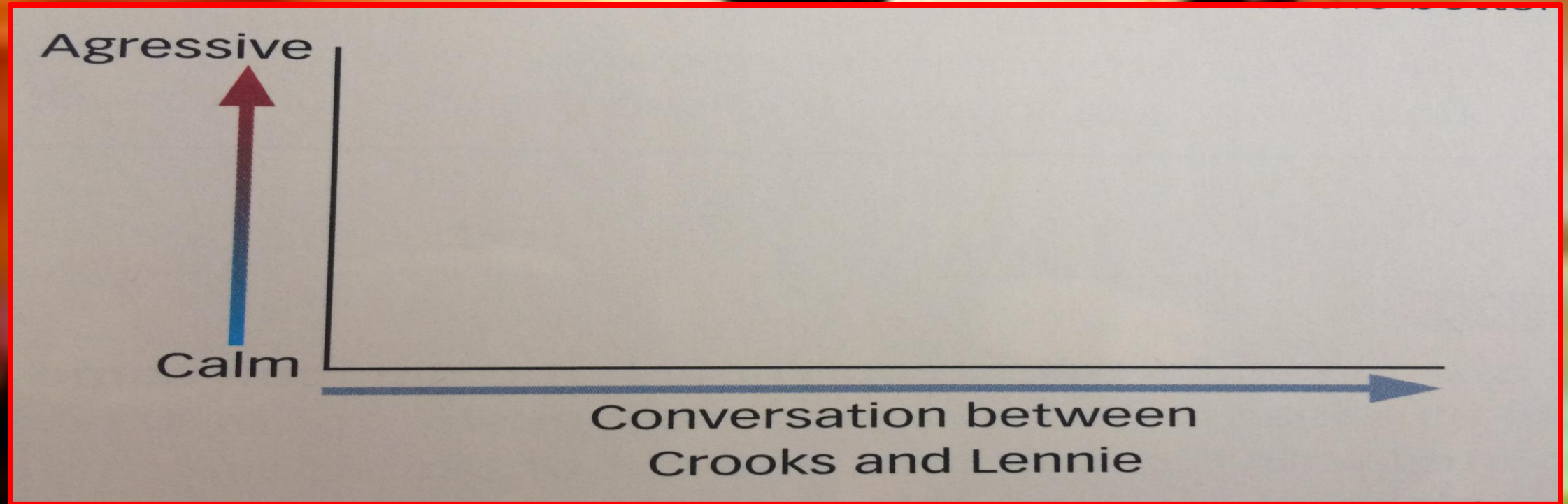
Answer the following questions using PEAL.

1. Who do you think has the most power in this chapter? What makes you think this? Use 3 phrases to support your views.
2. Who has the least power, in your opinion? Justify your answer with reference to the text.
3. Steinbeck tells us that Crooks 'was a proud, aloof man'. What impression does this give you of him? Does the rest of the chapter strengthen this view or does it make you want to change your opinion? Select 3 phrases from the text to support your views.

Look at the conversation between Crooks and Lennie in Chapter 4 that begins 'His voice grew soft and persuasive...' and finishes 'Maybe I better go see'.



Make a chart to show how Lennie's responses change throughout this passage, marking the different points with quotations.

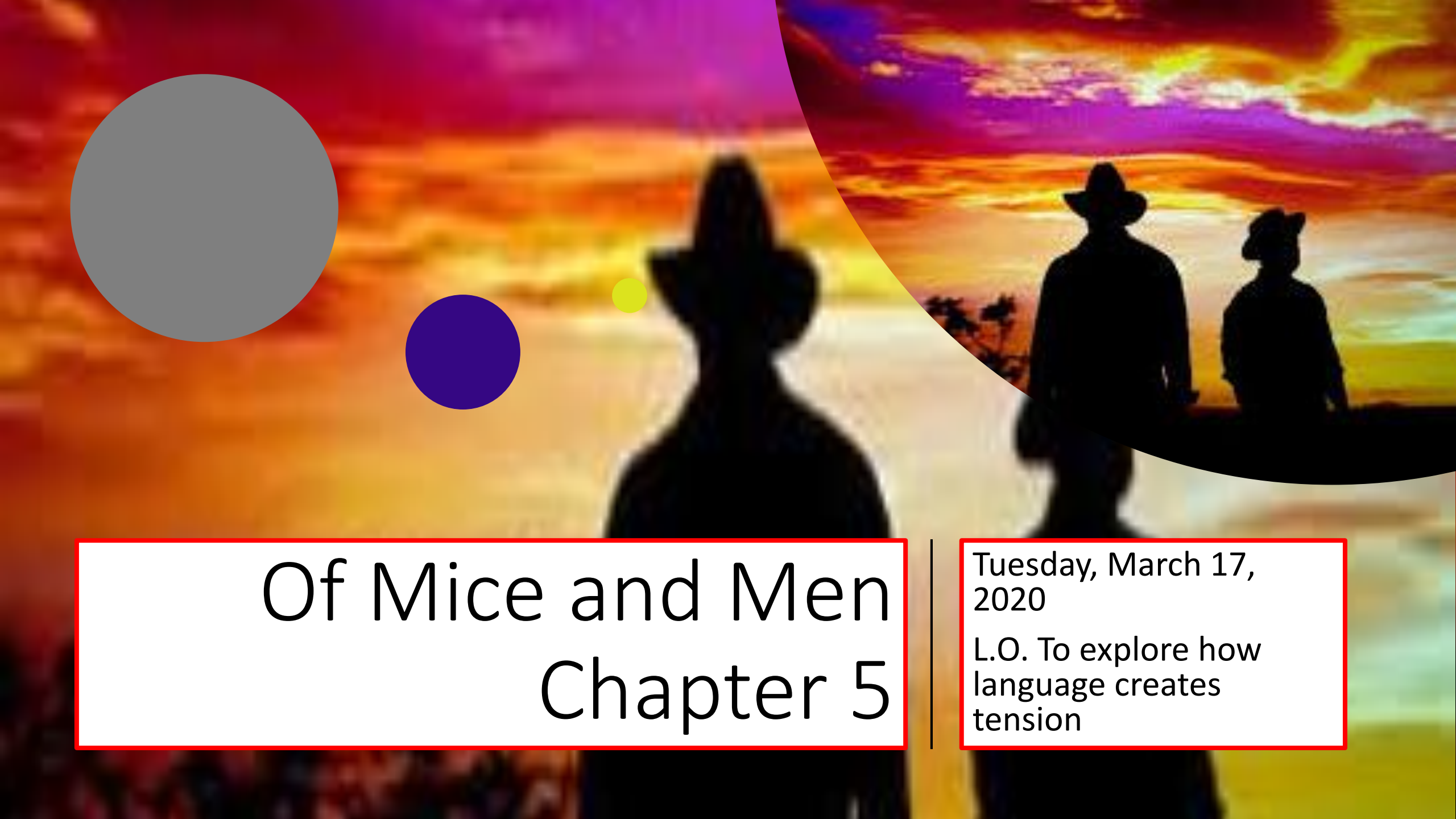


Look at the quotation below (from Ch 4) and discuss what this behaviour reveals about Lennie.

'Suddenly Lennie's eyes centered and grew quiet, and mad. "Who hurt George?" he demanded.'

Is he responding to Crook's reference to the 'booby hatch' (mental asylum) (Ch 4) or is there another reason for his anger? Why does Steinbeck show this side of Lennie's character at this point of the story?

'Suddenly Lennie's eyes centred and grew quiet, and mad. "Who hurt George?" he demanded.'



Of Mice and Men

Chapter 5

Tuesday, March 17,
2020

L.O. To explore how
language creates
tension

Make notes on the ways in which Steinbeck uses language to build tension in this chapter from the first mention of Lennie in the barn up to the point where he kills Curley's wife.



You should include the following:

- a) Some of the phrases Lennie uses when speaking to the dead puppy
- b) The words and phrases Curley's wife uses to persuade Lennie to talk to her
- c) The phrases the author uses to make us aware of the horseshoe tournament happening outside the barn
- d) The words and phrases that Lennie uses to explain his love of petting things
- e) Lennie's speech as he tries to stop Curley's wife struggling.

'I'll work my month an' I'll take my fifty bucks an' I'll stay all night in some lousy cat house. Or I'll set some pool room till ever'body goes home. An' then I'll come back an' work another month an' I'll have fifty bucks more.' (George, Chapter 5)

Look at the key quotation above. Compare it with what George says in Chapter 1.

'God a'mighty, if I was alone I could live so easy. I could go get a job an' work, an' no trouble. No mess at all, and when the end of the month come I could take my fifty bucks and go into town and get whatever I want, hotel or any place, and order any damn thing I could think of. An' I could do all that every damn month. Get a gallon of whisky, or set in a pool room and play cards or shoot pool.'

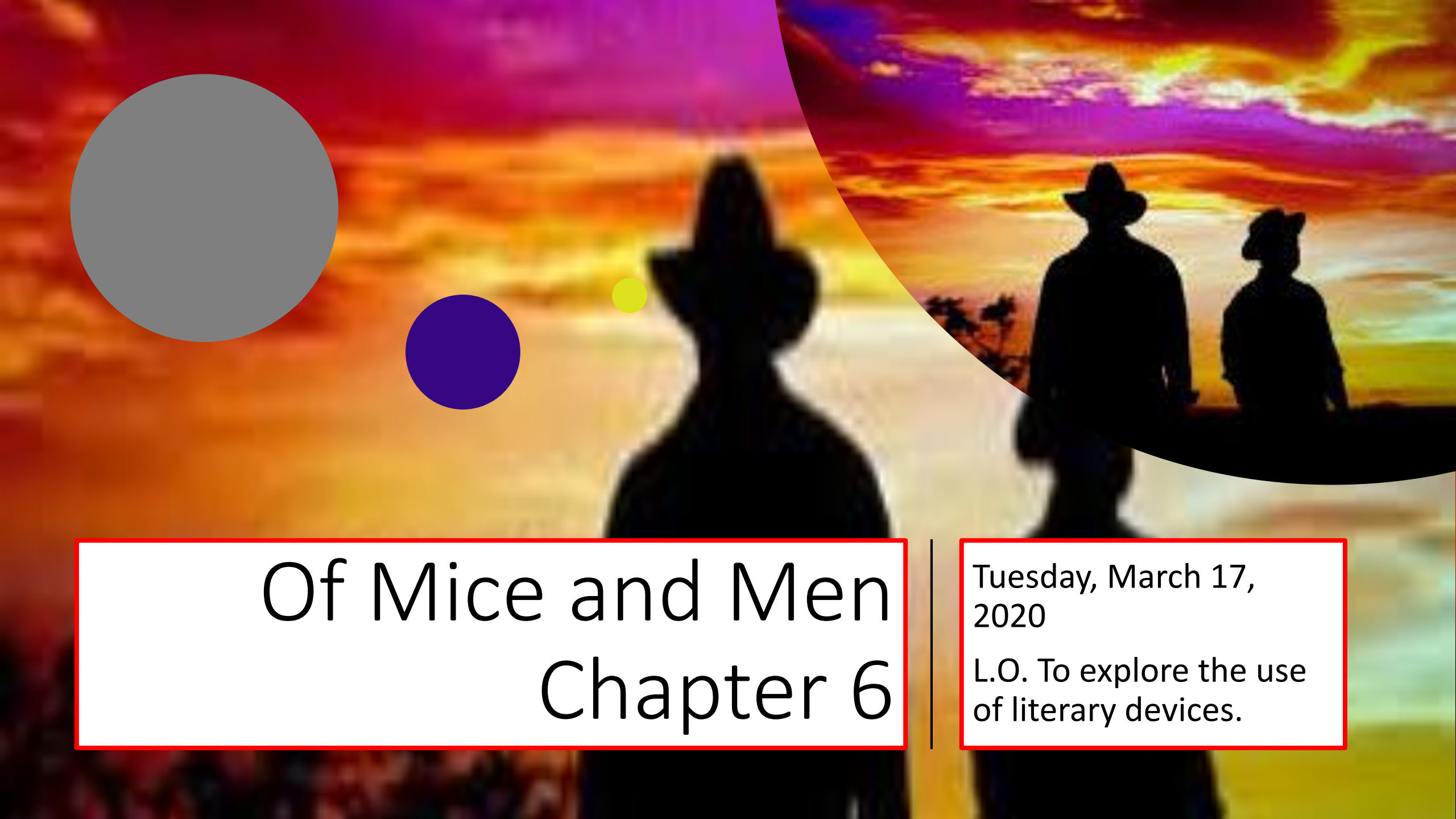
How has Steinbeck changed the tone of what George says? Think about the way in which the same scene is presented each time. Select the words and phrases that suggest George sees this as a good outcome in Chapter 1 but a poor one in Chapter 5.

'I'll work my month an' I'll take my fifty bucks an' I'll stay all night in some lousy cat house. Or I'll set some pool room till ever'body goes home. An' then I'll come back an' work another month an' I'll have fifty bucks more.' (George, Chapter 5)

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Decide what this tells us about George's relationship with Lennie. Write three paragraphs explaining your ideas with references to the text. Use tentative language (AO1 Band 5)



Of Mice and Men

Chapter 6

Tuesday, March 17,
2020

L.O. To explore the use
of literary devices.

Re-read Chapter 6. What effects does Steinbeck achieve through his use of:

- a) Metaphor
- b) Onomatopoeia
- c) Pathetic fallacy
- d) Personification
- e) Simile?

Compare this chapter with the depiction of another setting in the novella and explain what this reveals about Steinbeck's use of setting.



Tuesday, March 17, 2020

Extract Question Feedback

L.O.

I can use examiner's criteria to improve by responses to extract questions.

Look closely at how George speaks and behaves here.
What does it reveal about his character?

Close Analysis -

- 20 minutes **MAXIMUM**
- Read the question
- Read the text
- Track through the text. Pick a range of quotations that show change from throughout the extract. 8-10 quotations needed.
- Intro = place the extract. Where does it come in the text?
- Work your way through the quotations using PEAL. (A02 - language is important).
- Show how character/mood **changes**.

The boss turned to George. 'Then why don't you let him answer? What you trying to put over?'

George broke in loudly, 'Oh, I ain't saying he's bright. He ain't. But I say he's a God damn good worker. He can put up a four-hundred pound bale.'

The boss deliberately put the little book in his pocket. He hooked his thumbs in his belt and squinted one eye nearly closed. 'Say – what you sellin'?'

'Huh?'

'I said what stake you got in this guy? You takin' his pay away from him?'

'No, course I ain't. Why ya think I'm sellin' him out?'

'Well, I never seen one guy take so much trouble for another guy. I just like to know what your interest is.'

George said, 'He's my...cousin. I told his old lady I'd take care over him. He got kicked in the head by a horse when he was a kid. He's awright. Just ain't bright. But he can do anything you tell him.'

The boss turned half away. 'Well, God knows he don't need any brains to buck barley bags. But don't you try to put nothing over, Milton. I got my eye on you. Why'd you quit in Weed?'

'Job was done,' said George promptly.

'What kinda job?'

'We...was diggin' a cesspool.'

'All right. But don't you try to put nothing over, 'cause you can't get away with nothing. I seen wise guys before. Go on out with the grain teams after dinner. They're pickin' up barley at the threshing machine. Go out with Slim's team.'

'Slim?'

'Yeah. Big tall skinner. You'll see him at dinner.' He turned abruptly and went to the door, but before he went out he turned and looked for a long moment at the two men.

When the sound of his footsteps had died away, George turned on Lennie. 'So you wasn't gonna say a word. You was gonna leave your bigger flapper shut and leave me to do the talkin'. Damn near lost us the job.'

Lennie stared hopelessly at his hands. 'I forgot, George.'

'Yeah, you forgot. You always forget, an' I got to talk you out of it.' He sat down heavily on the bunk. 'Now he's got his eye on us. Now we got to be careful and not make no slips. You keep your big flapper shut after this.' He fell morosely silent.

'George.'

'What you want now?'

'I wasn't kicked in the head with no horse, was I, George?'

'Be a damn good thing if you was,' George said viciously. 'Save ever'body a hell of a lot of trouble.'

'You said I was your cousin, George.'

'Well, that was a lie. An' I'm damn glad it was. If I was a relative of yours I'd shoot myself.'

Examiner's Mark Scheme

0 marks - Nothing written, or nothing worthy of credit.

1 mark - Brief responses, with simple comments about what George says.

2-4 marks - Answers will tend towards reorganisation, with some identification of George's anger or lies, perhaps, for 3-4.

5-7 marks - Some discussion of George's growing anger or anxiety, with some grasp of how it is conveyed. For 6-7, answers will be typified by sustained discussion of different aspects of George's speech and how they are portrayed here. His defensiveness and frustration with Lennie may feature. There may be some personal responses.

8-10 marks - Answers will be assured, evaluative and analytical. Candidates will confidently explore the presentation of George here. Detailed reference to George's response to the Boss's questions and his anger towards Lennie will be tracked with insight and with reference to the writer's technique and the specific language used to convey his reactions. References in support of ideas will be given, such as 'When the sound of his footsteps had died away, George turned on Lennie' and the way he 'he can do anything you tell him' or the way his deceit is signalled. The presentation of his character may evoke some sympathy or admiration.

George said, 'What was it you wanted to see me about?'

Candy pointed at Curley's wife. George stared. 'What's the matter with her?' he asked. He stepped closer, and then he echoed Candy's words. 'Oh, Jesus christ!' He was down on his knees beside her. He put his hand over her heart. **And finally, when he stood up, slowly and stiffly, his face was as hard and tight as wood, and his eyes were hard.**

Candy said, 'What done it?'

George looked coldly at him. 'Ain't you got any idear?' he asked. And Candy was silent. **'I should of knew,' George said hopelessly.** 'I guess way back in my head I did.'

Candy asked, 'What we gonna do now, George? What we gonna do now?'

George was a long time in answering. 'Guess...we gotta tell the...guys. I guess we gotta get 'im and lock 'im up. We can't let 'im get away. Why, the poor bastard'd starve.' And **he tried to reassure himself.** 'Maybe they'll lock 'im up an' be nice to 'im.'

But Candy said excitedly, 'We oughtta let 'im get away. You don't know that Curley. Curley gon'ta wanta get 'im lynched. Curley'll get 'im killed.'

George watched Candy's lips. 'Yeah,' **he said at last,** 'that's right, Curley will. An' the other guys will.' And he looked back at Curley's wife.

Now Candy spoke his greatest fear. 'You sn' me get that little place, can't we, George? You an' me can go there an' live nice, can't we, George? Can't we?'

Before George answered, Candy dropped his head and looked down at the hay. He knew.

George said softly, '-I think I knowed from the very first. I think I knowed we'd never do her. **He usta like to hear about it so much I got to thinking maybe we would.'** 'Then – it's all off?' Candy asked sulkily.

George didn't answer his question. George said, 'I'll work my month an' I'll take my fifty bucks an' I'll stay all night in some lousy cat house. Or **I'll set in some pool-room till ever'body goes home.** An' then I'll come back an' work another month n' I'll have fifty bucks more.'

Candy said, 'He's such a nice fella. I didn't think he'd do nothing like this.'

George still stared at Curley's wife. 'Lennie never done it in meanness,' he said. 'All the time he done bad things, but he nevr done one of 'em mean.' **He straightened up** and looked back at Candy. 'Now listen. We gotta tell the guys.' They got to bring him in, I guess. They ain't no way out. Maybe they won't hurt 'im.' **He said sharply, 'I ain't gonna let 'em hurt Lennie.** Now you listen. The guys might think I was in on it. I'm gonna go in the bunk house. Then in a a minute you come out and tell the guys about her, and I'll come along and make like I never seen her. Will you do that? So he guys won't think I was in on it?'

Candy said, 'Sure, George. Sure I'll do that.'

'Ok. Give me a couple of minutes then, and you come runnin' out an' tell like you jus' found her. I'm going now'. **George turned and went quickly out of the barn.**

Examiner's criteria:

0 marks – nothing worthy of credit

1 mark – Brief responses, with simple comments about what George says.

2-4 marks – Answers will tend towards reorganisation, with some identification of George's bitter realisation of the consequences of Lennie's actions, perhaps, for 3-4.

5-7 marks – Some discussion of George's growing sadness and resignation on discovering the body may be given, with some grasp of how it is conveyed. For 6-7, answers will be typified by sustained discussion of different aspects of George's speech and how they are portrayed here. His hopelessness and resigned defence of Lennie's character may feature. There may be some personal responses.

8-10 marks – Answers will be assured, evaluative and analytical. Candidates will confidently explore the presentation of George here. Detailed reference to George's response to the body will be tracked with insight and with reference to the writer's technique and the specific language used to convey his reactions. References in support of ideas will be given, such as 'his face was as hard and tight as wood' and the way he 'tried to reassure himself' or the way his resolve to kill Lennie is signalled. The presentation of his character may evoke some sympathy or admiration.

Using the examiner's criteria for 8-10 marks, create a success criteria for the extract question:

8-10 marks – Answers will be **assured**, **evaluative** and **analytical**. Candidates will **confidently explore** the presentation of George here. **Detailed reference** to George's response to the body will be **tracked with insight** and with reference to the **writer's technique** and the **specific language used** to convey his reactions. **References in support of ideas** will be given, such as 'his face was as hard and tight as wood' and the way he 'tried to reassure himself' or the way his resolve to kill Lennie is signalled. The **presentation** of his character **may evoke** some sympathy or admiration.

Example PEAL paragraph:

'And finally, when he stood up, slowly and stiffly, his face was as hard and tight as wood, and his eyes were hard.'

At the beginning of this extract from Chapter 5, George had been outside playing horseshoes with the other men and is not aware that Lennie has killed Curley's wife. The use of the **adverb** 'finally' may infer George's **dawning realisation** of what has happened to Curley's wife and who is responsible. **Unlike the reader**, for whom **foreshadowing** has prepared them for her death, George's **slow realisation** is tangible, reflected with an **adverb phrase** through his movements which are 'slow[ly] and stiff[ly]'. Equally, the shock is etched on his face which is 'as hard and tight as wood', possibly indicating that this is **the moment when he realises** that he must kill Lennie to save him from being lynched by the other men. The fact that 'his eyes were hard' **could imply** that he must find the resolve to kill Lennie himself and must harden himself to the task, and on some level to Lennie as well, in order to carry out this mercy killing. **As a reader, we are aware of their close and unique relationship and empathise with the difficulty with which he is faced.**

Up level one of your responses using the success criteria. Once finished, mark your response.

- Place extract
- Use analytical language (implies, suggests, connotes, infers...)
- Embedded quotations
- Track chronologically showing **change**
- Tentative/speculative language (could, may, might...)
- Use literary terminology (ellipsis, metaphor, simile, adverb, expletive, hyperbole, tension, interrogative...)
- Focus on what is said and how it is said
- Evaluate what we learn about George and his relationship with others
- Give a personal response – How do you feel about George here and how effectively does Steinbeck create this feeling?
- Use PEAL paragraphs

Tuesday, March 17, 2020

OMAM Mock Exam & Feedback (2015 Paper)

L.O.

I can use examiner's criteria to improve by responses to extract and essay questions.

Extract Question:

How does John Steinbeck create mood and atmosphere here? Refer closely to the extract in your answer. (A01/A02) 10 marks

They sat by the fire and filled their mouths with beans and chewed mightily. **A few beans slipped out of the side of Lennie's mouth. George gestured with his spoon.**

'What you gonna say tomorrow when the boss asks you questions?'

Lennie stopped chewing and swallowed. **His face was concentrated.** 'I...I ain't gonna ... say a word.'

'Good boy! That's fine, Lennie! Maybe you're getting' better. When we get the coupla acres I can let you tend the rabbits all right. 'Specially if you remember as good as that.'

Lennie choked with pride. 'I can remember,' he said.

George motioned with his spoon again. 'Look, Lennie. I want you to look around here. You can remember this place, can't you? The ranch is about a quarter mile up that way. Just follow the river?'

'Sure,' said Lennie. 'I can remember this. Di'n't I remember about not gonna say a word?'

'Course you did. Well, look. Lennie – **if you jus' happen to get in trouble like you always done before, I want you to come right here an' hide in the brush.'**

'Hide in the brush,' said Lennie slowly.

'Hide in the brush till I come for you. Can you remember that?'

'Sure I can, George. **Hide in the brush** till you come.'

'But you ain't gonna get in no trouble, because if you do, I won't let you tend the rabbits.' He threw his empty bean can off into the brush.

'I won't get in no trouble, George. I ain't gonna say a word.'

'Ok. **Bring your bindle over here by the fire.** It's gonna be nice sleepin' here. Lookin' up, and the leaves. Don't build up no more fire. We'll let her die down.'

They made their beds on the sand, and **as the blaze dropped from the fire the sphere of light grew smaller;** the curling branches disappeared and only a faint glimmer showed where the tree trunks were. From the darkness Lennie called, 'George – you asleep?'

'No. Whatta you want?'

'Let's have different color rabbits, George.'

'Sure we will,' George said sleepily. **'Red and blue and green rabbits, Lennie. Millions of 'em.'**

'Furry ones, George, like I seen in the fair in Sacramento.'

'Sure, furry ones.'

'Cause I can jus' as well go away, George, an' live in a cave.'

'You can jus' as well go to hell,' said George. 'Shut up now.'

The red light dimmed on the coals. Up the hill from the river **a coyote yammered,** and **a dog answered** from the other side of the stream. The **sycamore leaves whispered in a little night breeze.**

Annotate your response using our success criteria.

- Place extract
- Use analytical language (implies, suggests, connotes, infers...)
- Embedded quotations
- Track chronologically showing **change**
- Tentative/speculative language (could, may, might...)
- Use literary terminology (ellipsis, metaphor, simile, adverb, repetition, hyperbole, tension, interrogative, exclamative...)
- Focus on what is said and how it is said
- Evaluate what we learn about George and Lennie's relationship
- Give a personal response – How do you feel about George and Lennie here and how effectively does Steinbeck create this feeling?
- Use PEAL paragraphs

How did you do?

0 marks – nothing worthy of credit

1 mark – Brief responses, with simple comments about what George and Lennie say.

2-4 marks – Answers will tend towards reorganisation, with some identification of the mood of calm for 3-4.

5-7 marks – Some discussion of the affection between George and Lennie and how it is conveyed. For 6-7 answers will be typified by sustained discussion of mood and atmosphere and how it develops from George's anxiety for Lennie at the beginning to the humour and affectionate friendship at the end. There may be some personal response.

8-10 marks – Answers will be assured, evaluative and analytical. Candidates will confidently explore the language of the extract to support an imaginative, original analysis of mood and atmosphere. Detailed reference to the different ways in which the warmth and love between the men is shown, with reference to the writer's technique. There may be some careful probing of the descriptions of nature to show how an atmosphere of peace is created and some subtle grasp of how Steinbeck uses humour in the extract.

Essay Questions:

Either:

How does John Steinbeck use the character of Candy to highlight some aspects of American society in the 1930s? (AO1/AO4) 20 marks

Or:

How does John Steinbeck present the harsh world of the ranch in *Of Mice and Men*. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. (AO1/AO4) 20 marks

Create a success criteria from the AOs for the essay task.

A01

Band 4:

- make more **detailed reference to text**; discuss thoroughly, and increasingly thoughtfully, characters and relationships;
- probe the **sub-text** with increasing confidence;
- select and **evaluate** relevant textual details;
- understand and demonstrate **how** writers use **ideas, themes and settings to affect the reader**;
- convey ideas clearly and appropriately.

Band 5:

- make increasingly assured selection and incorporation of relevant detail and **speculate/offer tentative** judgements;
- evaluate **characters/relationships** and **attitudes/motives**;
- at the highest level, consistently handle texts with confidence, have an overview and **ability to move from the specific to the general**;
- convey ideas **persuasively and cogently** with apt textual support.

A04

Band 4:

- are able to set texts in contexts more securely; begin to **see how texts have been influential**; have a clear grasp of **social/cultural and historical context**;
- begin to **relate texts to own and others' experience**.

Band 5:

- show a clear understanding of social/cultural and historical contexts;
- relate texts to own and others' experience; identify and comment on **importance of social/cultural and historical contexts**; show **awareness of literary tradition**;
- at the highest level, show a clear understanding of social/cultural and historical contexts;
- **details of text to literary background** and **explain how texts have been/are influential at different times**.

Essay success criteria.

- Use analytical language (implies, suggests, connotes, infers...)
- Embedded quotations
- Follow plan
- Track chronologically showing **effect of context and evaluate**
- Tentative/speculative language (could, may, might...)
- Use literary terminology (ellipsis, metaphor, simile, adverb, expletive, hyperbole, tension, interrogative, pathetic fallacy...)
- Focus on character/theme and what is revealed
- Evaluate what we learn about character/theme and their impact on narrative
- Give a personal response – How do you feel about character/theme and how effectively does Steinbeck create this feeling?
- Use PEAL paragraphs

How does John Steinbeck use the character of Candy to highlight some aspects of American society in the 1930s? (AO1/AO4) 20 marks

0 marks – nothing worthy of credit

1-4 marks – Simple awareness of some aspects of the character, such as his age or disability.

5-9 marks - Answers will be dependent on simple, general narrative, with some discussion of the **effect of contextual factors**, such as **Candy's fears for his future when he cannot work**, for 8-9. Some relevant events, such as **the killing of his dog**, may be referred to.

10-14 marks – Answers may still be narrative driven, but will show more relevant selection of events to show an understanding of the character. **Candy's low status on the ranch** and how this is presented may be discussed or **his willingness to give his savings** to fulfil his **need for a secure old age**. There will be some understanding of how the **social, cultural and historical context of 1930s USA** affects him, perhaps in reference to **his isolation in the ranch**. For 13-14, answers will be more thorough, with consistent discussion of important features of his character, such as **his vulnerability and how it is revealed**.

15-20 marks – Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of **the impact of the presentation of Candy**, including some details of events and what they show about him and the times he lives in. An **evaluative approach** is expected for 18-20, with a confident exploration of the **nuances of the characterisation**.

How does John Steinbeck present the harsh world of the ranch in *Of Mice and Men*? (AO1/AO4) 20 marks

0 marks – nothing worthy of credit

1-4 marks – Simple, general narrative, showing a basic awareness of the ranch environment and some characters.

5-9 marks - Answers will be general and narrative with some focus and discussion of some of the ways the **ranch is seen as harsh**, such as **the typical life of a migrant worker**. There may be some awareness of how the **characters' lives reflect wider society in 1930s America**, such as the **effect of the Depression** on some of the characters.

10-14 marks – Answers will still be dependent on narrative but with more detailed reference to key events and characters, such as **the way Lennie is treated by Curley** or **the killing of Candy's dog**. For 13-14, there will be more focused discussion of **how characters' lives are made harsh during the Depression** in America, as a result of **poverty and inequality**. Specific reference will be made to the way particular characters experience harshness, such as **the discrimination against Crooks** or the **sexist attitudes shown towards Curley's wife**.

8-10 marks – Answers will be evaluative and assured, showing a clear appreciation of **how Steinbeck shapes our understanding of characters**, the **harshness of their society** and the **influence of contextual factors** on them. For 18-20, the analysis will be cogent, with **a cohesive thread of ideas** which are well-supported by **detailed reference to the text**.

Tuesday, March 17, 2020

OMAM Mock Exam & Feedback (2015 Paper)

L.O.

I can use examiner's criteria to improve by responses to extract and essay questions.

In the Novella 'Of Mice and Men', Crooks is the only black character ✓. During the time of 1930's America, racial tensions were running high ✓, black people were discriminated ✓ against often and casually. This is represented by Crooks' character as all the other characters call him a 'nigger'. ✓

When he is first introduced by Candy, Crooks is never addressed by name – only as the 'stable buck' or the 'nigger'. ✓ It isn't until Chapter three when Slim mentions him that we learn his name. Additionally, Candy tells George and Lennie how 'the boss gave the stable buck hell' ✓ on a regular basis. This demonstration of physical violence ✓ against Crooks highlights the problem of racism in 1930s America and how it was widely accepted. ✓ At the time, readers may have agreed with the treatment, verbally and physically, of Crooks but since then society has changed its attitude towards racism for the better. ✓

As the ranch's stable buck and a black man, Crooks is designated his own room to sleep ✓ and spend his time in which is attached to the barn itself. Due to his treatment by white people, ✓ Crooks decides that other people are not welcome in his abode, as 'a black man gotta have some rights' ✓ even though he is treated somewhat sub-humanely. ✓ In his room, a pair of 'gold-rimmed spectacles' hang, suggesting that Crooks is fully capable of reading ✓; this is also made evident when Candy states 'he got books'. ✓ At the time, black people weren't permitted to go to the same schools as white people and usually didn't receive an education at all. Therefore, Steinbeck could be using Crooks' character to subtly make suggestions about attitudes towards racism in the 1930s. He also owns a copy of the 'California Civil Code of 1905'. ✓ As this edition is at least 25 years old, Steinbeck could be inferring that, at the time, people's views about black people were outdated.

Residing in his stable, it could be viewed that Crook is the most isolated ✓ and marginalised ✓ character in the novella. His loneliness and lack of social interaction has caused him to become bitter ✓ 'You all stink to me.' This is a reflection of the 'protective skin' ✓ that black people at the

Time had to put up to block out discrimination. Additionally, Crooks is isolated ✓ from the other ranch men as he is not allowed to enter any other bunk house and 'play cards' with the other men. Crooks is chained to his small room and is only allowed interaction with Slim (as they work together), during 'horseshoe' ✓ tournaments and at Christmas time. Crooks acknowledges the unfortunate circumstances surrounding his race as he replies to Lennie who is clueless about racism, 'Lennie, I'm black.' ✓ Possessing the least power, Crooks does not have the strength to change his position. In addition, it wasn't until the latter half of the 20th Century that recognisable figures such as Martin Luther King began to fight for black rights. ✓

In Chapter four, Lennie stumbles into Crooks' room and doesn't understand the racism towards Crooks, 'why ain't you wanted?' Although rude to others, Crooks becomes friendly towards Lennie, demonstrated by him welcoming Lennie in after some deliberation and letting him 'set down for a while'. Unaware and innocent, Lennie is able to be used by Steinbeck to allow other characters to vent their frustrations ✓ and problems. In Crooks' case, Steinbeck clearly suggests to the reader his social commentary on racism and how it is unjust and incredibly wrong. His work could have been dismissed at the time of its release in the 1930s for its outlandish views on racism, however, it is more an important lesson to the present generation how we made mistakes in the past. ✓

Due to Candy' chattering when looking for Lennie, Crooks is informed of the dream that George, Candy and Lennie are a part of. Initially, he brushes it off as rubbish as he has seen hundreds of men with the same American Dream but 'not a single one gets it'. However, Crooks' interest is piqued ✓ as he finds out how close the three are to achieving the dream. His amazement is represented by him saying 'I've never seen a guy actually do it'. The American Dream soon includes three ✓ marginalised characters but it is short-lived. After facing reality and his low place in the

social hierarchy, Crooks withdraws from the dream, telling Candy to 'jus' forget about it.' ✓ The American Dream is the only thing most migrant workers had to cling on to in 1930s America and Crooks' realisation that the dream is doomed to fail only foreshadows its moribund state.

During the conversation at Crooks' bunk, Curley's Wife struggles with Crooks over what little power she has. Although she is marginalised due to her sex, ✓ Curley's Wife still has more power than Crooks on account of his race. As a result, Curley's wife threatens Crooks with her small amount of power, stating she could have him 'hung'. After this, Crooks has no choice but to back down he 'reduced himself to nothing' and apologetically says to Curley's Wife, 'yes ma'am.' ✓ This master-pet relationship between Curley's wife and Crooks respectively is representative of black people's place in society in 1930s America.

Crooks character allows Steinbeck to unleash his social views of the times on the reader. Through Crooks he addresses the racism problem.

✓ Consistently handles text with confidence

✓ Clear understanding of contexts, explains how texts have been influential at different times.

Unseen Poetry - Don't forget to SMILE!

Structure?

Meaning?

Imagery?

Language?

Effect?

Make a list of poetic devices!

Section B

Both poets describe places where nature invades the man-made world.

Q.6 City Lilacs by Helen Dunmore/Huw's Farm by Robert Morgan.

Write about the poems and their effect on you. Show how they are similar and how they are different.

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.

[20]

This question covers assessment objectives A01 (25%), A02 (25%) and A03 (50%)

City Lilacs

In the crack-haunted alleys, overhangs,
plots of sour earth that pass for gardens,
in the space between wall and wheelie bin,

where bare-legged girls shiver in April winds,
where a new mother stands on her doorstep and blinks
at the brightness of morning, so suddenly born-

in all these places the city lilacs are pushing
their cones of blossom into the spring
to be taken by the warm wind.

Lilac, like love, makes no distinction.

It will open for anyone.

Even before love knows that it is love
lilac knows it must blossom.

In crack-haunted alleys, in overhangs,
in somebody's front garden
abandoned to crisp packets and cans,

on landscaped motorway roundabouts,
in the depths of parks

where men and women are lost in transactions
of flesh and cash, where mobiles ring

and the deal is done – here the city lilacs
release their sweet, wild perfume
the bow down, heavy with rain.

Huw's Farm

Up at huw's farm, nature
Is invading gently, fingering
Its way over a wilderness of deserted
Relcs. Here, Huw, Rachel
And two sons once toiled
On a bare hill blotted
With cones of slag and memories.
Now shattered windows grin
Under creeping green locks
And the rude wind mocks
The empty rooms inhabited
By the curious sad silence of

Vanished people and homely
residue.

Out in the brambled yard a rust
Crippled plough is sinking into
Forgotten soil and a toppled
Dry wall lets in the tide of
Couch grass from the hill breast.
Down in the valley, pits,
Vague through dust and smoke,
Whisper the dark fugue of
Industry and stubborn faith
Under a chapel eye of God.

Examiner's Mark Scheme

0 marks - Nothing worthy of credit.

1-4 marks - Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets' description of nature.

5-9 marks - There may be awareness of some of the ideas in the poems, such as the resilience of the lilacs in the first poem. In Huw's Farm, the history of the farm which is now covered by nature may be noted. Some basic comparison with the first poet's depiction of nature and the man-made world may be made.

10-14 marks - Focused use of the details in the poems and thoughtful discussion of the way the poets describe nature as oblivious to human interaction and history. Candidates may note the grim environment in the first poem and the sad atmosphere of the second. The poet's admiration and respect for nature in the first poem may be mentioned, perhaps with reference to the nostalgia for the past evoked in the second.

15-20 marks - An assured analysis of both poems and perceptive probing of subtext. The significance of the lilac as a symbol of resilience may be explored and the idea of nature reclaiming what once belonged to human society in the second. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the contrasting images of bleakness and hope in the first poem and the poet's evocation of a lost homestead in the second. Confident links and comparisons will be made, with subtlety and range, and an awareness of ambiguity and possible interpretations, for 18-20

Poetry Success Criteria:

- * Given personal response
- * Explained meaning of poem
- * Detailed explanations
- * Used quote to support each point
- * Used accurate, apt quote
- * Explained title
- * Explained why structure has been chosen
- * Explained use of rhyme
- * Analysing language
- * Used quotation marks
- * Explored similarities

- * Explored differences
- * Used quotes to support comparisons
- * Explained the effect of use of simile / metaphor / personification / enjambment / alliteration / senses
- * Given alternative interpretations
- * Structured response
- * Coherent response
- * Written about whole of each poem – all key imagery and ideas
- * Used PEE
- * Explained WHY poet has chosen individual words and phrases