

Monday, January 22

Agenda

- Finish *Out of the Dust* poetry
- Ch. 9 questions

DO: Identify and evaluate thematic elements in poetry.

Synthesize external sources with *The Grapes of Wrath* to determine thematic similarities. Analyze poetry through literary lens

HW: Ch. 10 + Dialectical journal

Out of the Dust : Directions

Under the “Poem title” and your group names,
complete the following:

1. Read the poem. Read it again. And again...
2. Pick a lens that is most appropriate for this poem.
3. Include at least 2 examples (specific lines) that provide evidence for lens.
4. Explain how these lines connect to chosen lens (3-5 sentence for each example)
5. Identify other poetic elements such as:

BE READY TO SHARE OUT!!!

• Symbolism

Sensory Imagery

Rhyme Scheme

• Blank Verse

Onomatopoeia

Alliteration

• Metaphor/Similie

Personification

Punctuation

• Tone/ Tone Shift

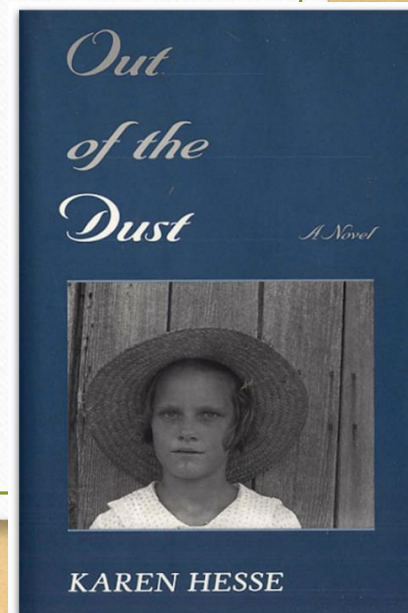
Diction

Analogy:

• Assonance:

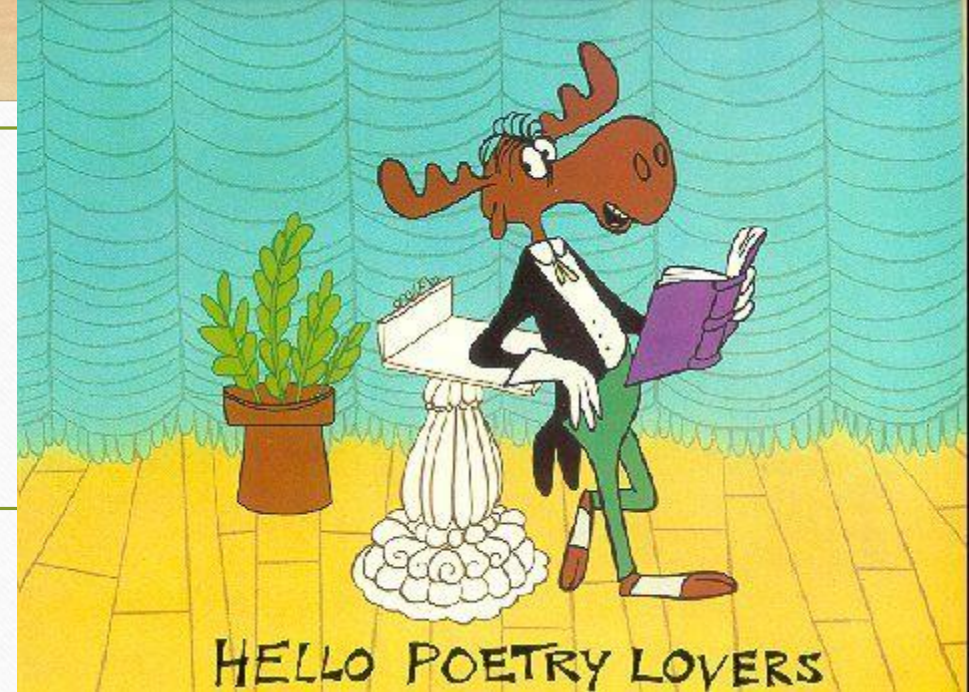
Allusion:

Consonance:



Present your poem!

- Read the poem out loud
- Identify the lens
- Provide 2 direct examples from the text and explain how that demonstrates your lens



How archetypal chapters work

- They preview or foreshadow what will come
- Consider pages 46-47: Muley tells Tom how his dad responded to the tractor coming, and it mirrors the events of chapter 5.
- Steinbeck tells us a universal story (truth), but Tom, our hero, must also experience it first hand for himself.

Ch. 9 questions

- In order to help you with multiple choice questions, we will have a short quiz on passages from ch. 9.



English 2 H

1/22/18

The Grapes of Wrath: Chp. 9

In your notes, write down 1-12.
You do not need to skip spaces.

1. After reading paragraph 17, the author's tone can be best summarized as

a. haughty.

b. melancholic.

c. apathetic.

d. nostalgic.

¹⁷ The women sat among the doomed things, turning them over and looking past them and back. This book. My father had it. He liked a book. Pilgrim's Progress. Used to read it. Got his name in it. And his pipe—still smells rank. And this picture—an angel. I looked at that before the fust three come—didn't seem to do much good. Think we could get this china dog in? Aunt Sadie brought it from the St. Louis Fair. See? Wrote right on it. No, I guess not. Here's a letter my brother wrote the day before he died. Here's an old-time hat. These feathers—never got to use them. No, there isn't room.

2. Which of the following examples of syntax most characterize the tenants?

- a. "Now you know well what we can take and what we can't take."
- b. "The tenant men scuffed home to the farms through the red dust."
- c. "If Mary takes that doll, that dirty rag doll, I got to take my Injun bow. I got to. An' this roun' stick—big as me."
- d. "How can we live without our lives? How will we know it's us without our past? No. Leave it. Burn it."

3. Paragraph 8, as a whole, depicts the tenants as

- a. desperate.
- b. barbaric.
- c. dignified.
- d. gentle.

Paragraph 8 starts with...

⁸*In the stiff pull—straining hams and buttocks, split-second timed together. And in the morning, the light on them, bay light. They look over the fence sniffing for us, and the stiff ears swivel to hear us, and the black forelocks! I've got a girl. She likes to braid the manes and forelocks, puts little red bows on them. Likes to do it. . .*

4. In paragraph 11, “To California or any place—every one a drum major leading a parade of hurts, marching with our bitterness ,” the words “drum major” function as an example of

- a. metaphor.
- b. irony.
- c. syntax
- d. alliteration.

5. In the line, “Bring em out. Pile 'em up. Load 'em in the wagon. Take 'em to town. Sell 'em for what you can get,” how does the author’s overall use of _____ contribute to the tone?

- a. Connotations are used to create a tentative tone.
- b. Rhetorical questions are used to create a nostalgic tone.
- c. Colloquialisms are used to create a desperate tone.
- d. Choppy syntax is used to create a satirical tone.

6. In paragraph 9, the narrator primarily characterizes the tenants as
- A. winners.
 - B. settlers.
 - C. conquerors.
 - D. victims.

⁹And the tenant men came walking back, hands in their pockets, hats pulled down. Some bought a pint and drank it fast to make the impact hard and stunning. But they didn't laugh and they didn't dance. They didn't sing or pick the guitars. They walked back to the farms, hands in pockets and heads down, shoes kicking the red dust up.

7. Which of the following reveals a bitter tone towards “the junk man”?
- a. “And some day—the armies of bitterness will all be going the same way. And they'll all walk together, and there'll be a dead terror from it.”
 - b. “How if you wake up in the night and know—and know the willow tree's not there?”
 - c. “The men went into the barns and the sheds.”
 - d. “We'll start over.”

8. In the last few lines of the piece, “*And they piled up the goods in the yards and set fire to them. They stood and watched them burning, and then frantically they loaded up the cars and drove away, drove in the dust. The dust hung in the air for a long time after the loaded cars had passed.*” What device does the author use to convey a(n) _____ tone?

- a. The author uses connotative diction to convey an ambivalent tone.
- b. The author uses sensory imagery to convey a disparaging tone.
- c. The author uses foreign language to convey a reflective tone.
- d. The author uses concrete details to convey a witty tone.

9. According to the narrator, the items the tenants find necessary are all of the following **EXCEPT**

- a. lanterns.
- b. food.
- c. tools.
- d. pots.

10. The principal contrast (or shift) employed by the author in the passage is between

- a. art and competition
- b. history and change.
- c. civilization and peace.
- d. wisdom and innocence.

11. Which lines are repeated often in this chapter? Why are they important?

12. Which literary lens is most prominent? Find textual support.

Ch. 10 questions

- what is Ma's hope?
- what is Tom's advice for the future?
- why does Casy want to go West with the Joads?
- what's the difference between talking and preaching?
- how is the rest of the family characterized? How has Rose of Sharon changed?
- how does John feel about his position as a head of the family?
- how are the tenants taken advantage of? What are they ignorant of, and how does it hurt them?
- what is the new focal point of the family (as seen in their meeting place)?
- what are the different feelings the family has about leaving? Consider their words and actions

Tuesday, January 23

Agenda

- Go over Ch. 9 questions
- Machine Age presentations

DO: Identify and evaluate test taking skills.

Synthesize external sources with *The Grapes of Wrath* to determine thematic similarities. Analyze text through literary lens.

HW: Ch. 11 & 12 + chart

1. After reading paragraph 17, the author's tone can be best summarized as

a. haughty.

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c. apathetic.

d. nostalgic.

¹⁷ The women sat among the doomed things, turning them over and looking past them and back. This book. My father had it. He liked a book. Pilgrim's Progress. Used to read it. Got his name in it. And his pipe—still smells rank. And this picture—an angel. I looked at that before the fust three come—didn't seem to do much good. Think we could get this china dog in? Aunt Sadie brought it from the St. Louis Fair. See? Wrote right on it. No, I guess not. Here's a letter my brother wrote the day before he died. Here's an old-time hat. These feathers—never got to use them. No, there isn't room.

Tone analysis

1. After reading paragraph 17, the author's tone can be best summarized as

a. haughty.

b. melancholic. ← *not a bad choice*

c. apathetic. ← *not a bad choice*

d. nostalgic.

2. Which of the following examples of syntax most characterize the tenants?

a. "Now you know well what we can take and what we can't take."

b. "The tenant men scuffed home to the farms through the red dust."

c. "If Mary takes that doll, that dirty rag doll, I got to take my Injun bow. I got to. An' this roun' stick—big as me." ← *not bad*

d. "How can we live without our lives? How will we know it's us without our past? No. Leave it. Burn it."

3. Paragraph 8, as a whole, depicts the tenants as

a. desperate.

b. barbaric.

c. dignified.

d. gentle.

4. In paragraph 11, "To California or any place—every one a drum major leading a parade of hurts, marching with our bitterness," the words "drum major" function as an example of

a. metaphor.

b. irony.

c. syntax

d. alliteration.

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2. Passage question/DIDLS
3. DIDLS/passage question

Paragraph 8 starts with...

⁸*In the stiff pull—straining hams and buttocks, split-second timed together. And in the morning, the light on them, bay light. They look over the fence sniffing for us, and the stiff ears swivel to hear us, and the black forelocks! I've got a girl. She likes to braid the manes and forelocks, puts little red bows on them. Likes to do it. . .*

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- d. alliteration.

- 4. DIDLS/purpose
- 5. tone/DIDLS

5. In the line, “Bring em out. Pile 'em up. Load 'em in the wagon. Take 'em to town. Sell 'em for what you can get,” how does the author’s overall use of _____ contribute to the tone?

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7. Which of the following reveals a bitter tone towards “the junk man”?
- a. “And some day—the armies of bitterness will all be going the same way. And they'll all walk together, and there'll be a dead terror from it.”
 - b. “How if you wake up in the night and know—and know the willow tree's not there?”
 - c. “The men went into the barns and the sheds.”
 - d. “We'll start over.”
8. In the last few lines of the piece, “And they piled up the goods in the yards and set fire to them. They stood and watched them burning, and then frantically they loaded up the cars and drove away, drove in the dust. The dust hung in the air for a long time after the loaded cars had passed.” What device does the author use to convey a(n) _____ tone?
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6. Passage Question/DIDLS

7. tone/DIDLS

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- c. tools.
- d. pots.

- 8. DIDLS/tone
- 9. EXCEPT/Recall

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10. Passage Question

11. Purpose/DIDLS

12. Lens/DIDLS

11. Which lines are repeated often in this chapter? Why are they important?

12. Which literary lens is most prominent? Find textual support.

11. Which lines are repeated often in this chapter?

Some examples include: “Leave it. Burn it” (Steinbeck 86-88).

Steinbeck includes these repetitive and abrupt lines to emphasize that the families not only need to abandon their possessions but they have to “burn” their most prized items including family heirlooms, photos, and furniture. Furthermore, the burn[ing]” of these possessions represent their past and identities they have to forget about and leave forever.

Steinbeck’s use of “burn” adds Once someone burns something, it is gone forever; there is no gaining it back and they will have to attempt to “start over” even though many believe they will never be able to truly begin again.

12. Which literary lens is most prominent? Find textual support.

Marxism- why?

⁷Well, take it—all junk—and give me five dollars. You're not buying only junk, you're buying junked lives. And more—you'll see—you're buying bitterness. Buying a plow to plow your own children under, buying the arms and spirits that might have saved you. Five dollars, not four. I can't haul 'em back—Well, take 'em for four. But I warn you, you're buying what will plow your own children under. And you won't see. You can't see. . .

⁸In the stiff pull—straining hams and buttocks, split-second timed together. And in the morning, the light on them, bay light. They look over the fence sniffing for us, and the stiff ears swivel to hear us, and the black forelocks! I've got a girl. She likes to braid the manes and forelocks, puts little red bows on them. Likes to do it. Not any more. I could tell you a funny story about that girl and that off bay. Would make you laugh. . .

¹⁰Maybe we can start again, in the new rich land—in California, where the fruit grows. We'll start over.

¹¹But you can't start. Only a baby can start. You and me—why, we're all that's been. The anger of a moment, the thousand pictures, that's us. This land, this red land, is us; and the flood years and the dust years and the drought years are us. We can't start again. The bitterness we sold to the junk man—he got it all right, but we have it still. . .

12. Which literary lens is most prominent? Find textual support.

2nd choice = Naturalism- why?

¹⁷The women sat among the doomed things, turning them over and looking past them and back. This book. My father had it. He liked a book. Pilgrim's Progress. Used to read it. Got his name in it. And his pipe—still smells rank. And this picture—an angel. I looked at that before the fust three come—didn't seem to do much good. Think we could get this china dog in? Aunt Sadie brought it from the St. Louis Fair. See? Wrote right on it. No, I guess not. Here's a letter my brother wrote the day before he died. Here's an old-time hat. These feathers—never got to use them. No, there isn't room.

²⁰And the children—if Sam takes his Injun bow an' his long roun' stick, I get to take two things. I choose the fluffy pilla. That's mine.

²¹Suddenly they were nervous. Got to get out quick now. Can't wait. We can't wait. And they piled up the goods in the yards and set fire to them. They stood and watched them burning, and then frantically they loaded up the cars and drove away, drove in the dust. The dust hung in the air for a long time after the loaded cars had passed.

12. Which literary lens is most prominent? Find textual support.

3rd choice = Machine Age- why?

²That plow, that harrow, remember in the war we planted mustard? Remember a fella wanted us to put in that rubber bush they call guayule? Get rich, he said. Bring out those tools—get a few dollars for them. Eighteen dollars for that plow, plus freight—Sears Roebuck.

³Harness, carts, seeders, little bundles of hoes. Bring em out. Pile 'em up. Load 'em in the wagon. Take 'em to town. Sell 'em for what you can get. Sell the team and the wagon, too. No more use for anything.

⁴Fifty cents isn't enough to get for a good plow. That seeder cost thirty-eight dollars. Two dollars isn't enough. Can't haul it all back—Well, take it, and a bitterness with it. Take the well pump and the harness. Take halters, collars, hames, and tugs. Take the little glass brow-band jewels, roses red under glass. Got those for the bay gelding. 'Member how he lifted his feet when he trotted?

⁶Can't sell a hand plow any more. Fifty cents for the weight of the metal. Disks and tractors, that's the stuff now.

Presentation Expectations

- Listen actively and respectfully
- 3 people will evaluate per presentation
- You will be graded on participation points for if you answer questions (you should answer 1 question for every 2-3 presentations)

Ch. 11 questions

- Consider the continued juxtaposition of life and death between industry (tractors) and the tenants' way of working the land. What is known and what is lost with the change to tractors?
- Why is it important to see how the house is after it is abandoned?

Ch. 12 questions

- Another archetypal chapter; what is being foreshadowed here for the Joads?
- How is business described? Why is this so significant?
- Consider the desperation and poverty of those on the road

Wednesday, January 24



“**hygge**,” a Danish term defined as “a quality of cosiness and comfortable conviviality that engenders a feeling of contentment or well-being.” Pronounced “hoo-guh,” the word is said to have no direct translation in English, though “cozy” comes close. It derives from a sixteenth-century Norwegian term, *hugga*, meaning “to comfort” or “to console,” which is related to the English word “hug.” Associated with relaxation, indulgence, and gratitude, *hygge* has long been considered a part of the Danish national character.

Winter is the most *hygge* time of year. It is candles, nubby woolens, shearling slippers, woven textiles, pastries, blond wood, sheepskin rugs, lattes with milk-foam hearts, and a warm fireplace. *Hygge* can be used as a noun, adjective, verb, or compound noun, like *hyggebukser*, otherwise known as that shabby pair of pants you would never wear in public but secretly treasure. *Hygge* can be found in a bakery and in the dry heat of a sauna in winter, surrounded by your naked neighbors. It’s wholesome and nourishing, like porridge; Danish doctors recommend “tea and *hygge*” as a cure for the common cold. It’s possible to *hygge* alone, wrapped in a flannel blanket with a cup of tea, but the true expression of *hygge* is joining with loved ones in a relaxed and intimate atmosphere.

<http://www.newyorker.com/culture/culture-desk/the-year-of-hygge-the-danish-obsession-with-getting-cozy>

- 1) What can **you** do to *hygge* today/tonight?
- 2) Evaluate the **Joads’** *hygge*. Explain either what they do to have it or what they could do to improve it.

Agenda

- Hygge
- Quick write: helping others and self-reliance
- Open forum!!

DO: Synthesize external sources with *The Grapes of Wrath* to determine thematic similarities. Analyze poetry through literary lens

HW: Ch. 11 & 12 + chart tomorrow

Quick Write #1 (thru Ch. 9)

Reflect in complete and thoughtful sentences on the song “Brother, can you spare a dime?” and its connection to the novel.

<https://www.youtube.com/watch?v=eih67rIGNhU&list=RDeih67rIGNhU>

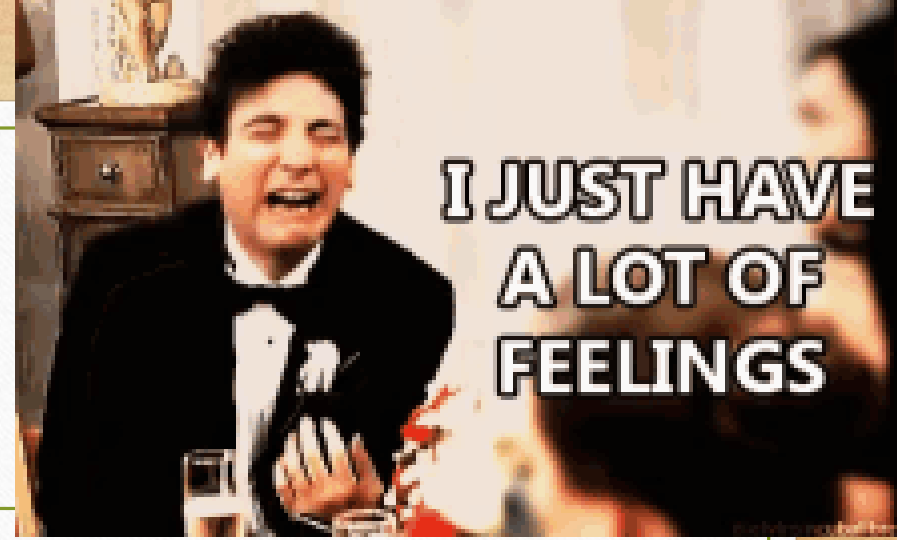
How would Steinbeck respond to the following questions?

- Should people be expected to help others? If so, to what extent and in what circumstances? If not, why not?

- Should people be expected to pull themselves up by their bootstraps? If so, why? If not, why not?

Use textual evidence to support your claim.

Open forum



- In your partners, list at least 3 things you would like to discuss regarding the book. They can be characters, plot points, stylistic choices, etc.
- For example: Is Rose of Sharon a feminist character?

Why does Steinbeck keep repeating that
Casy is not a preacher anymore?



Let's talk about Ma Joad

- Characterization
- Great quotes
- Defining moments

shmoop



Behind every strong man is a stronger woman.

Strengths:

Strong intuition, survival instincts, backbone of family

Weaknesses:

Has suffered tragedy, and yet, she's rock-solid

What does Rose of Sharon symbolize?
Why is she important?



Why doesn't Grampa want to leave?

Heading West: Why do they still go despite
Tom's warning?

Significance of details and descriptions

Thursday, January 25

Course selection day!

Agenda

- Turn in dialectical journal
- Course selection video
- Lens poetry

DO: Synthesize external sources with *The Grapes of Wrath* to determine thematic similarities. Analyze text through literary lens.

HW: Ch. 13-15 by Monday + journal

Course selection for junior year

Lens poetry

- In your squads (or on your own) read through your assigned poem carefully and repeatedly.
- Determine a literary lens through which to read your poem, and explain and support it with textual evidence.
 - This will include literary devices/DIDLS
- Then synthesize (or connect) with *The Grapes of Wrath*
- You will then write a thesis statement, and a paragraph response

How to write a synthesis response

- Thesis: this needs to address the universal idea shared by *both* texts:
 - In both *The Grapes of Wrath* and “Brother Can You Spare a Dime?": hardworking people are reduced to poverty due to unemployment, thereby illustrating that self-reliance is not always enough to guarantee success.

Organization

- Pick your first piece of evidence, and ICE that quotation.
- Transition
- ICE your second quotation
- THEN explain how they BOTH prove your thesis/universal idea.

Friday, January 26

Agenda

- Naturalism presentation
- Quiz
- Feminism presentations

DO: Analyze and evaluate critical moments in *The Grapes of Wrath*

Synthesize external sources with *The Grapes of Wrath* to determine thematic similarities. Analyze text through literary lens.

HW: Read through Ch. 15 + journal

Presentation Expectations

- Listen actively and respectfully
- 3 people will evaluate per presentation
- You will be graded on participation points for if you answer questions (you should answer 1 question for every 2-3 presentations)

Ch. 13

- how do Al and Ma both react to being on the road? What are their priorities? Their goals?
- how does Ma share Tom's prison philosophy?
- Ma foreshadows about the preacher's usefulness; what does she say?
- what is archetypal about the Joads in this chapter? (From what we read in Chapter 12)
- what does the man at the gas pump represent? What is significant about this interaction?
- what does Casy explain to the man? What does Tom then say about it?
- what is significant about the dog?
- what is Rose of Sharon always concerned about?
- what allows Ivy Wilson to become friendly? What does this suggest about humanity?
- what happens in the Wilson tent? How does the family cope? How do these hard choices reflect on their lives/circumstances?
- carefully consider page 146 and the explanations given
- why do the 2 families unite?

Ch. 14

- huge archetypal chapter; what is the central focus?
- Steinbeck uses a lot of repetition here, what is he focusing on?
- why is it so important to understand the results, not causes?
- unity is also stressed; why is it so important to understand why/how the "I" becomes "we"?

Ch. 15

- -what is daily life like in the diner? Why would Steinbeck want us to see this?
- -who are the different types of people who come in? How are they characterized? What's their morality?
- -watch for the use (and non-use) of quotation marks; what is this suggesting?
- -how does the interaction with the migrant family reflect on the people in the diner?