Week 5

English I Honors---Mrs. Beery

September 11-15



This week you will be turning in your first on-demand essay in your high school English career. I hope you took time to make changes in your rewrite opportunity. This week we reflect on all of the learning that took place during this process, share your writing, and get ready to start a new novel. As we move to literature, we will focus on the careful artistry an author makes during the writing process for narrative. Although narrative is storytelling, the literary elements will still provide a powerful commentary for the reader. IN order to do this the writing toolbox will change.

**Like most writers, Steinbeck uses this novella as a mouthpiece for social commentary during this time period. You will quickly recognize literary development of setting, characterization, symbols, theme, diction, and the realistic POV from this author. As a result, we will be able to analyze the lasting impact Steinbeck has on our American culture. Be aware that some of the social issues you just researched might be imbedded in this example of fiction.**

**So where are some examples of Naturalism?**

**Why would this be called Realism?**

**Why is realism an acceptable form of writing during the 1850-early 1900s**

Expository Tool Box

Hook (anecdote and analogy), Background Information, Thesis Statement

Topic Sentence, Text Evidence, Commentary, CS

Reimagine thesis, summary of important TE. Concluding sentence that keep that reader engaged/thinking (until the end) ☺

Narrative Tool Box

**You need the novel *Of Mice and Men* by John Steinbeck on Tuesday, September 12th**

M: Weekly Letter

 On-demand Rewriting Day

T: Begin OMAM---how do narrative elements contribute to larger meaning

 What is a WHAM? What is a SLAM?

 PowerPoint on Steinbeck—Depression---Narrative Writing Elements

 Formative examples on Setting, Characterization

**HMWK: read ch 1-2 of OMAM and complete a reaction paper: React: How does setting and characterization contribute to a novel so far? Pick a WHAM & SLAM**

W: OMAM

Critical Reading of the text---annotating----terms, artistry through diction, realism, and naturalism

**HMWK: read ch 3 and complete a reaction paper: React: How does setting and characterization contribute to a novel so far? Pick a WHAM & SLAM**

TH: OMAM

Critical Reading of the text---annotating----terms, artistry through diction, realism, and naturalism

**HMWK: read ch 4 and isolate a setting, character, and symbol that influences the novel**

F: OMAM

Critical Reading of the text---annotating----terms, artistry through diction, realism, and naturalism

**HMWK: finish reading the novella chs 5-6 and Complete the following questions: Test on Tuesday of next week**

1. **How was this novella an example of realism? Use TE to support and analyze**
2. **How was this novella an example of naturalism? Use TE to support and analyze**
3. **How is characterization developed in this passage?**

Aunt Clara was gone, and from out of Lennie's head there came a

gigantic rabbit. It sat on its haunches in front of him, and it

waggled its ears and crinkled its nose at him. And it spoke in

Lennie's voice too.

"Tend rabbits," it said scornfully. "You crazy bastard. You ain't

fit to lick the boots of no rabbit. You'd forget 'em and let 'em go

hungry. That's what you'd do. An' then what would George think?"

"I would not forget," Lennie said loudly.

"The hell you wouldn'," said the rabbit. "You ain't worth a

greased jack-pin to ram you into hell. Christ knows George done

ever'thing he could to jack you outa the sewer, but it don't do no

good. If you think George gonna let you tend rabbits, you're even

crazier'n usual. He ain't. He's gonna beat hell outa you with a stick,

that's what he's gonna do."

Now Lennie retorted belligerently, "He ain't neither. George won't

do nothing like that. I've knew George since- I forget when- and he

ain't never raised his han' to me with a stick. He's nice to me. He

ain't gonna be mean."

"Well, he's sick of you," said the rabbit. "He's gonna beat hell

outa you an' then go away an' leave you."

"He won't," Lennie cried frantically. "He won't do nothing like

that. I know George. Me an' him travels together."

But the rabbit repeated softly over and over, "He gonna leave you,

ya crazy bastard. He gonna leave ya all alone. He gonna leave ya,

crazy bastard."

Lennie put his hands over his ears. "He ain't, I tell ya he

ain't." And he cried, "Oh! George- George- George!"

George came quietly out of the brush and the rabbit scuttled back

into Lennie's brain.

1. **Read the following passage. How is diction choice creating mood in this setting?**

"No, Lennie. Look down there acrost the river, like you can almost

see the place."

Lennie obeyed him. George looked down at the gun.

There were crashing footsteps in the brush now. George turned and

looked toward them.

"Go on, George. When we gonna do it?"

"Gonna do it soon."

"Me an' you."

"You... an' me. Ever'body gonna be nice to you. Ain't gonna be no

more trouble. Nobody gonna hurt nobody nor steal from 'em."

Lennie said, "I thought you was mad at me, George."

"No," said George. "No, Lennie. I ain't mad. I never been mad, an' I

ain't now. That's a thing I want ya to know."

The voices came close now. George raised the gun and listened to the

voices.

Lennie begged, "Le's do it now. Le's get that place now."

"Sure, right now. I gotta. We gotta."

And George raised the gun and steadied it, and he brought the muzzle

of it close to the back of Lennie's head. The hand shook violently,

but his face set and his hand steadied. He pulled the trigger. The

crash of the shot rolled up the hills and rolled down again. Lennie

jarred, and then settled slowly forward to the sand, and he lay

without quivering.

George shivered and looked at the gun, and then he threw it from

him, back up on the bank, near the pile of old ashes.

The brush seemed filled with cries and with the sound

1. **Provide three pieces of nuanced text evidence that support the theme of the American Dream, Friendship, or Loneliness in this novella. (remember---go deep—beyond examples used in class)**