Differentiating existing learning sequences for English as an Additional Language students

English, Level 9, for EAL learners at Levels C2 and C4

Existing learning sequences linked to particular learning areas in the Victorian Curriculum F–10 can be adapted to support differentiated teaching for English as an Additional Language (EAL) students. Teachers can adapt, remove or add to elements of their learning sequences in order to cater for all students in their classrooms.

1. Identify an existing learning sequence

**Existing learning sequence:** Responding to *Of Mice and Men*

**Curriculum area and levels:** English, Level 9

2. Identify the level of language learning of your students

The EAL curriculum is a continuum structured as three EAL pathways (A, B, C). Each pathway describes a different stage of English-language learning (early, mid and late), and each pathway is divided into different levels of language learning (A1, A2, BL, B1, B2, B3, CL, C1, C2, C3, C4).

While the implementation of the EAL curriculum is the responsibility of all teachers, the EAL specialist plays a leading role in its delivery, as the expert in the field. Your EAL specialist will determine the most appropriate pathway for each EAL learner in your classroom and advise you of their current level of learning.

**The differentiation suggestions provided in this document are for students working at Levels C2 and C4 of the EAL curriculum.**

EAL learners at Level C2 will typically be able to:

* access information in some basic academic texts with support and adequate scaffolding
* read and comprehend short familiar texts
* read and comprehend short unfamiliar texts with support
* use basic text models to form their own texts using familiar and new vocabulary.

EAL learners at Level C4 will typically be able to:

* display greater independence, versatility and accuracy when using English
* discuss and debate information taken from spoken texts and class discussions across the curriculum
* understand and produce a wide range of texts from across the curriculum more independently.

3. Adapt the learning sequence to differentiate for EAL students

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| Existing learning sequence | Differentiated teaching for EAL learners at Level C2 | Differentiated teaching for EAL learners at Level C4 |
| **Overview** | Overview | Overview |
| **Learning intentions:**   * Students will understand the setting in *Of Mice and Men*, including the historical, economic and political background * Students will be able to understand how the context influences characters, themes and messages * Students will be able to identify and explain the use of descriptive language, symbolism, similes and metaphors * Students will understand how Steinbeck structured this text using a play format with circular locations, minimal action descriptions, dialogue and foreshadowing * Students will be able to provide interpretations of the text using evidence to support and justify ideas * Students will see the connections between real life and the ideas in literary works | **Learning intentions:**   * Students will understand the setting in *Of Mice and Men*, including the historical, economic and political background * Students will be able to understand how the context influences characters, themes and messages * Students will be able to identify and explain the use of descriptive language, symbolism, similes and metaphors * Students will understand how Steinbeck structured this text using a play format with circular locations, minimal action descriptions, dialogue and foreshadowing * Students will be able to provide interpretations of the text using evidence to support and justify ideas * Students will see the connections between real life and the ideas in literary works   **Language focus:**   * Students will develop vocabulary to discuss more abstract themes and issues in texts * Students will understand how to summarise ideas and take notes using a table or chart | **Learning intentions:**  Students will understand the setting in *Of Mice and Men*, including the historical, economic and political background  Students will be able to understand how the context influences characters, themes and messages  Students will be able to identify and explain the use of descriptive language, symbolism, similes and metaphors  Students will understand how Steinbeck structured this text using a play format  Students will be able to provide interpretations of the text using evidence to support and justify ideas  Students will see the connections between real life and the ideas in literary works  **Language focus:**  Students will develop a broader academic vocabulary and use it to discuss issues and themes in the text  Students will be able to use contextual cues and make connections with familiar vocabulary in order to interpret new words |
| **Relevant content descriptions in English, Level 9:**  **Language**  Understand that authors innovate with text structures and language for specific purposes and effects ([VCELA429](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCELA429))  Understand how spelling is used creatively in texts for particular effects ([VCELA434](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCELA434))  **Literature**  Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts ([VCELT435](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCELT435))  Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts ([VCELT437](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCELT437))  Analyse structures and of literary texts, and make relevant comparisons with other texts ([VCELT439](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCELT439))  **Literacy**  Interpret and analyse language choices, including sentence patterns, dialogue, imagery and other language features, in short stories, literary essays and plays ([VCELT440](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCELT440))  Apply an expanding vocabulary to increasingly complex texts with fluency and comprehension ([VCELY444](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCELY444))  Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts ([VCELY443](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCELY443)) | **Additional EAL Level C2 content descriptions:**  Understand the gist of context-reduced spoken texts ([VCEALC612](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC612))  Extract specific information from spoken or visual texts, using guide questions from the teacher ([VCEALC613](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC613))  Employ a repertoire of strategies to read familiar and simple factual and fictional texts ([VCEALC632](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC632))  Locate specific information in fictional and factual texts using guide questions ([VCEALC634](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC634))  Read long, complex texts with support from the teacher ([VCEALC635](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC635))  Respond to creative texts, showing a developing understanding of key events, characters and issues ([VCEALC636](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC636))  Use syntactic, logical and cultural cues to work out the meaning of unknown words in a text ([VCEALL649](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALL649))  Attempt to communicate more complex ideas by drawing on a bilingual dictionary or other home language resources ([VCEALA660](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALA660))  Use a varied and appropriate vocabulary ([VCEALL668](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALL668)) | **Additional EAL Level C4 content descriptions:**  Use available repertoire of spoken English to participate effectively in a mainstream classroom ([VCEALC737](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC737))  Extract key information or ideas from a variety of texts across the curriculum areas, with reduced support ([VCEALC739](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC739))  Contribute to and manage effective groupwork ([VCEALC740](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC740))  Formulate extended statements with increasing control over grammatical features ([VCEALL751](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALL751))  Use existing vocabulary knowledge to determine the meaning of new words ([VCEALL754](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALL754))  Extract and manipulate relevant information from a range of texts ([VCEALC759](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC759))  Interpret a text at literal and inferential levels ([VCEALC762](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALC762))  Use contextual cues to interpret difficult words ([VCEALL775](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALL775))  Draw on home language resources to communicate more complex ideas ([VCEALA783](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALA783))  Use an expanded vocabulary appropriate for the curriculum area ([VCEALL793](https://victoriancurriculum.vcaa.vic.edu.au/Curriculum/ContentDescription/VCEALL793)) |
| **Relevant achievement standard:**  By the end of Level 9, students … evaluate and integrate ideas and information from texts to form their own interpretations. They select evidence from texts to analyse and explain how language choices and conventions are used to influence an audience … They understand how interpretations can vary by comparing their responses to texts to the responses of others. | **Relevant achievement standard:**  At Level C2 students use simple but effective strategies for initiating communication and negotiating meaning. They communicate effectively in a range of familiar social and some basic academic contexts … With support in academic contexts, they extract some specific information from texts and understand teacher explanations involving familiar specific curriculum area vocabulary …  [They] read and comprehend a range of short, familiar fictional and factual texts and, when well supported, some unfamiliar texts …  Students show some comprehension beyond the literal level, suggesting appropriate interpretations and … sequence ideas within a text. They read on and consider the context when deducing the meaning of unknown words…  [They] write with a degree of autonomy for a range of everyday classroom and personal purposes … [and] independently write some basic texts and experiment with presenting their own ideas. | **Relevant achievement standard:**  At Level C4 students demonstrate greater autonomy and control over their use of English, combining their expanding vocabulary with the appropriate use of a wide range of complex grammatical features including modal verbs, passive voice and tenses … They take part in extended discourse on factual and interpersonal topics using an appropriate modelled structure, and respond appropriately to listeners’ reactions …  [They] read a wide range of accessible and culturally appropriate texts from across the curriculum with a high degree of independence …  Students take notes that identify main ideas, issues and plot developments. They identify supporting information to justify a response, including significant quotations that relate to key themes … They adjust their reading style to the task …  They incorporate direct and indirect speech, including quotations, appropriately. |

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| Existing learning sequence | Differentiated teaching for EAL learners at Level C2 | Differentiated teaching for EAL learners at Level C4 |
| Teaching and learning activities | Teaching and learning activities  Differentiated teaching is required to support EAL learners with the following learning activities. | Teaching and learning activities  Differentiated teaching is required to support EAL learners with the following learning activities. |
| **Tip**: Be aware that there is potential for discomfort or distress among some learners when talking and reading about themes of loneliness, discrimination and prejudice, and/or incidences of violence and death. Preview, adapt and manage this learning activity with respect to the particular needs and backgrounds of your learners.  At this stage of the unit, students will have already explored the setting, historical background and characters in *Of Mice and Men*. They will have read the text in its entirety once. | **Tip**: Be aware that there is potential for discomfort or distress among some learners when talking and reading about themes of loneliness, discrimination and prejudice, and/or incidences of violence and death. Preview, adapt and manage this learning activity with respect to the particular needs and backgrounds of your learners.  At this stage of the unit, students will have already explored the setting, historical background and characters. They will have watched the film and read selected short key sections of the text.  **Tip**: Using visuals such as film prior to reading helps to make the written text more accessible for EAL learners and provides a richer context.  **Tip:** Choose a limited number of themes for EAL learners at Level C2. These themes should be accessible or familiar and connected to their own prior knowledge and experiences, rather than abstract ideas. In this instance, appropriate examples are loneliness and isolation, prejudice and discrimination, friendship, and hopes and dreams. Rather than expecting EAL learners at Level C2 to read the text in its entirety, choose a selection of relevant paragraphs from the text to provide them with examples and ideas about characters and themes. | **Tip**: Be aware that there is potential for discomfort or distress among some learners when talking and reading about themes of loneliness, discrimination and prejudice, and/or incidences of violence and death. Preview, adapt and manage this learning activity with respect to the particular needs and backgrounds of your learners.  At this stage of the unit, students will have already explored the setting, historical background and characters in Of Mice and Men. They will have read the text in its entirety once. They will have been provided with questions to guide them to pay particular attention to key moments and quotes.  **Tip**: Using visuals such as film prior to reading helps to make the written text more accessible for EAL learners and provides a richer context.  **Tip:** When EAL learners reach Level C4, they are able to access more abstract ideas with less support, and they will be able to make connections to vocabulary and examples from across the curriculum. Encourage them to work with both EAL and non-EAL classmates who are of a similar academic ability in order to meet their cognitive needs and promote higher order thinking. |
| **Activity 1: Introducing themes**  Define ‘theme’.  Brainstorm examples of themes that students have explored in other topics and units in English previously.  Identify which of these themes are also explored in *Of Mice and Men*.  Brainstorm and add additional examples of themes and ideas from *Of Mice and Men*. These include dreams, hopes and plans, friendship, loneliness and isolation, innocence, freedom and confinement, justice, visions of America, violence, prejudice, weakness, femininity, people and the natural world. | **Activity 1: Introducing themes**  **Tip:** The Gradual Release Model (Pearson and Gallagher, 1983) is a guiding principle of EAL teaching and learning. The activities in this sequence provide an example of how to move from modelling a task to giving students the opportunity for guided practice and feedback, to independent practice.  **Set the context visually and connect to prior knowledge:**  **Tip:** Provide relevant visuals (such as photographs, sketches, graphic organisers, diagrams, videos, 3D models and/or real objects) to set the context at the beginning of the lesson. This helps EAL learners at Level C2 make sense of what is being taught in the curriculum and build on existing knowledge and experience.  photo of a woman in silhouette, sitting alone on a swing and watching the sun setphoto of a woman looking out over a balcony with a sad expressionProject an image to represent ‘loneliness’ on the board, similar to the following:  Photo of a teenage boy alone with a sad expression. A group of teens behind him are talking among themselves.Ask: ‘What can you see in this image? Who can you see? Where is it? How is the person feeling? Why?’ Elicit responses such as ‘alone’, ‘lonely’, ‘sad’, ‘one person’, ‘far away’, ‘isolated’, ‘not included’, ‘excluded’, ‘no friends’, ‘no family’.  Write these words on the board. Explain their meaning, using synonyms, antonyms, visuals, examples and actions. See the example below. Some EAL learners may need to use a bilingual dictionary or to clarify the meaning with home language peers.  Photo of a teenage boy alone with a sad expression. A group of teens behind him are talking among themselves.**He is …** lonely isolated standing by himself alone excluded from the group not included in the group  **They are…** a group not including the guy not friendly excluding the guy standing together  Make explicit the link between the words ‘lonely’ and ‘loneliness’, emphasising the addition of the suffix to the base word (lonely > loneli**ness**).  Explain: ‘One of the themes in *Of Mice and Men i*s loneliness.’ Then, create a brainstorm of other themes and ideas in this text. Use loneliness as the first example in the brainstorm. Choose a limited number of accessible themes, such as hopes and dreams, friendship, discrimination and prejudice.  **Tip:** In order to differentiate learning for EAL learners at Level C2, select a list of familiar themes and ideas that can connect to EAL learners’ personal experiences and prior knowledge. The links between the themes in the text and the students’ own personal experiences should be made explicit as an entry point to discussion.  Have students copy this brainstorm into their workbooks. Encourage them to write definitions that may include synonyms, antonyms, visuals or translations into students’ home languages.  **Tip:** EAL learners should be encouraged to develop a home language bilingual glossary within which to keep a record of new vocabulary in each subject across the curriculum. They can build on their subject-specific glossaries throughout the year.  See [Appendix 1a – Vocabulary reference table, Level C2](#App1a) for a helpful vocabulary table that you can refer to and add to throughout the learning activities. You may need to pre-teach some of this vocabulary to students. | **Activity 1: Introducing themes**  **Set the context and connect to prior knowledge:**  Define ‘theme’.  Brainstorm examples of themes that students have explored in other topics and units in English; for example, love, relationships, friendship, family, fate, discrimination, betrayal, identity, hope and dreams.  Identify which of these themes are also explored in *Of Mice and Men* (discrimination, friendship, dreams).  Brainstorm and add additional examples of themes and ideas from *Of Mice and Men*. These include hopes and plans, loneliness and isolation, innocence, freedom and confinement, justice, visions of America, violence, prejudice, weakness, femininity, people and the natural world.  Check for understanding of each of these terms by asking for synonyms, antonyms, explanations, examples from personal experience, examples from history, and/or examples from the text. Students at Level C4 may be able to assist other less proficient home language speakers to understand more abstract concepts and more complex vocabulary, if required.  **Tip:** You can help EAL learners at this level by providing them with strategies that can help them read new texts and deduce meanings of unfamiliar words. For example, make connections between known words and other forms of those words, such as ‘femininity’, ‘feminine’ and ‘female’. These can also be recorded in a bilingual glossary that students can continue to build on throughout the year. A more advanced glossary can help consolidate the connections between words. See [Appendix 7](#App7) for an example.  See [Appendix 1b – Vocabulary reference table, Level C4](#App1b) for a helpful vocabulary table that you can refer to and add to throughout the learning activities. You may need to pre-teach some of this vocabulary to students. |
| **Activity 2: Exploring themes**  In small groups, have students choose one of the themes from the brainstorm of themes that can be found in *Of Mice and Men*.  On a shared piece of paper or shared document in the small group, have students write ideas about how and where this theme is explored or addressed in the novella. Include characters, key moments, quotes and other evidence.  Ask each group to present their characters, ideas, key moments, quotes and evidence to the class.  Collate this information on the board, or in a shared document (such as Google Docs). | **Activity 2: Exploring themes**  **Tip:** The links between themes in the text and the students’ own personal experiences should be made explicit as an entry point to discussion. Making these connections can help develop depth of ideas about themes based on personal experience before expanding into the lives of the characters. As much as possible, scaffold discussion by moving from the familiar into the unfamiliar, oral language into written language, and everyday concepts into abstract ones.  **Connect to personal experience and prior knowledge:**  Use loneliness as an example to demonstrate how to form questions about this theme in the text. For example: ‘Who is lonely? What does loneliness feel like? When do people feel lonely? Why do people feel lonely? What do people do when they feel lonely?’ Encourage students to use the vocabulary from the board.  The question matrix ([Appendix 2](#App2)) can help stimulate discussion about the text and the students’ own personal experiences.  **Tip:** Provide EAL learners with many opportunities to practise the new vocabulary in other situations and contexts. This can also be applied to discussion of concepts and ideas, wherein the same information can be presented in different ways to build confidence and independence. For example, a class discussion on specific questions about loneliness can be followed by small group work on additional aspects of loneliness.  **Guided practice:**  Scaffold an exploration of the theme of loneliness, using the table in [Appendix 3](#App3).  Demonstrate the task: Share a time when you felt lonely or encourage a student to share their own experience with the class. Prompt for further information by asking: ‘What happened? Why did you feel lonely? What did it feel like? What did you do to cope with that feeling?’  Demonstrate the task ([Appendix 3](#App3)). Explain how to use a table and read aloud the examples provided in the table.  When students have finished completing the table, have them share their answers with a partner.  Discuss answers as a class.  **Tip:** Make sure to demonstrate clearly how to complete the tasks set, by completing an example as a class or providing examples on worksheets. Tasks that may be commonplace in Australian classrooms (such as using tables, charts and graphs) may not be familiar to EAL learners and therefore need explicit teaching.  **Independent practice:**  In small groups or independently, have students explore another theme, such as discrimination and prejudice, using the tables in [Appendix 4](#App4).  Have students share responses and collate information so they have their own notes on all of the themes.  **Tip**: In addition to providing adequate input for EAL learners – such as introducing vocabulary, setting the context for discussion of concepts and ideas, and scaffolding tasks – it is important for learners to be given opportunities to practise these new skills independently as above (independent practice). | **Activity 2: Exploring themes**  **Tip:** The links between themes in the text and the students’ own personal experiences should be made explicit as an entry point to discussion. Making these connections can help develop depth of ideas about themes based on personal experience before expanding into the lives of the characters. As much as possible, scaffold discussion by moving from the familiar into the unfamiliar, oral language into written language, and everyday concepts into abstract ones.  **Connect to personal experience and prior knowledge:**  Use loneliness as an example to demonstrate how to form questions about this theme in the text. For example: ‘Who is lonely? What does loneliness feel like? When do people feel lonely? Why do people feel lonely? What do people do when they feel lonely?’  The question matrix ([Appendix 2](#App2)) can help stimulate ideas for discussion about the text and the students’ own personal experiences.  **Tip:** Provide EAL learners with many opportunities to practise the new vocabulary in other situations and contexts. This can also be applied to discussion of concepts and ideas, wherein the same information can be presented in different ways to build confidence and independence. For example, a class discussion on specific questions about loneliness can be followed by small group work on additional aspects of loneliness.  Demonstrate the task: Share a time when you felt lonely or encourage a student to share their own experience with the class. Prompt for further information by asking: ‘What happened? Why did you feel lonely? What did it feel like? What did you do to cope with that feeling?’  Guide students to complete a pair activity: ‘Think of a time when you felt lonely. Share your experience with a partner. What happened? Why did you feel lonely? What did it feel like? What did you do to cope with that feeling?’  **Guided practice:**  Use the students’ questions from the question matrix to discuss loneliness in the text.  Encourage students to refer to their personal bilingual glossaries and/or provide them with additional vocabulary that will help them discuss the theme. See the vocabulary list in [Appendix 1b](#App1b) for examples.  In pairs or small groups with their non-EAL peers, have students write ideas about how and where the loneliness theme is explored or addressed in the novella. Include characters, key moments, quotes and other evidence.  Have students share their ideas with the class.  Collate this information on the board, or in a shared document (such as Google Docs).  **Tip:** Group EAL learners strategically for collaborative tasks. Encourage the use of other languages alongside English where it serves the purpose of the task. For example, when there are both developing and more proficient EAL learners in the same classroom, it can be helpful to group students with shared languages to brainstorm ideas and share information with each other. They can also discuss how to communicate the ideas to the class in English. However, it is also important to make sure that more proficient EAL learners also get opportunities to practise their academic vocabulary with their non-EAL peers at other times, such as in the activity above.  **Independent practice:**  In pairs or small groups with their non-EAL peers, have students choose one of the themes from the brainstorm of themes that can be found in *Of Mice and Men*.  Provide students with a short list of vocabulary that will help them to discuss each theme. Some of these words may be new, others may have already been taught in other contexts, and other helpful words may be in their ongoing bilingual glossaries. See the vocabulary lists in [Appendix 4](#App4) for examples.  On a shared piece of paper or shared document, have students write ideas about how and where this theme is explored or addressed in the novella. Include characters, key moments, quotes and other evidence.  Have each group present their characters, ideas, key moments, quotes and evidence to the class.  Collate this information on the board, or in a shared document (such as Google Docs). |
| **Activity 3: Introducing foreshadowing**  Introduce the concept of foreshadowing: What is it? How is it used in novels and films?  Elicit examples of foreshadowing in *Of Mice and Men*. Ask: ‘What are some clues that Steinbeck gives his readers to indicate what is going to happen later in the text?’ (Lennie accidentally kills his mouse and a puppy, Carlson shoots Candy’s dog.)  Have students discuss the following questions in pairs:   * Why do you think Steinbeck uses foreshadowing? * What do you think is his overall message in this text?   Have students share and discuss responses with the class.  Give students a quick write task:  Write a paragraph to describe at least two ways that Steinbeck shows that the fate of Lennie and George is unavoidable and/or how the lives of working-class people are limited by their circumstances in Of Mice and Men. Provide at least one example of foreshadowing in your response. | **Activity 3: Introducing foreshadowing**  **Introduce the topic:**  Say: ‘We know something bad is going to happen in *Of Mice and Men* **before** it happens. This is called foreshadowing.’  Write ‘foreshadow’ on the board and break it down into its two parts (fore + shadow). Explain both parts of the word and make the link to the word ‘be**fore**’ explicit. Use visuals where possible. For example: ‘Point out your own shadow on the floor.’  Define ‘foreshadowing’. It is helpful to link foreshadowing to the concept of a ‘hint’, ‘clue’ or ‘warning’.  **Apply new knowledge – find examples in the text:**  Use [Appendix 5a](#App5a) to make the examples of foreshadowing in the text explicit. When students have finished, ask them to turn and share their answers with a partner.  Conduct a class discussion to check answers.  **Supported writing activity:**  Have students complete a cloze writing activity ([Appendix 6](#App6)). | **Activity 3: Introducing foreshadowing**  **Introduce the topic:**  Say: ‘We know something bad is going to happen in *Of Mice and Men* **before** it happens. This is called foreshadowing.’  Write ‘foreshadow’ on the board and break it down into its two parts (fore + shadow). Explain both parts of the word and make the link to the word ‘be**fore**’ explicit. It is helpful to link foreshadowing to the concept of a ‘hint’, ‘clue’ or ‘warning’.  Have students write their own definitions of ‘foreshadowing’ and share their definitions with each other.  Discuss: How is foreshadowing used in novels and films?  **Apply new knowledge – find examples in the text:**  Use [Appendix 5b](#App5b) to match the hints or clues to the events later in the text.  **Reflective task:**  Have students discuss the following questions in pairs:   * Why do you think Steinbeck uses foreshadowing? * What do you think is his overall message in this text?   Have students share and discuss responses with the class.  **Writing task:**  Give students a quick writing task:  Write a paragraph to describe at least two ways that Steinbeck shows that the fate of Lennie and George is unavoidable and/or how the lives of working-class people are limited by their circumstances in Of Mice and Men. Provide at least one example of foreshadowing in your response. |

Additional resources

You can access the EAL curriculum on the [Victorian Curriculum F–10 website](https://victoriancurriculum.vcaa.vic.edu.au/english/english-as-an-additional-language-eal/introduction/rationale-and-aims).

You can access a range of resources to assist with implementing the EAL curriculum on the [VCAA English as an Additional Language webpage](https://www.vcaa.vic.edu.au/curriculum/foundation-10/resources/english-as-an-additional-language/Pages/default.aspx), including profiles of EAL learners, sample progressions through the EAL pathways, a language and learning interview, FAQs, professional learning opportunities and links to external resources.

Appendices

Appendix 1a – Vocabulary reference table, Level C2

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| **Content-specific vocabulary** | **Linguistic-specific vocabulary  (verbs of instruction)** | **Language for interaction** | **Language for clarification** |
| character  theme  idea  message  lonely  loneliness  race  gender  disability  age  alone  isolated  included  excluded  belong  prejudice  discrimination  advantage  disadvantage  bias  opinion  racism  sexism  ageism  ableism  belief  attitude  friendship  companion  companionship  trust  dream  hope  plan  goal  foreshadow  event  hint  clue  warn  warning  fate  pet or stroke  torture | Write the words/sentences.  Check the meaning.  Record the meaning.  Write definitions.  Brainstorm the themes.  Copy into your books.  Form a question.  Use the table.  Explore …  Share your answers.  Collate information.  Check your answers.  Describe …  Provide examples.  Complete the questions.  List three goals.  Match …  Fill in the blanks. | What examples do you have for …?  What did you write for this one?  How do you feel about …?  I feel …  I think …  I believe that … | What do you mean?  Do you mean that …?  What does … mean?  That’s not what I meant.  Can you say that again, please?  Could you repeat that, please?  Can you say that in other words?  Can you explain that in a different way?  Can you give me an example?  How do you spell …? |

Appendix 1b – Vocabulary reference table, Level C4

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| --- | --- | --- | --- |
| **Content-specific vocabulary** | **Linguistic-specific vocabulary  (verbs of instruction)** | **Language for interaction** | **Language for clarification** |
| character  theme  message  relationships  lonely  loneliness  race  gender  disability  age  alone  isolated  isolation  included  inclusion  excluded  exclusion  belong  belonging  prejudice  discrimination  advantage  disadvantage  bias  opinion  racism  sexism  ageism  ableism  belief  attitude  friendship  companion  companionship  trust  dream  hope  plan  goal  purpose  innocent  innocence  freedom  confinement  justice  fairness  vision  violence  femininity  masculinity  environment  foreshadow  hint  clue  warn  warning  fate  pet or stroke  torture | Define …  Brainstorm …  Identify …  Write definitions.  Form questions.  Share your experience.  Discuss …  Write ideas.  Collate the information.  Circle the words.  Underline the key terms.  Present characters and ideas.  Complete questions.  Match …  Find relevant quotes.  Reflect …  Write a paragraph.  Provide examples. | I think …  I believe …  I think that …  What do you think about …?  In my opinion …  From my point of view …  I partly agree, but I think that …  I don’t agree.  In my opinion …  What other questions have you written?  I’ve had a similar experience.  My experience was quite different.  Where did you find that quote?  What quotes have you found that relate to [theme]?  Why did you choose that quote?  I like this quote because …  This quote is relevant to [theme] because …  This quote demonstrates that …  This quote supports the idea that …  This quote makes me think that …  Would you mind if we …?  Let’s get back on task. | In other words, …  To put it another way …  Could you say that in a different way?  Does that mean …?  Do you mean …?  Would you mind repeating that, please?  Could you clarify what you mean by …?  I’m not sure if I understood.  Do you mean you would like us to …?  I appreciate the clarification, that makes sense now.  Could you be more specific, please?  Could you please give another example of that?  Have I done this correctly?  Can you elaborate on …?  Can you clarify the part about …?  Does that make sense? |

Appendix 2 – Question matrix, Levels C2 and C4

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **is/are?** | **do/did?** | **can/could?** | **will/would?** | **might?** |
| **What …?** | What is it like to feel lonely? |  | What can change that feeling? |  |  |
| **Where …?** |  |  |  |  |  |
| **When …?** |  |  |  |  |  |
| **Who …?** |  | Who do you talk to when you are lonely? |  |  |  |
| **Why …?** |  | Why do people become lonely? |  |  | Why might people isolate themselves when they are lonely? |
| **How …?** | How are people different when they are lonely? |  |  |  |  |

Appendix 3 – Loneliness in *Of Mice and Men*, Level C2

Think of a time you felt lonely. Describe what happened.

Why were you lonely? What **caused** your loneliness?

What happened because you were lonely? What were the **consequences**?

(For example, *I spent lots of time in my bedroom, I joined a choir, I started playing netball, I did lots of writing in my journal.*)

Complete the table.

|  |  |  |
| --- | --- | --- |
|  | **Why is this character lonely? What are the causes of this character’s loneliness?** | **What does this character do because they are lonely? What are the consequences of their loneliness?** |
| **Curley’s wife** | She is **different** because she is the only woman on the ranch. Also, her husband gets angry when she talks to other people. |  |
| **Crooks** |  |  |
| **Candy** |  | He tries to make **friends** with George and Lennie. He wants to join their dream of having a farm because he wants to **belong** somewhere. |
| **George** | At the end of the novel, George kills his best friend to protect him from the other men on the ranch. For the first time in the novel, he feels **alone**. |  |

**Vocabulary:** lonely, loneliness, to isolate, isolation, to exclude, exclusion, to include, inclusion, to belong, belonging, different, alone, friendship, friend

Appendix 4 – Theme of choice: Level C2

Choose a theme and complete one set of questions below.

**Theme: Prejudice and discrimination in *Of Mice and Men***

The theme of prejudice and discrimination is explored through the characters of Crooks, Curley’s wife, Lennie and Candy.

What is prejudice?

What is discrimination?

Have you ever been treated differently from other people because of your race, gender, ability or age? If so, what happened? How did it make you feel?

Complete the table.

|  |  |  |
| --- | --- | --- |
|  | **How is this character treated differently to the others? Provide examples from the text.** | **Why? What kind of discrimination is this?** |
| **Crooks** |  |  |
| **Curley’s wife** |  |  |
| **Lennie** |  |  |
| **Candy** | Candy can’t do physical work on the farm. Instead, he has to keep things clean and tidy up after the other men. | This is because he is old and he is missing a hand. This is discrimination based on age and ability. |

**Vocabulary:** prejudice, prejudiced against, discriminated against, discrimination, to discriminate, racial discrimination, gender discrimination, age discrimination, discrimination based on ability, racism, sexism, ageism, ableism

**Theme: Friendship in *Of Mice and Men***

The theme of friendship is explored by contrasting George and Lennie’s relationship with the other characters who are alone at the ranch, such as Candy, Crooks and Slim.

Describe one of your good friends. This friend may be a classmate, someone that you spend time with outside of school, a friend from the past, a family member or another trusted adult, or a pet.

What are the advantages of having friends?

Are there any disadvantages of having friends? What are they?

Complete the table.

|  |  |  |
| --- | --- | --- |
|  | **Advantages of travelling together** | **Disadvantages of travelling together** |
| **George** |  |  |
| **Lennie** |  |  |
|  | **What does this character think about the friendship between George and Lennie?** | |
| **Slim** |  | |
| **Curley’s wife** |  | |
| **Candy** |  | |
| **Curley** |  | |

**Vocabulary**: friendship, friend, companion, advantage, disadvantage, benefit, sacrifice

**Theme: Dreams, Hopes and Plans in *Of Mice and Men***

The theme of the ‘American dream’ is explored through characters including George, Lennie, Curley’s wife, Curley and Candy.

List three goals you would like to achieve before you are 30 years old.

Do you think it’s important to have goals and dreams? Why or why not?

Do you think if people work hard enough, anyone can achieve their goals and dreams? Why or why not?

Complete the table

|  |  |  |  |
| --- | --- | --- | --- |
|  | **What is their dream?** | **Why is the dream important to them?** | **Do you think the dream will come true? Why or why not?** |
| **Lennie and George** |  |  |  |
| **Curley’s wife** |  |  |  |
| **Curley** |  |  |  |
| **Candy** |  |  |  |

**Vocabulary**: goal, dream, hope, plan, hopeful, purpose, meaning, motivation, disappointment, difficult, positive, negative, present, future

Appendix 5a – Foreshadowing: Level C2

John Steinbeck uses foreshadowing (hints or clues) to warn the reader that something bad will (is going to) happen later in the text.

For example, from the beginning of the novella, Steinbeck **foreshadows** that Lennie **is** **going to** kill Curley’s wife while stroking or petting her hair.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Event**  George is angry with Lennie for stroking or petting a mouse until it died. | + | **Event**  Lennie accidentally kills a puppy while stroking or petting it. | + | **Event**  George and Lennie get chased out of their last town because Lennie ‘wanted to feel that girl’s dress’. | → | **Foreshadows that:**  Lennie **is** **going to** accidentally kill Curley’s wife while trying to pet or stroke her soft hair. |

Each of these events give hints, clues or warnings to the reader that something will happen later in the text:

* Curley doesn’t like Lennie from the start of the novel.
* Curley is small and Lennie is huge.
* Slim drowns his own pup because it is too weak to survive.
* Curley wears a glove to keep his hand soft, and we know that Lennie accidentally crushes soft things.
* George says, ‘this Curley punk is gonna get hurt if he messes around with Lennie’.
* Carlson and Slim force Candy to let them shoot his dog because the dog is old and weak.
* Candy tells George that he wishes he’d killed his own dog, rather than letting Carlson do it.
* George tells Lennie to go to the river and ‘hide in the brush’ if he gets in trouble.

**Task 1:** Write the events that Steinbeck uses to foreshadow that Lennie **is** **going to** crush Curley’s hand during a fight. Choose your answers from the list above.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Event** | + | **Event** | + | **Event** | → | **Foreshadows that:**  Lennie and Curley **are** **going to** have a fight, and Lennie is **going to** crush Curley’s hand. |

**Task 2:** Write the events that Steinbeck uses to foreshadow that Lennie **is going to** get in trouble and that George **is** **going to** have to kill Lennie at the river to stop the angry men from torturing him to death. Choose your answers from the list above.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Event** | + | **Event** | + | **Event** | → | **Foreshadows that:**  Lennie is going to get in trouble. These events also foreshadow that George **is going to** kill Lennie at the river to stop the angry men from torturing him to death. |

**Task 3:** Write three sentences to explain how foreshadowing is used.

Use: ‘When … [event] …, this foreshadows that … is going to …’

For example, ‘**When** Curley doesn’t like Lennie at the start, **this foreshadows that** Lennie and Curley **are going to** have a fight later in the novella.’

**1.**

**2.**

**3.**

Appendix 5b – Foreshadowing, Level C4

John Steinbeck uses foreshadowing (hints or clues) to warn the reader that something bad will (is going to) happen later in the text.

For example, from the beginning of the novella, Steinbeck **foreshadows** that Lennie **is** **going to** kill Curley’s wife while stroking/petting her hair.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Event**  George is angry with Lennie for stroking or petting a mouse until it died. | + | **Event**  Lennie accidentally kills a puppy while stroking or petting it. | + | **Event**  George and Lennie get chased out of their last town because Lennie ‘wanted to feel that girl’s dress’. | → | **Foreshadows that:**  Lennie **is** **going to** accidentally kill Curley’s wife while trying to pet or stroke her soft hair. |

This is a list of important events from the end of the novella.

1. Curley will pick a fight with Lennie and his hand will get hurt.
2. Lennie will kill Curley’s wife while trying to stroke her hair.
3. George will kill Lennie.

**Task 1:** Use the list of events above (1, 2, 3) to complete the table.

|  |  |
| --- | --- |
| **Earlier event** | **Does this foreshadow 1, 2 or 3?** |
| Curley doesn’t like Lennie from the very beginning. |  |
| Curley wears a glove to keep his hand soft. |  |
| The reader learns that Lennie accidentally crushes soft things. |  |
| Carlson and Slim force Candy to let them shoot his dog, which is old and weak. |  |
| George and Lennie got chased out of their last town because Lennie ‘wanted to feel that girl’s dress’. | 2 |
| George is angry with Lennie for stroking or petting a mouse until it died. | 2 |
| Lennie accidentally kills his puppy while petting it. | 2 |
| Curley is small and Lennie is huge. |  |
| Candy tells George that he wishes he’d killed his own dog, and not let Carlson do it. |  |
| Slim drowns his own pup because it is too weak to survive. |  |
| George says, ‘this Curley punk is gonna get hurt if he messes around with Lennie’. |  |

**Task 2:** Write three sentences to explain how foreshadowing is used.

Use: ‘When … [event] …, this foreshadows that … is going to …’

For example, ‘When Curley doesn’t like Lennie at the start, this foreshadows that Curley is going to pick a fight with Lennie and Curley’s hand will get hurt.’

**1.**

**2.**

**3.**

Appendix 6 – Cloze activity for Level C2

|  |
| --- |
| travel avoid control clues feel kills foreshadows difficult lonely because |

John Steinbeck’s *Of Mice and Men* shows that life was very \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ for itinerant workers during the Great Depression. Many people had to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ find work and they became very \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. In this novella, Lennie and George do not have much \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in their lives. Steinbeck shows that they cannot \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ what happens to them at the end of the story because it is fate. He includes many hints, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and warnings in his writing. For example, the reader finds out that George and Lennie got chased out of their last town \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Lennie ‘wanted to feel that girl’s dress’. Also, when Lennie accidentally \_\_\_\_\_\_\_\_\_\_\_ his puppy while petting it, this \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ that Lennie will later kill Curley’s wife while trying to \_\_\_\_\_\_\_\_\_\_\_ her hair.

Appendix 7 – Glossary for Level C4

|  |  |  |
| --- | --- | --- |
| **New word** | **Other similar words I know** | **Root word** |
| femininity (n.)  *(La) Femminilità* | **fem**ale (n.), **fem**inine (adj.), **fem**inist (n.) | *fem* = woman, women, not masculine (Latin) |
| isolation (n.)  *(L’) isolamento* | to isolate (v.), isolated (adj.) | *insula* = island (Latin) |
| **fore**shadow (n., v.)  *(il) presagio* (n.) / *presagire* (v.) | **fore**see (v.), **fore**cast (n.), **fore**father (n.) | fore = in front of, previous, earlier |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |