

# Of Mice and Men

by  
John Steinbeck

Literature Guide Developed by Kristen Bowers  
and Edited by Kathleen Woken-Rowley  
for *Secondary Solutions*®

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# **Of Mice and Men**

## Complete Literature Guide

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## About This Literature Guide

**Secondary Solutions®** is the endeavor of a high school English teacher who could not seem to find appropriate materials to help her students master the necessary concepts at the secondary level. She grew tired of spending countless hours researching, creating, writing, and revising lesson plans, worksheets, quizzes, tests and extension activities to motivate and inspire her students, and at the same time, address those ominous content standards! Materials that were available were either juvenile in nature, skimpy in content, or were moderately engaging activities that did not come close to meeting the content standards on which her students were being tested. Frustrated and tired of trying to get by with inappropriate, inane lessons, she finally decided that if the right materials were going to be available to her and other teachers, she was going to have to make them herself! Mrs. Bowers set to work to create one of the most comprehensive and innovative Literature Guide sets on the market. Joined by a middle school teacher with 21 years of secondary school experience, **Secondary Solutions®** began, and has matured into a specialized team of intermediate and secondary teachers who have developed for you a set of materials unsurpassed by all others.

Before the innovation of **Secondary Solutions®**, materials that could be purchased offered a reproducible student workbook and a separate set of teacher materials at an additional cost. Other units provided the teacher with student materials only, and very often, the content standards were ignored. **Secondary Solutions®** provides all of the necessary materials for complete coverage of the literature units of study, including author biographies, pre-reading activities, numerous and varied vocabulary and comprehension activities, study-guide questions, graphic organizers, literary analysis and critical thinking activities, essay-writing ideas, extension activities, quizzes, unit tests, alternative assessment, online teacher assistance, and much, much more. Each guide is designed to address the unique learning styles and comprehension levels of every student in your classroom. All materials are written and presented at the grade level of the learner, and include **extensive coverage of the content standards**. As an added bonus, all teacher materials are *included*!

As a busy teacher, you don't have time to waste reinventing the wheel. You want to get down to the business of *teaching*! With our professionally developed teacher-written literature guides, **Secondary Solutions®** has provided you with the answer to your time management problems, while saving you hours of tedious and exhausting work. Our guides will allow you to focus on the most important aspects of teaching—the personal, one-on-one, hands-on instruction you enjoy most—the reason you became a teacher in the first place.

**Secondary Solutions—The First Solution for the Secondary Teacher!®**

## How to Use Our Literature Guides

Our Literature Guides are based upon the *National Council of the Teachers of English* and the *International Readers Association's* national English/Language Arts Curriculum and Content Area Standards, which allow you to teach the love and full enjoyment of literature, while still addressing the concepts upon which our students are assessed.

These guides are designed to be used in their sequential entirety, or may be divided into separate parts. Not all activities must be used, but to achieve full comprehension and mastery of the skills involved, it is recommended that you utilize everything each guide has to offer. The most important thing is that you now have a variety of valuable materials to choose from, and that you are not forced into extra work!

**There are several distinct categories within each Literature Guide:**

- **Comprehension Check: Exploring Expository Writing**—Worksheets designed to address the exploration and analysis of functional and/or informational materials
  - *Author Biography*
  - *Biographies of non-fiction characters*
  - *Relevant news and magazine articles, etc.*
- **Comprehension Check**—Similar to *Exploring Expository Writing*, but designed for comprehension of narrative text—study questions designed to guide students *as they read the text*
- **Standards Focus**—Worksheets and activities that directly address the content standards and allow students extensive practice in literary skills and analysis. *Standards Focus* activities are found with every chapter or section. Some examples:
  - *Figurative Language*
  - *Irony*
  - *Flashback*
- **Assessment Preparation**—Vocabulary activities which emulate the types of vocabulary/grammar proficiency on which students are tested in state and national assessments. *Assessment Preparation* activities are found within every chapter or section. Some examples:
  - *Context Clues*
  - *Connotation/Denotation*
  - *Word Roots*
- **Quizzes and Tests**—Quizzes available for each chapter or designated section; final tests as well as alternative assessment available at the end of each guide. These include:
  - *Multiple Choice*
  - *Matching*
  - *Short Response*
- **Pre-Reading, Post-Reading Activities, Essay/Writing Ideas plus Sample Rubrics**—Each guide also has its own unique pre-reading, post reading and essay/writing ideas and alternative assessment activities.

Each handout and activity for each guide has varied levels of difficulty. We know that not all students are alike—nor are all teachers! We hope you can effectively utilize every aspect our Literature Guides have to offer—we want to make things easier on you! If you need additional assistance, please email us at [info@4secondariesolutions.com](mailto:info@4secondariesolutions.com). For specific information on how this guide is directly correlated to your state's content standards, please email us at: [contentstandards@4secondariesolutions.com](mailto:contentstandards@4secondariesolutions.com). (Be sure to include your state in the message.) Thank you for choosing Secondary Solutions®!

Name \_\_\_\_\_

Period \_\_\_\_\_

## Author Biography: John Steinbeck

John Steinbeck, born in 1902 in Salinas, California, is considered one of the greatest American authors. Famous for such works as *Tortilla Flat*, *The Grapes of Wrath*, *East of Eden*, and *Of Mice and Men*, Steinbeck artfully created believable characters living real life, and in doing so, brilliantly captured the strength and determination of the human spirit.

John was born February 27, 1902, the only son of John Ernst and Olive Hamilton Steinbeck. His father was the treasurer of Monterey County, and his mother was a public school teacher. He grew up in the vast agricultural heart of the Salinas Valley, about 25 miles off the Pacific Coast, which later became the setting for many of his novels.

Growing up an avid reader, Steinbeck was captivated by adventure stories such as Sir Thomas Malory's *Le Morte d'Arthur* (The Death of King Arthur). At age 14, he decided to become a writer, and spent hours in his bedroom writing stories and poems, and even attempting his own translation of Malory's famous novel.

Steinbeck entered Stanford University in 1919, enrolling in writing, literature and a few science courses. Never fully committed to the idea of college, Steinbeck occasionally took classes which interested him, but left in 1925 without ever receiving a degree. He then moved to New York, and worked several odd jobs, from newspaper reporter to construction worker. He returned to his native California two years later, where he worked as a caretaker for an estate and completed his first novel, *Cup of Gold*, in 1929.

While the novel *Cup of Gold* was never a significant financial or critical success, Steinbeck was able to afford to marry his first wife, Carol, in 1930. Finally settled, Steinbeck concentrated on his writing, and in 1935, published the very successful novel, *Tortilla Flat*. Based on the lives of California *paisanos* (people of Indian and Spanish descent), Steinbeck was able to capture the often bleak, yet painfully realistic side of human life: a side of life he was able to witness firsthand.

*Of Mice and Men*, published in 1937, and *The Grapes of Wrath*, published in 1939, were arguably Steinbeck's most famous and controversial novels. *Of Mice and Men* was originally conceived as a play, and after Steinbeck re-wrote the novelette for the stage, it received the Drama Critics Circle Award in 1937, and was nominated for a Pulitzer Prize. *The Grapes of Wrath*, a gritty, candid illustration of the lives of farmers during the Depression, received harsh criticism. This criticism did not deter people from buying the book, however, and the novel eventually became a huge success, winning the Pulitzer Prize in 1940.

After his marriage began to crumble, Steinbeck decided to travel with respected friend Ed Ricketts, a marine biologist. *Sea of Cortez* (1941), and *The Forgotten Village* (1941) were said to have been inspired by Ricketts and their travels together. He divorced Carol in 1943, and married his second wife, Gwendolyn, with whom he had two sons, Thomas and John. After another rocky marriage, they divorced in 1948, and in 1950 he married his third wife, Elaine Scott.

Severely criticized and equally celebrated, Steinbeck wrote 28 novels in all. His later works, *East of Eden* (1951), a semi-autobiographical piece, and *The Winter of Our Discontent* (1961), were two of the most acclaimed novels of his later years. After receiving numerous nominations throughout the 1950s and 1960s, Steinbeck was finally awarded the Nobel Prize for Literature in 1962. Steinbeck died in New York, December 20, 1968, at the age of 66.

Steinbeck's empathy with life during the Depression and ability to capture human existence in all of its harsh cruelty and captivating glory, made his novels a powerful platform for social and political issues and established Steinbeck as one of the most effective and brilliant writers of his time.

Name \_\_\_\_\_

Period \_\_\_\_\_

## Standards Focus: Exploring Expository Writing

Directions: Using the article on John Steinbeck, answer the following questions using complete sentences.

1. Steinbeck wrote 28 novels in all. In the order in which they were published, list the names of the novels that the article mentions.

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2. Compare and contrast *Of Mice and Men* and *The Grapes of Wrath*, according to the information you are given in the article.

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3. Summarize Steinbeck's personal life, from his childhood to his death.

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4. In your own words, describe the general qualities of Steinbeck's novels, according to the article. Why do you think his novels are still popular reading today?

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5. If you were completing a research project on Steinbeck, what two research questions would you want to investigate further?

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6. Referring to the information from the article, use the back of this paper or a separate sheet of paper to draw a timeline of the important milestones in Steinbeck's life. Be sure to include dates for each event.

Name \_\_\_\_\_

Period \_\_\_\_\_

**Of Mice and Men****Anticipation/Reaction Guide***Directions—Before reading the novel:**In the "Before Reading" column, write "yes" if you agree with the statement, "no" if you disagree with the statement, and "?" if you don't have a strong opinion about the statement.***Yes = I agree****No = I disagree****? = I don't know**

<b>Before Reading</b>	<b>Statement</b>	<b>After Reading</b>
	1) Having friends fulfills our basic human needs.	
	2) Mentally impaired people are worthless, and cannot function like "regular" people.	
	3) People who are strong know their strength, and how much they can hurt other people if they wanted to.	
	4) It is unnatural for people to have an attachment to, or feelings for, an animal.	
	5) The purpose of life is to strive for, and eventually reach, our goals and dreams.	
	6) Killing another human being is intolerable, and should be punished.	
	7) Running away from a crime is never acceptable.	

*After completing the "Before Reading" column, get into small groups, then tally the number of "yes", "no" and "?" responses for each question.*

Group Members: \_\_\_\_\_

<b>Statement #</b>	<b>Yes</b>	<b>No</b>	<b>I Don't Know</b>
1			
2			
3			
4			
5			
6			
7			

*Once you have collected your data, discuss those issues about which your group was divided. Make your case for your opinions, and pay attention to your classmates' arguments. Once you have discussed all of the issues, answer the questions on the next page.**\*Your teacher will collect and keep your chart and responses to use after you have finished reading the novel.\**

**Anticipation/Reaction Guide****Pre-Reading Individual Reflection**

*Directions: Use the information and discussion from the "Before Reading" responses to answer the following questions on a separate piece of paper. Be sure to use complete sentences.*

1. Which statement triggered the most thought-provoking or interesting discussion?
2. Summarize the discussion/debate.
3. For any of the statements that you discussed, what were some of the strongest or most memorable points made by your group members?
4. How did you feel when a group member disagreed with the way you feel about an issue?
5. Was any argument strong enough to make you change your mind or want to change any of your initial responses? Why or why not? What made the argument effective?

**Post-Reading Individual Reflection**

*Directions: Revisit your Anticipation/Reaction Guide and your answers to the discussion questions. Now that you have read the novel, complete the "After Reading" column and answer the following questions on a separate piece of paper, comparing your responses. Answer each question using complete sentences.*

1. How many of your responses have changed since reading the novel?
2. Which statements do you see differently after reading the novel?
3. Describe an important part of the novel that affected you, or made you think differently after reading.
4. In small groups, talk to some of your classmates about their responses. How are their responses different after reading the novel?
5. Overall, are the feelings of your other group members the same or different from yours? Do any of their responses surprise you? Which ones? How?
6. Why do you think there might be so many different opinions and viewpoints? What do you feel has contributed to the way you and your other classmates responded to each statement?



Name \_\_\_\_\_

Period \_\_\_\_\_

## Standards Focus: Elements of the Novel

A **novel** is a type of literary work which is lengthy (generally between 100-500 pages), and uses all of the elements of storytelling: **plot**, **climax**, **characters**, **setting**, **point of view**, and **theme**. Novels usually have several **conflicts** involving several main characters, and more than one setting. As you read *Of Mice and Men*, pay attention to each of the characteristics of a novel, and see how well the book fits into the novel format.

**Plot** - the related series of events that make up a story

**Climax** - (part of the plot) the turning point of the story; emotional high point for the character

**Conflict** - the struggle(s) between opposing forces, usually characters

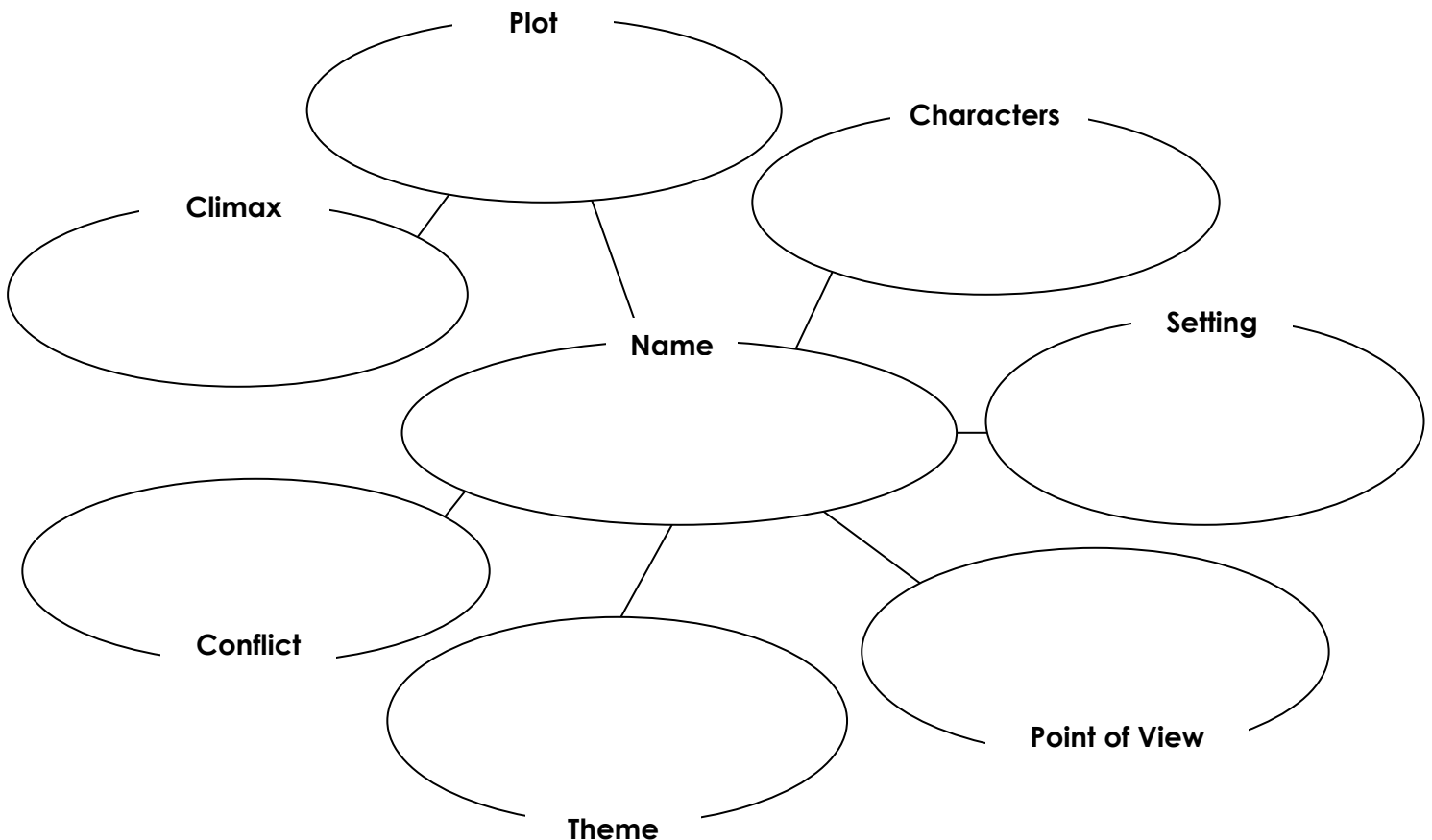
**Character** - the individuals involved in the action of the story

**Setting** - the time and place, or where and when, the action occurs

**Point of View** - the perspective from which a story is told

**Theme** - the main idea behind a literary work; the message in the story

*Directions: For a novel you have already read, complete the organizer below. In the center, fill in the name of the novel, then fill in the ovals around it with each element indicated for the book you have chosen.*



Name \_\_\_\_\_

Period \_\_\_\_\_

## **Of Mice and Men**

### **Vocabulary from the Novel**

*Directions: Below is a list of the vocabulary words from each chapter of the novel. Look up the definitions for each word, and keep your list for use with vocabulary worksheets.*

#### **Chapter 1**

bindle  
imperiously  
juncture  
lumbered  
morosely  
yammered

#### **Chapter 4**

aloof  
appraised  
brutally  
crestfallen  
disarming  
indignation

#### **Chapter 2**

apprehensive  
barley  
contorted  
derogatory  
skeptically  
swamper

#### **Chapter 5**

bewildered  
consoled  
earnestly  
hovered  
wisps  
writhed

#### **Chapter 3**

bemused  
cowering  
derision  
receptive  
reprehensible  
scuttled

#### **Chapter 6**

belligerently  
dutifully  
gingham  
monotonous  
scornfully  
sullenly

**Standards Focus: Note-Taking and Summarizing**

For some students, reading can be a difficult, even boring task. Part of the problem is that many students do not have the tools to read for meaning, and become disinterested because they cannot follow the action or do not understand, or cannot relate to, the events or the characters.

To develop good reading habits, there are a few steps that you can take which will help you to understand and appreciate what you are reading. As you read each chapter:

**Question**-- Ask yourself, where is this story, chapter, scene, etc. taking place? What has happened before this? Who are the characters involved? What do I not understand? What do I need to re-read? What do I need my teacher to clarify?

**Predict**-- Try to make guesses or predictions as to what may happen next in the story. This will help you to stay focused on what you read next, as you try to unravel the plot: What will happen next? What effect will this event have on the characters? On the plot?

**Connect**-- Try to relate to the events or characters in what you are reading. Has this ever happened to you? How did you handle this situation? Have you ever known a person like this character? What other stories come to mind when reading? Why? Are there any lessons or themes you have seen before?

**Summarize**-- Break down the most important information, details, or events of the chapter.

**Reflect**-- Think about why you are reading the story. What do you think is the theme? What have you learned so far? Why are you reading this particular text in school? Do you like the story? Why or why not? Would you want to read or learn more about this author/genre/topic? Why or why not?

To help you become a more successful reader, you will be completing an activity for each chapter of *Of Mice and Men*. Each activity is designed to help you understand the action, conflict, and characters, and to eventually appreciate the author's reasons for writing the book. Below is a sample of the chart you will be completing. Use this page for reference when completing the chart for Chapter 1 on the next page.

<b>Question</b>	In this space, write the names of the characters involved, as well as where and when the story is taking place. Next, write down questions you have about the story or characters, and any questions about the reading that you did not understand and/or would like your teacher to clarify.
<b>Predict</b>	In this space, write down your prediction for what you think will happen next in the story.
<b>Connect</b>	In this space, write down anything that you found familiar: either a situation you have experienced, a character that reminds you of someone, or an event from the story that is similar to something you have already read.
<b>Summarize</b>	Re-tell, in your own words, the main plot and important details of your reading. Your summary should not be more than about one paragraph, or 5-7 sentences, long.
<b>Reflect</b>	In this space, write down any quotes, sayings, or moments that affect you in some way. So far, what do you think is the reason the author wrote this book? Are there any themes you recognize? Do you like the book so far? Why or why not? What changes could be made so that you understand or connect with the novel better?

Name \_\_\_\_\_ Period \_\_\_\_\_

**Standards Focus: Note-Taking and Summarizing**  
**Chapter One**

*Directions: Refer to the chart on page 10, "Note-Taking and Summarizing." Use it to complete the following chart as you read Chapter One of the novel.*

<b>Question</b>	
<b>Predict</b>	
<b>Connect</b>	
<b>Summarize</b>	
<b>Reflect</b>	

## Standards Focus: Dialogue

### Chapter One

One of the unique aspects of *Of Mice and Men* is the use of dialogue. **Dialogue** is a conversation between two or more characters, distinguished by the use of quotation marks. Since this novel was originally conceived as a play, dialogue, rather than descriptive narration, helps the reader to understand the characters and plot. In drama, it is the actions and dialogue of the characters that tell the story. Dialogue can serve many different purposes:

- Develops characters as the reader is able to experience the character's own words. The way a person speaks, and how they say what they say, can reveal a lot about a person.
- Creates the setting through regional characteristics, such as dialects and slang, and helps to show how the characters live within their environment.
- Reveals important information about the plot and conflicts, without disturbing the momentum of the storyline.
- Allows the reader to experience the action as the character is experiencing it, rather than having it communicated from another perspective.
- Generates an impression of reality.

**Directions:** To help you understand the differences between dialogue form and narrative form, complete the following activity. For each excerpt in dialogue form, convert it to narrative form. Once you have converted the dialogue, describe the purpose(s) served by each excerpt of dialogue. An example has been done for you.

#### Dialogue Form:

Lennie looked timidly over to him. "George?"

"Yeah, what ya want?"

"Where we goin', George?"

The little man jerked down the brim of his hat and scowled over at Lennie.

"So you forgot awready, did you?" I gotta tell you again, do I? Jesus Christ, you're a crazy bastard!"

**Narrative Form:** Lennie looked over timidly at George. With a strange, confused apprehension he asked where they were headed. Angry and irritated over hearing the same question at least ten times, George snapped, and yelled at Lennie.

**Specific Purpose:** By the way George scolds Lennie, we can see that George easily loses his patience with Lennie. There is also evidence of a dialect, although we are not completely clear what dialect it is.

#### 1. Dialogue Form:

"Ain't a thing in my pocket," Lennie said cleverly.

"I know there ain't. You got it in your hand. What you got in your hand—hidin' it?"

"I ain't got nothin', George. Honest."

"Come on, give it here."

Lennie held his closed hand away from George's direction. "It's only a mouse, George."

"A mouse? A live mouse?"

"Uh-uh. Jus' a dead mouse, George. I didn' kill it. Honest! I found it. I found it dead."

#### Narrative Form:

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#### Specific Purpose:

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Name \_\_\_\_\_

Period \_\_\_\_\_

## Standards Focus: Dialogue

### Chapter One

#### 2. Dialogue Form:

"O.K. Now when we go in to see the boss, what you gonna do?"

"I... I," Lennie thought. His face grew tight with thought. "I ... ain't gonna say nothin'. Jus' gonna stan' there."

"Good boy. That's swell. You say that over two, three times so you won't forget it."

Lennie droned to himself softly. "I ain't gonna say nothin'... I ain't gonna say nothin'... I ain't gonna say nothin'."

#### Narrative Form:

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#### Specific Purpose:

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#### 3. Dialogue Form:

"George," very softly. No answer. "George!"

"Whatta you want?"

"I was only foolin', George. I don't want no ketchup. I wouldn't eat no ketchup if it was right here beside me."

"If it was here, you could have some."

"But I wouldn't eat none, George, I'd leave it all for you. You could cover your beans with it and I wouldn't touch none of it."

#### Narrative Form:

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#### Specific Purpose:

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#### 4. Dialogue Form:

Lennie spoke craftily, "Tell me—like you done before."

"Tell you what?"

"About the rabbits."

George snapped, "You ain't gonna put nothing over on me."

Lennie pleaded, "Come on, George. Tell me. Please, George. Like you done before."

"You get a kick outta that, don't you? Awright, I'll tell you, and then we'll eat our supper...."

#### Narrative Form:

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#### Specific Purpose:

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---

---

Name \_\_\_\_\_

Period \_\_\_\_\_

## Assessment Preparation: Context Clues Chapter One

*Directions: Choose a word from the vocabulary list from Chapter One to complete each sentence. Write the correct answer on the line provided.*

bindle	imperiously	junction
lumbered	morosely	yammered

1. After George chastised him, Lennie \_\_\_\_\_ ate his dinner, regretting that he mentioned anything about the ketchup.
2. As they walked toward the river, they came to a \_\_\_\_\_ and had to make a quick decision which way to go.
3. Lennie \_\_\_\_\_ clumsily to a full, tall stance after picking up sticks for firewood along the river bank.
4. George opened his \_\_\_\_\_ only to find a few necessities such as three cans of beans, matches and a pocket knife.
5. Far off, a coyote \_\_\_\_\_ its sad story to the night sky.
6. George stood \_\_\_\_\_ over Lennie, chastising him for killing another mouse.

*Directions: Using the lines below, write an original sentence for each of the vocabulary words above, demonstrating your comprehension of the word.*

1. junction \_\_\_\_\_  
\_\_\_\_\_
2. bindle \_\_\_\_\_  
\_\_\_\_\_
3. morosely \_\_\_\_\_  
\_\_\_\_\_
4. yammered \_\_\_\_\_  
\_\_\_\_\_
5. imperiously \_\_\_\_\_  
\_\_\_\_\_
6. lumbered \_\_\_\_\_  
\_\_\_\_\_

Name \_\_\_\_\_ Period \_\_\_\_\_

**Standards Focus: Note-Taking and Summarizing**  
**Chapter Two**

*Directions: Refer to the chart on page 10, "Note-Taking and Summarizing." Use it to complete the following chart as you read Chapter Two of the novel.*

Question	
Predict	
Connect	
Summarize	
Reflect	



Name \_\_\_\_\_

Period \_\_\_\_\_

## Standards Focus: Analyzing Poetry

### Chapter Two

While some students may think that the title *Of Mice and Men* comes from the fact that Lennie likes to pet mice and other soft things, the title is really taken from the poem "To a Mouse" by Robert Burns. Robert Burns (1759 - 1796) is probably the most famous of all the Scottish poets. After accidentally turning up a mouse's nest while he was plowing in 1785, he wrote an ode to this mouse, expressing his sympathy for the mouse and his home.

For the average English speaker, Burn's poetry can be quite archaic and complex. On the left is the original poem by Burns. On the right is a translation of the words into modern English.

Wee, sleekit, cowran, tim'rous beastie,  
O, what panic's in thy breastie!  
Thou need na start awa sae hasty,  
Wi' bickering brattle!  
I wad be laith to rin an' chase thee,  
Wi' murd'ring pattle!

I'm truly sorry Man's dominion  
Has broken Nature's social union,  
An' justifies that ill opinion,  
Which makes thee startle,  
At me, thy poor, earth-born companion,  
An' fellow-mortal!

I doubt na, whyles, but thou mayst thieve;  
What then? poor beastie, thou maun live!  
A daimen-icker in a thrave 's a sma' request:  
I'll get a blessing wi' the lave,  
An' never miss't!

Thy wee-bit housie, too, in ruin!  
It's silly wa's the win's are strewin!  
An' naething, now, to big a new ane,  
O' foggage green!  
An' bleak December's winds ensuin,  
Baith snell an' keen!

Thou saw the fields laid bare an' wast,  
An' weary Winter comin fast,  
An' cozie here, beneath the blast,  
Thou thought to dwell,  
Till crash! the cruel coulter past  
Out thro' thy cell.

That wee-bit heap o' leaves an' stibble,  
Has cost thee monie a weary nibble!  
Now thou's turn'd out, for a' thy trouble,  
But house or hald.  
To thole the Winter's sleety dribble,  
An' cranreuch cauld!

Small, sleek, cowardly, nervous little beast,  
Oh, what a panic is in your breast!  
You need not run away so hastily,  
With a quick scurry  
I would hate to run and chase you,  
With a murdering shovel!

I am truly sorry that Man's power  
Has broken Nature's union between man and beast  
And justifies that sad opinion  
Which makes you startle,  
At me, your poor, earth-born friend,  
And fellow mortal!

I do not doubt that sometimes you may steal;  
But so what? Poor beast, you must also live!  
A corn stalk in a field is a small request:  
I will be blessed with more,  
And will never miss it!

Your tiny little house, now, is ruined!  
Its impractical walls the winds are blowing!  
And nothing now, to build a new one,  
Of green foliage!  
And bleak December's wind beginning,  
Both severe and sharp!

You saw the fields bare and vast,  
And the tired Winter coming fast,  
And cozy here, beneath the hearth,  
You thought to make your home,  
Until crash! the cruel plow passed  
And destroyed your home.

That tiny, little heap of leaves and sticks,  
Has cost you many a tired nibble!  
Now you are homeless for all of your trouble,  
Without house or home.  
To live in the Winter's sleety dribble,  
And harsh cold!

Name \_\_\_\_\_

Period \_\_\_\_\_

## Standards Focus: Analyzing Poetry

### Chapter Two

But Mousie, thou are no thy-lane,  
In proving foresight may be vain:  
**The best laid schemes o' Mice an' Men,  
Gang aft agley,**  
An' lea'e us nought but grief an' pain,  
For promis'd joy!

Still, thou art blest, compar'd wi' me!  
The present only toucheth thee:  
But Och! I backward cast my e'e,  
On prospects drear!  
An' forward, tho' I canna see,  
I guess an' fear!

But Mousie, you are not alone,  
Your planning may be in vain:  
**The best plans of Mice and of Men,  
Often go awry,**  
And leave us nothing but grief and pain,  
For the joy we expected!

Still, you are blessed, compared with me!  
The present moment only affects you:  
But Ouch! I think back  
On sad moments!  
And although I cannot see my life ahead  
I guess what may be, and I am afraid!

*Directions: After reading the original poem and the translation, answer the following questions.*

- The author's attitude toward the mouse is best described as:
  - sympathetic
  - skeptical
  - apathetic
  - unattached
- Which statement best describes the theme of this poem?
  - Men are superior to mice and other small creatures.
  - Life is made up of the simpler moments.
  - Nature may not always be around, so we should appreciate it while we can.
  - Even the most well-constructed plans can fail.
- Why do you think Burns wrote this poem? What do you think is the purpose of the poem?

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- Many of us look back on our lives and, although we may have had the best intentions or plans, things did not work out the way we wanted them to, for one reason or another. Think about a time that you had planned for something to turn out one way, and it ended up another. What was your reaction? How did you adapt to the situation? How are you dealing with the situation now? Would you have done anything differently, knowing what you now know?

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Name \_\_\_\_\_ Period \_\_\_\_\_

## Assessment Preparation: Vocabulary in Context

### Chapter Two

*Directions: Answer the following questions using complete sentences.*

1. What tools or materials might a swamper use in his job?

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2. How would you handle a situation in which someone made a derogatory remark towards you or one of your friends?

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3. If a person in a group assignment was apprehensive about getting involved, what kinds of personality characteristics might this person have?

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4. Would sharks eat barley? Why?

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5. If you contorted your face in disgust over a foul smell, in what ways would your face change?

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6. If a child skeptically enters his new classroom on the first day of school, what specific thoughts might he be having?

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Name \_\_\_\_\_ Period \_\_\_\_\_

**Standards Focus: Note-Taking and Summarizing**  
**Chapter Three**

*Directions: Refer to the chart on page 10, "Note-Taking and Summarizing." Use it to complete the following chart as you read Chapter Three of the novel.*

<b>Question</b>	
<b>Predict</b>	
<b>Connect</b>	
<b>Summarize</b>	
<b>Reflect</b>	

Name \_\_\_\_\_

Period \_\_\_\_\_

**Standards Focus: Recognizing Vivid Details**  
**Chapter Three**

*Directions: Read the following excerpts from Chapter Three, underlining each word that evokes some sensory stimulation (sight, sound, hearing, touch, taste). Then answer the questions that follow.*

"They took places opposite each other at the table under the light, but George did not shuffle the cards. He rippled the edge of the deck nervously, and the little snapping noise drew the eyes of all the men in the room, so that he stopped doing it. The silence fell on the room again. A minute passed, and another minute. Candy lay still, staring at the ceiling. Slim gazed at him for a moment and then looked down at his hands; he subdued one hand with the other, and held it down. There came a little gnawing sound from under the floor and all the men looked down toward it gratefully. Only Candy continued to stare at the ceiling."

1. To what senses is Steinbeck appealing in this paragraph?
  - a. taste and smell
  - b. touch and sight
  - c. sight and touch
  - d. sound and sight
2. How is the information in this paragraph organized?
  - a. order of importance (most to least or least to most important)
  - b. chronological order (the order in which the events occurred)
  - c. spatial order (description of the space or surroundings)
  - d. order of sensory description (description of what you see, hear, taste, smell, etc.)
3. What mood pervades most of the paragraph?
  - a. delight
  - b. embarrassment
  - c. anxiety
  - d. desolation
4. Which of the following can you infer from the information given in the paragraph?
  - a. The men want to play cards.
  - b. The men do not know what to say or do.
  - c. Candy was not invited to play cards.
  - d. Slim wants to console Candy.
5. Why do you think Steinbeck included this paragraph in the novel? \_\_\_\_\_  
\_\_\_\_\_

"George's hands stopped working with the cards. His voice was growing warmer. "An' we could have a few pigs. I could build a smoke house like the one gran'pa had, an' when we kill a pig we can smoke the bacon and the hams, and make sausage an' all like that. An' when the salmon run up river we could catch a hundred of 'em an' salt 'em down or smoke 'em. We could have them for breakfast. They ain't nothing so nice as smoked salmon. When the fruit come in we could can it—and tomatoes, they're easy to can. Ever' Sunday we'd kill a chicken or a rabbit. Maybe we'd have a cow or a goat, and the cream is so God damn thick you got to cut it with a knife and take it out with a spoon."

"Lennie watched him with wide eyes, and old Candy watched him too. Lennie said softly, 'We could live offa the fatta the lan'.'"

6. What senses are used to define the setting in the passage above?
  - a. smell and touch
  - b. sight and sound
  - c. taste and sound
  - d. sight and taste
7. How would you describe the mood of the passage?
  - a. sullen
  - b. optimistic
  - c. festive
  - d. tense
8. How does this paragraph reflect the time period in which it was written? \_\_\_\_\_  
\_\_\_\_\_

Name \_\_\_\_\_

Period \_\_\_\_\_

**Assessment Preparation: Synonyms/Antonyms**  
**Chapter Three****Part One**

*Directions: For each of the following word relationships, underline whether the words are a synonym or an antonym pair. If they are synonyms, use a dictionary or thesaurus to find an antonym for the vocabulary word; if they are antonyms, find a synonym for the vocabulary word. An example has been done for you.*

**Ex. want—desire****synonyms or antonyms****antonym: reject**

1. scuttled—scampered

synonyms or antonyms

\_\_\_\_\_

2. reprehensible—honorable

synonyms or antonyms

\_\_\_\_\_

3. bemused—befuddled

synonyms or antonyms

\_\_\_\_\_

4. receptive—aloof

synonyms or antonyms

\_\_\_\_\_

5. cowering—trembling

synonyms or antonyms

\_\_\_\_\_

6. derision—approval

synonyms or antonyms

\_\_\_\_\_

**Part Two**

*Directions: Match each vocabulary word on the left with a synonym on the right. Write the letter of the matching synonym on the line provided.*

7. receptive

\_\_\_\_\_

a. recoiling

8. derision

\_\_\_\_\_

b. confused

9. scuttled

\_\_\_\_\_

c. approachable

10. reprehensible

\_\_\_\_\_

d. scurried

11. cowering

\_\_\_\_\_

e. guilty

12. bemused

\_\_\_\_\_

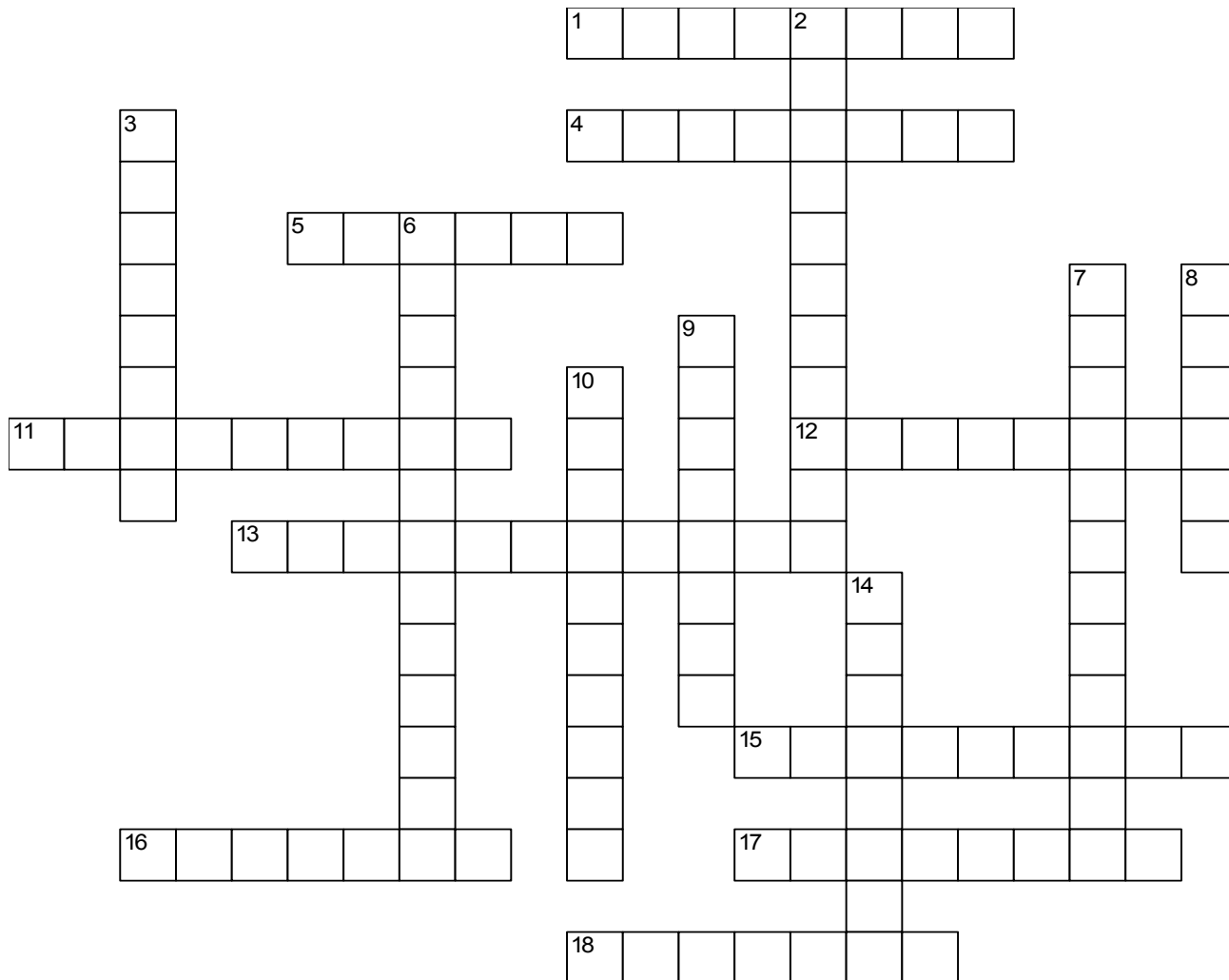
f. disrespect

Name \_\_\_\_\_

Period \_\_\_\_\_

# Vocabulary Review

## Chapters One-Three



### Across

- 1 sadly; heavily
- 4 whined or complained
- 5 a cereal grain
- 11 twisted or bent out of shape
- 12 moved clumsily or heavily
- 13 domineeringly; like a dictator
- 15 open; welcoming
- 16 a handyman or maintenance person
- 17 scampered; ran quickly
- 18 bewildered; confused

### Down

- 2 behaving with doubt or cynicism
- 3 recoiling; hiding
- 6 deserving blame; blameworthy
- 7 uneasy or fearful
- 8 a pack of belongings
- 9 ridicule; mockery
- 10 belittling; disparaging
- 14 an intersection or crossroads

Name \_\_\_\_\_ Period \_\_\_\_\_

**Standards Focus: Note-Taking and Summarizing**  
**Chapter Four**

*Directions: Refer to the chart on page 10, "Note-Taking and Summarizing." Use it to complete the following chart as you read Chapter Four of the novel.*

<b>Question</b>	
<b>Predict</b>	
<b>Connect</b>	
<b>Summarize</b>	
<b>Reflect</b>	



Name \_\_\_\_\_

Period \_\_\_\_\_

## Standards Focus: Conflict and Effect

### Chapter Four

**Conflict** is the struggle between opposing forces in a story. Three common types of conflict are:

- **Character versus character**—when a character struggles against a character or a particular problem that another character has caused.
- **Character versus self**—when a character struggles with himself about a problem of his own; usually a moral or ethical issue, or a physical obstacle
- **Character versus nature**—when a character faces a force such as the weather or an adverse setting or environment

In *Of Mice and Men*, conflict surrounds the plot and is a major part of the action. Several conflicts emerge at the same time, and ultimately cause the plot to materialize into an interesting and suspenseful story.

*Directions: For each situation from Chapters 1-4 below, identify the type of conflict the situation represents. Then identify the effect that the conflict has had on the plot so far. An example has been done for you.*

Conflict	Type of Conflict	Effect
George gets frustrated and irritated with the fact that Lennie has trouble remembering things, and often scolds him for forgetting.	Character versus character	George has to take care of Lennie as if he were a child, like carrying his work card for him, and speaking on his behalf.
1) Lennie likes to pet soft things, such as mice, but tends to pet them too hard or kill them, unaware of his own strength.		
2) George complains that if he didn't have to take care of Lennie he would have a better life, and would be able to do the things he always wanted to do.		
3) George and Lennie dream of one day being able to own their own farm, and to work only for themselves, but for now they must work to survive.		
4) Curley, who has been known to pick fights with bigger men, picks a fight with Lennie.		
5) Curley is jealous and suspicious of his wife, who seems to flaunt herself in front of other men.		
6) Hoping to avoid any trouble, Lennie suggests that he and George leave the ranch.		
7) Crooks lives apart from the other men, ostracized, merely because he is African-American.		

Name \_\_\_\_\_ Period \_\_\_\_\_

## Assessment Preparation: Multiple Choice Definitions

### Chapter Four

*Directions: Circle the letter and the corresponding word that best completes each statement. Use a dictionary to help you define the words with which you are unfamiliar.*

1. One who is aloof is also:

- |             |             |
|-------------|-------------|
| a. pleasant | c. weak     |
| b. strong   | d. detached |

2. Something that is disarming is:

- |               |              |
|---------------|--------------|
| a. sickening  | c. unnerving |
| b. attractive | d. necessary |

3. A person who is crestfallen can be described as:

- |              |             |
|--------------|-------------|
| a. depressed | c. muscular |
| b. loud      | d. eloquent |

4. Someone who behaves brutally has not been:

- |               |                |
|---------------|----------------|
| a. consistent | c. sympathetic |
| b. cruel      | d. aware       |

5. Something that is appraised is:

- |                |              |
|----------------|--------------|
| a. valuable    | c. antique   |
| b. out-of-date | d. evaluated |

6. If someone simultaneously shows indignation and trepidation, he/she is:

- |                       |                            |
|-----------------------|----------------------------|
| a. furious and afraid | c. annoyed and indifferent |
| b. alone and excited  | d. vengeful and bewildered |

Name \_\_\_\_\_ Period \_\_\_\_\_

**Standards Focus: Note-Taking and Summarizing**  
**Chapter Five**

*Directions: Refer to the chart on page 10, "Note-Taking and Summarizing." Use it to complete the following chart as you read Chapter Five of the novel.*

<b>Question</b>	
<b>Predict</b>	
<b>Connect</b>	
<b>Summarize</b>	
<b>Reflect</b>	

Name \_\_\_\_\_

Period \_\_\_\_\_

## Standards Focus: Character Types

### Chapter Five

As authors develop the plot and characters for a story, several character types emerge:

- ✓ The **protagonist** of a story is the main character that changes throughout the story; the protagonist is directly affected by the events of the plot.
- ✓ The **antagonist** is the main character in opposition of the protagonist; the antagonist usually causes the protagonist's problems. The antagonist can also be a force of nature.

To further define his characters, an author then develops four general types of characters which evolve around the protagonist and antagonist and support the plot development.

- **Round** characters are complicated and interesting to the reader.
- **Flat** characters are simple and under-developed.
- **Dynamic** characters are those that grow or change emotionally or learn a lesson.
- **Static** characters change or grow very little (or not at all) throughout the story.

To help understand these character types, we must study the way that the author has written about each character. There are several ways we learn about a character:

- **Direct characterization** is when the author or narrator tells the reader what a character is like. For example, "Jennifer is a good student."
- **Indirect characterization** is when the author gives information about a character and allows the reader to draw his or her own conclusions about that character. Two of the ways we can learn about a character through **indirect characterization** are:
  - The character's own thoughts, feelings and actions
  - What other characters say, feel or act towards another character

*Directions: For each of the characters below, complete the chart with direct quotes of both direct and indirect characterization from Chapters 1-5 of the novel. Then, for the last two rows, decide how the character should be classified: protagonist, antagonist, or other, and round, flat, dynamic or static. An example has been done for you.*

Character	George	Lennie
<b>Direct Characterization</b>	"The first man was small and quick, dark of face, with restless eyes and sharp, strong features."	
<b>Indirect Characterization</b>	The boss says about George: "Well, I never seen one guy take so much trouble for another guy."	
<b>Protagonist, Antagonist, or Other</b>	Protagonist	
<b>Round or Flat, Dynamic or Static</b>	Round, Dynamic	

Name \_\_\_\_\_

Period \_\_\_\_\_

# Standards Focus: Character Types

## Chapter Five

Character	Candy	Curley
Direct Characterization		
Indirect Characterization		
Protagonist, Antagonist, or Other		
Round or Flat, Dynamic or Static		
Character	Curley's Wife	Slim
Direct Characterization		
Indirect Characterization		
Protagonist, Antagonist, or Other		
Round or Flat, Dynamic or Static		
Character	Carlson	Crooks
Direct Characterization		
Indirect Characterization		
Protagonist, Antagonist, or Other		
Round or Flat, Dynamic or Static		

Name \_\_\_\_\_

Period \_\_\_\_\_

## Assessment Preparation: Analogies

### Chapter Five

**Analogies** are a shortened way of stating relationships between words and ideas. One type of analogy expresses the relationship between synonyms. Below is an example:

rare : scarce :: bargain : sale

This means that the relationship between *rare* and *scarce* is the same as the relationship between *bargain* and *sale*. (The symbol " : " means "is to" and the symbol " :: " means "as"). An analogy may also involve antonyms. For example:

narrow : wide :: long : short

Another way to state this analogy is: "*narrow* is to *wide* as *long* is to *short*."

*Directions: For each analogy, note whether the words are synonyms or antonyms. If they are synonyms, write "S" on the line provided; if they are antonyms, write "A." Then fill in the blanks with either a synonym or an antonym, matching the word relationship before it. An example has been done for you.*

**Ex. crestfallen : cheerful (A) :: sporadic : frequent**

1. scrutinized : analyzed (\_\_\_\_\_) :: consoled : \_\_\_\_\_

2. starving : famished (\_\_\_\_\_) :: wisps : \_\_\_\_\_

3. endured : quit (\_\_\_\_\_) :: bewildered : \_\_\_\_\_

4. defunct : current (\_\_\_\_\_) :: hovered : \_\_\_\_\_

5. exact : precise (\_\_\_\_\_) :: writhed : \_\_\_\_\_

6. contemptuously : respectfully (\_\_\_\_\_) :: earnestly : \_\_\_\_\_

*For numbers 7-10, use at least four of the vocabulary words from the novel and your own words to create four analogies of your own.*

7. \_\_\_\_\_ : \_\_\_\_\_ :: \_\_\_\_\_ : \_\_\_\_\_

8. \_\_\_\_\_ : \_\_\_\_\_ :: \_\_\_\_\_ : \_\_\_\_\_

9. \_\_\_\_\_ : \_\_\_\_\_ :: \_\_\_\_\_ : \_\_\_\_\_

10. \_\_\_\_\_ : \_\_\_\_\_ :: \_\_\_\_\_ : \_\_\_\_\_

Name \_\_\_\_\_ Period \_\_\_\_\_

**Standards Focus: Note-Taking and Summarizing**  
**Chapter Six**

*Directions: Refer to the chart on page 10, "Note-Taking and Summarizing." Use it to complete the following chart as you read Chapter Six of the novel.*

<b>Question</b>	
<b>Predict</b>	
<b>Connect</b>	
<b>Summarize</b>	
<b>Reflect</b>	

Name \_\_\_\_\_

Period \_\_\_\_\_

## Standards Focus: Theme

### Chapter Six

**Theme** is the central idea in a work of literature. The theme of a piece of literature should not be confused with the subject of the work, but rather, it is a general statement about life or human nature. Most themes are not completely obvious and must be inferred by the reader. The reader must take a good look at the characters, plot, setting, mood, even the title, and how they work together, to understand and recognize the reasons the author wrote this particular piece of literature.

*Directions: Reflect on the elements of the novel given above to answer the following questions in complete sentences. If you need more room, use a separate piece of paper to continue your response.*

1. How does this story remind you of any other novels, short stories or poems you have read? \_\_\_\_\_

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2. Now that you have read and analyzed the poem "To a Mouse," how do you think this poem relates to the novel? Do you think the title of the novel is appropriate? Why or why not? \_\_\_\_\_

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3. What was your first reaction to George shooting Lennie? Were his actions appropriate? Was it necessary? Site two examples of alternate decisions George could have made. \_\_\_\_\_

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4. From what you have read in this novel, what do you think Steinbeck is trying to say about the nature of human beings? Think about the concepts of friendship, belonging, trust, dreams, loneliness, mental impairment, and discrimination. \_\_\_\_\_

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Name \_\_\_\_\_ Period \_\_\_\_\_

## Assessment Preparation: Vocabulary in Context

### Chapter Six

**Directions:** *Using the vocabulary words from Chapter Six, answer the following questions using complete sentences.*

1. Would you rather be treated scornfully or solicitously? Why?

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2. What events might cause someone to behave sullenly?

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3. Is something that is monotonous usually enthralling? Why?

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4. Describe on what objects someone might see examples of gingham.

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5. If you are behaving dutifully towards your parents, what is your behavior like?

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6. Would you want to be described as someone who is known for behaving belligerently? Why?

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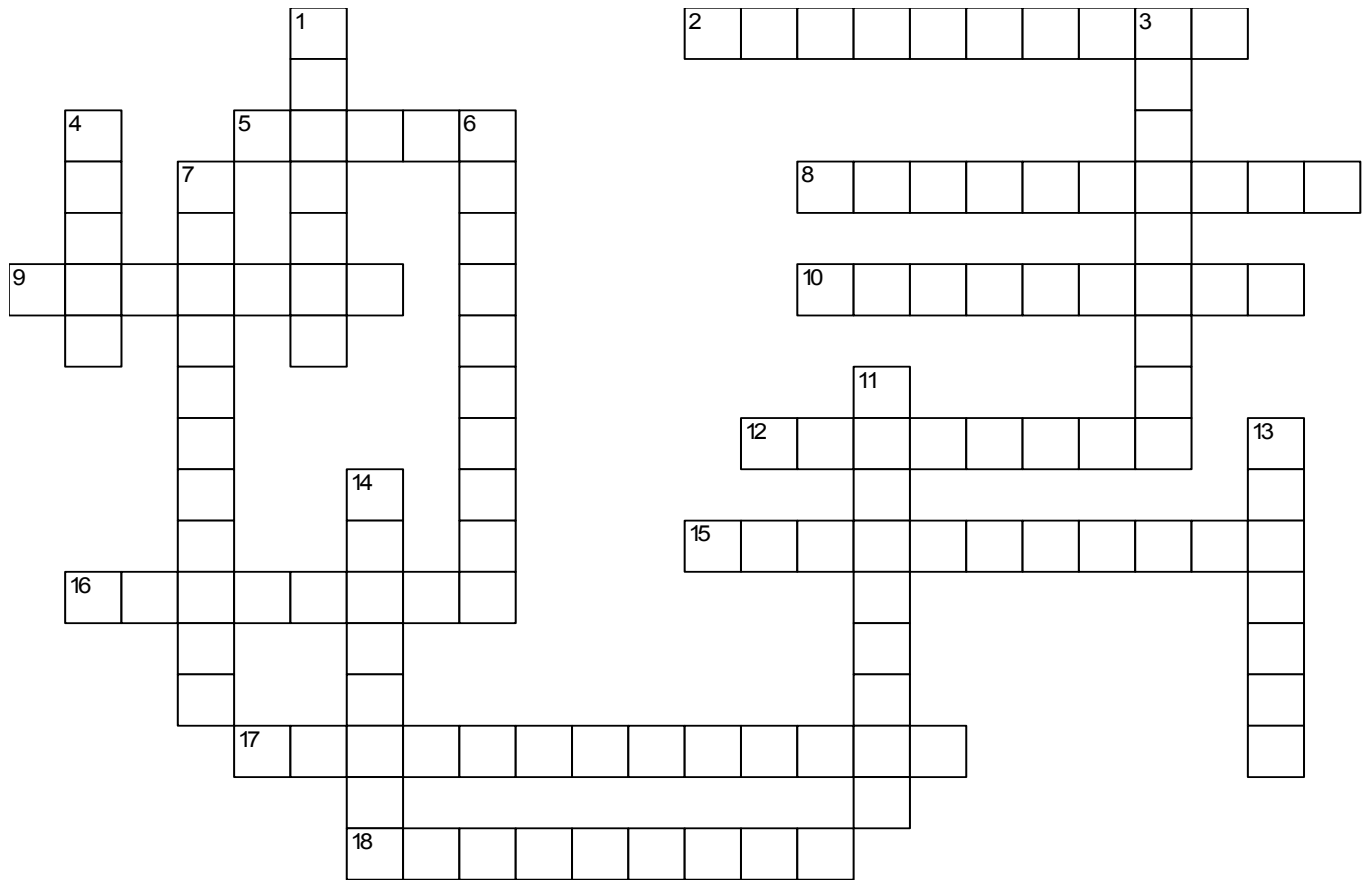
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Name \_\_\_\_\_

Period \_\_\_\_\_

# Vocabulary Review

## Chapters Four-Six



### Across

- 2 confused; bemused  
 5 small strands or pieces  
 8 flat; without expression  
 9 lingered  
 10 judged  
 12 with great force  
 15 a strong displeasure against something offensive or unjust  
 16 sadly; morosely  
 17 aggressively; with hostility  
 18 calming; soothing

### Down

- 1 struggled; wiggled  
 3 honestly; seriously  
 4 distant; removed  
 6 contemptuously  
 7 depressed  
 11 behaving respectfully  
 13 a cotton cloth with a checkered pattern  
 14 comforted; assured

Name \_\_\_\_\_

Period \_\_\_\_\_

**Quiz: Matching and Short Response**  
**Chapter One**

*Directions: Match the vocabulary word with the correct definition at the right. Write the letter of the answer on the line provided.*

- |                |       |                                 |
|----------------|-------|---------------------------------|
| 1. bindle      | _____ | a. sadly                        |
| 2. lumbered    | _____ | b. complained; whined           |
| 3. yammered    | _____ | c. a crossroads or intersection |
| 4. juncture    | _____ | d. overbearingly; controllingly |
| 5. imperiously | _____ | e. walked heavily               |
| 6. morosely    | _____ | f. a sack or pack of belongings |

Directions: Answer each question using complete sentences.

7. What kind of relationship do George and Lennie have? Why?

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8. What does George want Lennie to do when they get to their new job?

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9. Describe Lennie and George's dream for the future.

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Name \_\_\_\_\_

Period \_\_\_\_\_

## Quiz: Multiple Choice

### Chapter Two

Directions: Write the letter and response of the best answer on the line provided.

1. When the boss first met George and Lennie the boss was: \_\_\_\_\_
  - a. proud and confident
  - b. irritated and suspicious
  - c. frustrated and tired
  - d. excited and nervous
2. The bunkhouses in which the men lived could be described as: \_\_\_\_\_
  - a. sparse and dim
  - b. dark and ornamented
  - c. open and airy
  - d. personal and comfortable
3. The old dog belonged to: \_\_\_\_\_
  - a. Curley
  - b. Carlson
  - c. Candy
  - d. Crooks
4. Candy said that Curley picked a fight with Lennie because: \_\_\_\_\_
  - a. Curley knew Lennie before
  - b. Lennie flirted with Curley's wife
  - c. Curley doesn't like new guys
  - d. Curley doesn't like big guys
5. Candy described Curley's wife as: \_\_\_\_\_
  - a. pretty, but reserved
  - b. pretty, but flirtatious
  - c. pretty, but lonely
  - d. pretty, but happily married
6. What did George tell Lennie to do if he got in trouble? \_\_\_\_\_
  - a. call the police
  - b. fight back
  - c. call him and the boss
  - d. run to the river
7. At the end of the chapter, George is afraid: \_\_\_\_\_
  - a. they will get fired
  - b. Lennie will talk to Curley's wife
  - c. he will get in a fight with Curley
  - d. Lennie will tell their secret to the other men
8. **Barley** is: \_\_\_\_\_
  - a. a type of fish
  - b. a type of meat
  - c. a type of grain
  - d. a type of tree
9. If you are behaving **skeptically**, you are: \_\_\_\_\_
  - a. cautious
  - b. saddened
  - c. irritated
  - d. indifferent
10. If someone is **apprehensive** about something, that means they are: \_\_\_\_\_
  - a. lonely
  - b. awkward
  - c. hesitant
  - d. determined
11. A **swamper** is a: \_\_\_\_\_
  - a. stable buck
  - b. handyman
  - c. person in charge of a farm
  - d. cattle driver
12. Something that has been **contorted** has: \_\_\_\_\_
  - a. grown very large
  - b. been broken into many pieces
  - c. shrunk
  - d. been twisted out of shape
13. A **derogatory** comment is usually: \_\_\_\_\_
  - a. complimentary
  - b. emotional
  - c. offensive
  - d. misunderstood

Name \_\_\_\_\_

Period \_\_\_\_\_

**Quiz: True/False**  
**Chapter Three**

*Directions: Decide whether the statement is true or false. If the statement is true, write the word "true" on the line; if false, write the word "false" on the line and rewrite the statement to make it true.*

1. \_\_\_\_\_ After Lennie's Aunt Clara died, George took over care of Lennie.  
\_\_\_\_\_
2. \_\_\_\_\_ George used to play tricks on Lennie, almost killing him one time.  
\_\_\_\_\_
3. \_\_\_\_\_ Lennie and George ran from Weed because Lennie raped a girl.  
\_\_\_\_\_
4. \_\_\_\_\_ Slim shot Candy's dog.  
\_\_\_\_\_
5. \_\_\_\_\_ Candy offered money to be a part of George and Lennie's dream of owning a farm. \_\_\_\_\_  
\_\_\_\_\_
6. \_\_\_\_\_ Curley attacked Lennie because he thought Lennie was laughing at him.  
\_\_\_\_\_
7. \_\_\_\_\_ Lennie crushed Curley's hand in the fight.  
\_\_\_\_\_
8. \_\_\_\_\_ Slim ordered Curley to tell the boss about the fight, and to admit he started it.  
\_\_\_\_\_
9. \_\_\_\_\_ If a dog is found **cowering**, he is probably afraid of something.  
\_\_\_\_\_
10. \_\_\_\_\_ People who make fun of others are acting with **derision**.  
\_\_\_\_\_
11. \_\_\_\_\_ A person who is **receptive** often ignores when other people speak.  
\_\_\_\_\_
12. \_\_\_\_\_ In recognition of his **reprehensible** behavior, someone might receive an award or trophy in his honor. \_\_\_\_\_  
\_\_\_\_\_
13. \_\_\_\_\_ If you tell a funny joke, others will be **bemused**.  
\_\_\_\_\_
14. \_\_\_\_\_ A crab on the beach might have **scuttled** to his destination.  
\_\_\_\_\_

Name \_\_\_\_\_

Period \_\_\_\_\_

## Quiz: Sentence Completion

### Chapter Four

*Directions: To assess what you read in Chapter Four, complete the following sentences.*

1. While the rest of the men went to town, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ were left behind.
2. Crooks could be described as \_\_\_\_\_ and \_\_\_\_\_.
3. Crooks was not allowed to play cards with the other men because \_\_\_\_\_.
4. Crooks told Lennie that if George didn't come back, Lennie would be sent \_\_\_\_\_.
5. Crooks told Lennie that every man he has met has had the same dream of \_\_\_\_\_.
6. After hearing about the plan to buy a farm, \_\_\_\_\_ also wanted in on the plan.
7. Curley's wife told the men that if she had not married Curley, she could have \_\_\_\_\_.
8. After George and Lennie left, Crooks told Candy that he \_\_\_\_\_.
9. Someone who is **aloof** is \_\_\_\_\_.
10. If you are **crestfallen**, you are \_\_\_\_\_.
11. To have something **appraised** is to \_\_\_\_\_.
12. If someone was **brutally** honest, they are \_\_\_\_\_.
13. Someone who is **disarming** is \_\_\_\_\_.
14. To feel **indignation** is to feel \_\_\_\_\_.

Name \_\_\_\_\_

Period \_\_\_\_\_

**Quiz: Matching**  
**Chapters Five and Six**

*Directions: Match the character with the correct description, action, or quote from Chapters Five and Six. Write the letter of the correct answer on the line provided.*

- |                  |       |  |
|------------------|-------|--|
| 1. Lennie        | _____ | a. "Why can't I talk to you? I never get to talk to nobody. I get awful lonely."           |
| 2. George        | _____ | b. "You done it, di'n't you? I s'pose you're glad. Ever'body knowed you'd mess things up." |
| 3. Candy         | _____ | c. thought Lennie stole his Luger  |
| 4. Slim          | _____ | d. "I'm gonna shoot the guts outta that big bastard myself, even if I only got one hand."  |
| 5. Carlson       | _____ | e. saw a gigantic rabbit   |
| 6. Curley        | _____ | f. "I ain't mad. I never been mad, an' I ain't now. That's a thing I want ya to know."     |
| 7. Curley's wife | _____ | g. "You hadda, George. I swear you hadda."   |

Name \_\_\_\_\_

Period \_\_\_\_\_

## Of Mice and Men

### Final Test

#### Part A: Matching

Directions: Match the following characters to the correct description, action or quote. Write the letter of the correct answer on the line provided.

- |                  |       |   |
|------------------|-------|---|
| 1. Lennie        | _____ | a. the first one to join Lennie and George's dream              |
| 2. George        | _____ | b. a welterweight fighter                                       |
| 3. Slim          | _____ | c. owned a Luger pistol   |
| 4. the boss      | _____ | d. tells Lennie that he will go to the "booby hatch"            |
| 5. Crooks        | _____ | e. "Why do you got to get killed? You ain't so little as mice." |
| 6. Candy         | _____ | f. suspicious of George's intentions                            |
| 7. Curley        | _____ | g. "Baloney! What do you think you're sellin' me?"              |
| 8. Curley's wife | _____ | h. "I ain't mad. I never been mad, an' I ain't now."            |
| 9. Carlson       | _____ | i. "You hadda, George. I swear you hadda."                      |

#### Part B: True or False

Directions: Write out the word "true" if the statement is true, "false" if the statement is false. Be sure to write out the entire word so there is no confusion!

- |           |   |
|-----------|---|
| 10. _____ | Lennie could be described as having the mind of a child.  |
| 11. _____ | George wants to leave the ranch immediately, but the men know they need the money.                        |
| 12. _____ | George immediately trusts Slim, and confides in him the reasons they had to leave their last job in Weed. |
| 13. _____ | Curley attacks Lennie, breaking Lennie's hand.  |
| 14. _____ | Both Candy and Crooks want to be a part of the dream, and pool their money for the venture.               |
| 15. _____ | After George shoots Lennie, he wants to shoot himself, too.   |
| 16. _____ | The author describes Slim as arrogant and untrustworthy.  |
| 17. _____ | Curley's wife invites Lennie to touch her hair.   |



Name \_\_\_\_\_

Period \_\_\_\_\_

*Part C: Short Response*

*Directions: Answer the following questions using complete sentences.*

18. How would you compare the incident with the mouse in the first chapter with the killing of Curley's wife in Chapter Five? Note similarities and differences between the two, and the literary elements involved. \_\_\_\_\_

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19. If you were a lawyer and Lennie was your client, how would you make your case for his innocence in the killing of Curley's wife? Justify your response with details and examples from the text leading up to the incident, as well as from the incident itself.

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20. Do you agree or disagree with George's actions and the outcome of the novel? What is your opinion of the ending? What evidence would you cite to defend or criticize George's actions? \_\_\_\_\_

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Name \_\_\_\_\_

Period \_\_\_\_\_

*Part D: Vocabulary Matching*

*Directions: Match the vocabulary words with the correct definition or synonym. Write the letter of the correct answer on the line provided.*

- |                  |       |                                   |
|------------------|-------|-----------------------------------|
| 21.monotonous    | _____ | a. sadly; morosely                |
| 22.scornfully    | _____ | b. confused; bemused              |
| 23.sullenly      | _____ | c. with great force               |
| 24.hovered       | _____ | d. depressed; saddened            |
| 25.bewildered    | _____ | e. repetitive; boring; flat       |
| 26.earnestly     | _____ | f. recoiling; hiding              |
| 27.crestfallen   | _____ | g. with great anger or resentment |
| 28.aloof         | _____ | h. with skepticism or trepidation |
| 29.brutally      | _____ | i. open; friendly                 |
| 30.receptive     | _____ | j. closed; unfriendly; detached   |
| 31.cowering      | _____ | k. floated; drifted above         |
| 32.reprehensible | _____ | l. honestly; frankly              |
| 33.derogatory    | _____ | m. stumbled clumsily              |
| 34.apprehensive  | _____ | n. rude or offensive              |
| 35.lumbered      | _____ | o. guilty; blameworthy            |

## Teacher Guide

### Novel Summary

A simple, yet poignant story of friendship, hope and dreams, *Of Mice and Men* is arguably one of John Steinbeck's greatest works. Set in California in the 1930s Depression Era, the story begins as two men, George, tough but likable, and Lennie, a large, lumbering man with mental deficiencies, find their way along the Salinas River. They have come from Weed, where Lennie was accused of raping a girl. As the men make camp for the night, we learn more about George and Lennie's relationship, and understand quickly that although George complains about having to take care of Lennie, he knows he needs Lennie's companionship and friendship. It is in the first chapter that we learn of their dream of owning and running a farm together, where Lennie can tend the rabbits, and they both can "live off the fat of the land."

The next morning, George and Lennie arrive at their new job. George has told Lennie to keep his mouth shut, and that he would do all the talking. Because of this, the boss becomes immediately suspicious of their relationship, and warns George not to cause trouble. As the men find their way around the bunkhouse, a small, fiery man named Curley interrupts. He immediately picks a fight with Lennie, and after he leaves, the old swamper Candy warns the men about Curley's temper and history of fighting, as well as about Curley's new wife, whom he describes as a "tart."

Later that evening, Lennie excitedly plays with the new puppy that was given to him by Slim, the jerkline skinner. As George and Slim get to know one another, George realizes he can trust Slim, and confides in him their trouble in Weed, and why they were on the run. He reveals that Lennie never means to hurt anyone, and that he was just trying to pet the girl's dress, but that he held on and scared the girl. She went running for help, and accused him of trying to rape her. After they play cards and talk for a while, Slim leaves and Lennie and George are left alone. Lennie asks to hear the dream again, so George tells the story, unaware that Candy is listening all along. Enthralled by the idea, Candy offers money he has saved to become a part of George and Lennie's plan to own a farm. George gets excited at the prospect of the dream actually becoming a reality, and welcomes Candy to the "dream." The peace and excitement is interrupted again, however, when Curley rushes in, looking for Slim. Thinking about the plans in motion, Lennie cannot contain his enthusiasm. Curley misconstrues his smiling face, and accuses Lennie of making fun of him. He punches Lennie in the face, and with George's consent, Lennie fights back, crushing Curley's hand. Slim warns Curley to keep his mouth shut about the incident, admonishing him to tell others that he caught his hand in a machine.

The next evening, the men go to town to relax and unwind. Lennie, left behind, wanders into the barn to see his puppy, but is curious about the room in the barn which belongs to Crooks, the black stable hand. Even though Crooks is unfriendly and detached, Lennie tries to strike up a conversation. Crooks's veneer begins to crack, and they get to know a bit about each other. Looking for Lennie, Candy comes by and joins the men. Crooks learns of the dream, and while he initially scoffs at the idea, he realizes the possibility, and offers an extra hand to get in on the plan too. Curley's wife saunters in, and is treated coldly by the men. She becomes angry at their rudeness, and threatens Crooks. Finally, thinking the men have

returned, she leaves. George comes in to get Lennie, and they leave. Candy and Crooks are left alone, and Crooks backs out on the deal, telling Candy he was never serious about joining them.

Chapter five opens as Lennie sits cradling and petting his dead puppy. He was too rough with the puppy, and ended up breaking his neck. He is mad and scared, and worries that George will never allow him to tend the rabbits once George sees what he has done. Curley's wife reappears and sees Lennie with the dead puppy. She talks with him about her loneliness and about dreams of becoming an actress. After Lennie confesses he likes to pet soft things, and that is how the puppy died, Curley's wife says that she understands and invites Lennie to feel her soft hair. He does, and gets so excited that he doesn't let go when she struggles, and ends up breaking her neck, killing her. Knowing that he had done a "bad thing," Lennie runs away to the spot by the river. Candy comes into the barn and sees Curley's wife, dead, and immediately runs for George. Both George and Candy know that Lennie is responsible. Not wanting to be accused of being an accomplice, George goes back to the bunkhouse as Candy tells the other men about Curley's wife. Curley immediately assumes Lennie is responsible, and goes after him. The other men go along to help.

Meanwhile, after telling the men that Lennie went another direction, George buys himself and Lennie more time, and he runs to the river edge, where they had agreed to meet should there be any trouble. Before George arrives, Lennie sees images of his Aunt Clara and a giant rabbit, taunting him. George arrives and tries to calm and console Lennie. As he retells the story of the dream, and reassures Lennie that he is not mad at him, George shoots Lennie in the back of the head, killing him. The other men arrive, and only Slim understands the truth of what transpired. He reassures George, telling him he "hadda" do it.

## Pre-Reading Ideas and Activities

1. Have students complete the Anticipation/Reaction guide on pages 7 and 8.
2. Have students read the biography on John Steinbeck and complete Standards Focus: *Exploring Expository Writing* on pages 5 and 6.
3. Have students journal/discuss the concept of having dreams and goals for the future. Are dreams and goals important? What happens when those dreams are never fulfilled? What if other people make fun of or doubt those dreams? Is it more important to look at reality or to have dreams? Can you do both?
4. Steinbeck uses very descriptive language to create a vivid and realistic setting. Have students read the first two paragraphs of Chapter One. Then break the students up into 5 small groups. Assign each group a different sense: touch, taste, sight, hearing, taste, smell. Have the groups re-read the paragraphs, finding as many sensory details for their sense as they can. (The groups with taste and smell will have a more difficult time.) After 3 to 5 minutes, rotate senses and have them do the same thing. Keep rotating until every group has found details of each sense. After they have finished, discuss the effect of the sensory details on the mood and comprehension of the reader.
5. Have students research the economic and political concerns regarding the Great Depression. Choose from President Hoover, President Roosevelt, Wall Street, "New Deal," Social Security, rumors of Hitler, etc. Have them compile the information in a brochure or poster, complete with appropriate photos.
6. Have students research the trends of the 1930s, including music, theater, movies, literature, fashion, etc. Have them compile the information in a poster or newspaper front page, complete with advertisements, weather predictions, photos, classifieds, announcements, etc. Allow at least three days for in-class activity.
7. Have students find 5-10 photographs taken during the Depression Era. Have them create a poster board or collage of the photographs. Have them choose the one photo that affected them the most, and have them write a paragraph or poem about why they chose that particular photo, who they think the people are, where they are from, and what they think the photo is depicting.

## Post-Reading Extension Activities and Alternative Assessment

1. Revisit Anticipation/Reaction Guide on pages 7 and 8.
2. Create an informative poster or brochure about mental retardation, including facts and statistics about the disability, characteristics, treatment, challenges, adaptive skills, and related laws.
3. Tape together a row of 8 ½" by 11" paper and create a giant timeline of the important events of the novel. Be sure to include pictures.
4. Create a new book jacket for the novel. The book jacket must have a picture that represents the novel on the front cover, and a summary of the novel on the back cover. Other elements, such as critics' reviews and an author biography and photo will earn additional points.
5. Create a shoebox diorama of the ranchers' bunkhouse or the barn where Lennie slept with the puppy. Include as many accurate details as possible.
6. Create a detailed map of where the story takes place. Include names of towns and cities, and how they are related to the novel.
7. Create a newspaper of the day after George shot Lennie. Include as many details of the event as possible in the main article. Also include advertisements, horoscopes, photos, gossip and advice columns, letters to the editor, or other newsworthy events to enhance the project.
8. Design and draw appropriate costumes for each of the main characters in the novel. Include drawings for Lennie, George, Curley, Curley's wife, and Slim. Attach fabric swatches and include a short description of the costume, including for which scene(s) the character would be dressed in the costume.
9. Cast your own film or stage version of *Of Mice and Men*. First, using popular celebrities of today, cast the roles of each of the characters in the play. Remember—they must fit the character! Then, create a theater program or movie poster announcing the opening night of your version of *Of Mice and Men*, including the names of the stars and which parts they play, the dates and times of the performances, a brief summary of the novel, and an eye-catching picture to bring in the audience.
10. Create a poster or brochure on the life and work of John Steinbeck. Include information about major events in his life, his major works, and how his life is related to his novels and short stories.
11. Create a cause and effect diagram, explaining how each event of the book caused other events to occur. What might have happened had one of the events not occurred? Choose an event to change, and re-write the events that occurred because of that change.

## Essay/Writing Ideas

1. Write a journal from George's point of view about George and Lennie's adventures. A minimum of ten entries should be included in the journal. Entries should focus on major events in the character's life and how he would respond to each event. Remember--you are George while you are writing in this diary; the written dialect is desirable, but not mandatory. Finally, create a unique cover for the diary.
2. Analyze George's role in the novel. Consider his role as a worker, caretaker, as well as a friend to Lennie. How does he change throughout the novel?
3. Compare and contrast George and Lennie. In what ways are they alike? Different? How might the story have been different if Lennie was not mentally deficient?
4. Conduct an interview with George, Lennie, or Slim. Write at least 10 questions that will give the character a chance to tell his story from his point of view. You may ask questions, challenge a situation, express a complaint, or make a suggestion. Then answer the questions in the persona of the character you chose.
5. Write a different ending for the story. What if George had not killed Lennie? What if Curley reached Lennie first? What if Lennie had been arrested and put on trial? You choose from where the story changes.
6. The killing of Candy's old dog was significant on several levels. Discuss the significance of the killing, including the concept of old age and worth, and the foreshadowing of Lennie's death. Include any similarities or differences between the death of Candy's dog and Lennie's death.
7. The concept of "having someone" weaves throughout the novel. Discuss the significance of this idea, along with the theme of loneliness. Be sure to include observations about the "outcasts" on the ranch, including Lennie, Crooks, Candy, and Curley's wife.
8. You are a psychologist, and your patient is a character of your choice from *Of Mice and Men*. He or she has come seeking advice. What questions would you ask your patient? What advice would you give? Compose notes and/or a tape recording of your thoughts during and/or after a "session." Also consider dream analysis and role-playing exercises. You must have at least five consecutive sessions and include a final diagnosis/recommendation for your patient.
9. Add a new character to *Of Mice and Men*. Describe your character. What would he or she contribute to the plot?
10. Write about what you would have done in the same situation, had you been one of the characters in *Of Mice and Men*. Be sure to include the name of the character, the situation from the novel that you would have handled differently, and how you would have handled it.

## Project Rubric

<b>Category</b>	<b>Score of 4</b>	<b>Score of 3</b>	<b>Score of 2</b>	<b>Score of 1</b>
<b>Required Elements</b>  <b>SCORE _____</b>	Includes all required elements as stated in the directions/ instructions.	Includes all but one of the required elements as stated in the directions/ instructions.	Missing more than one of the required elements, as stated in the directions/ instructions.	Several required elements are missing from the project.
<b>Graphics/ Illustrations</b>  <b>SCORE _____</b>	All pictures, photographs, drawings, diagrams, graphs, etc. are related to the topic and enhance the understanding and enjoyment.	Some graphics/ illustrations are used and are relevant, enhancing the project.	Few, if any graphics/ illustrations are used, and/or detract from the project and/or are not relevant to the topic.	No graphics/ illustrations are used, and/or are unrelated, distracting and/or inappropriate.
<b>Creativity</b>  <b>SCORE _____</b>	Exceptionally clever and unique; approach and presentation enhance the project.	Clever at times; thoughtfully and uniquely presented.	A few original touches enhance the project.	Shows little creativity, originality, and/or effort.
<b>Neatness/ Attractiveness</b>  <b>SCORE _____</b>	Exceptionally attractive and particularly neat in design and layout.	Attractive and neat in design and layout.	Acceptably attractive, but may be messy at times and/or show lack of organization.	Distractingly messy or very poorly designed. It is not attractive and does not show pride in work.
<b>Grammar</b>  <b>SCORE _____</b>	No grammatical/ mechanical mistakes in the project.	A few grammatical/ mechanical mistakes. Mistakes are not distracting.	Several grammatical/ mechanical mistakes. Mistakes are distracting.	Many grammatical/ mechanical mistakes throughout the project. Project was clearly not proofread.
<b>Citation of Sources</b>  <b>SCORE _____</b>	All sources are properly and thoroughly cited; the maximum number/ types of sources are used to complete the project.	The minimum number/types of sources are present and are cited properly.	Number/types of sources are below the minimum and/or citations are not formatted properly.	Project does not cite sources.
<b>Overall Effectiveness</b>  <b>SCORE _____</b>	Engaging, provocative, and captures the interest of the audience. Work clearly shows sense of pride and exceptional effort.	Well done and interesting; is presented in a unique manner and is well organized. Work shows pride and good effort.	At times interesting and clever, and organized in a logical manner. Work shows some pride and effort.	Not organized effectively, not easy to follow, and does not keep the reader/ audience interested. Shows little or no pride or effort in work.



## Sample Response to Literature Rubric

Adapted from the **California Writing Assessment Rubric**

California Department of Education, Standards and Assessment Division

### Score of 4

- ☐ Clearly addresses all parts of the writing task.
- ☐ Provides a meaningful thesis and thoughtfully supports the thesis and main ideas with facts, details, and/or explanations.
- ☐ Maintains a consistent tone and focus and a clear sense of purpose and audience.
- ☐ Illustrates control in organization, including effective use of transitions.
- ☐ Provides a variety of sentence types and uses precise, descriptive language.
- ☐ Contains few, if any, errors in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do not interfere with the reader's understanding of the writing.
- ☐ Demonstrates a *clear* understanding of the ambiguities, nuances, and complexities of the text.
- ☐ Develops interpretations that demonstrate a thoughtful, comprehensive, insightful grasp of the text, and supports these judgments with specific references to various text.
- ☐ Draws well supported inferences about the effects of a literary work on its audience.
- ☐ Provides *specific* textual examples and/or personal knowledge and details to support the interpretations and inferences.

### Score of 3

- ☐ Addresses all parts of the writing task.
- ☐ Provides a thesis and supports the thesis and main ideas with mostly relevant facts, details, and/or explanations.
- ☐ Maintains a generally consistent tone and focus and a general sense of purpose and audience.
- ☐ Illustrates control in organization, including *some* use of transitions.
- ☐ Includes a variety of sentence types and *some* descriptive language.
- ☐ Contains some errors in the conventions of the English language. These errors do not interfere with the reader's understanding of the writing.
- ☐ Develops interpretations that demonstrate a comprehensive grasp of the text and supports these interpretations with references to various text.
- ☐ Draws supported inferences about the effects of a literary work on its audience.
- ☐ Supports judgments with some specific references to various text and/or personal knowledge.
- ☐ Provides textual examples and details to support the interpretations.

## Score of 2

- ☐ Addresses *only parts* of the writing task.
- ☐ Suggests a central idea with *limited* facts, details, and/or explanations.
- ☐ Demonstrates *little* understanding of purpose and audience.
- ☐ Maintains an *inconsistent* point of view, focus, and/or organizational structure which may include *ineffective or awkward* transitions that do not unify important ideas.
- ☐ Includes *little* variety in sentence types.
- ☐ Contains *several errors* in the conventions of the English language. These errors may interfere with the reader's understanding of the writing.
- ☐ Develops interpretations that demonstrate a limited grasp of the text.
- ☐ Includes interpretations that *lack* accuracy or coherence as related to ideas, premises, or images from the literary work.
- ☐ Draws *few* inferences about the effects of a literary work on its audience.
- ☐ Supports judgments with *few, if any*, references to various text and/or personal knowledge.

## Score of 1

- ☐ Addresses *only one part* of the writing task.
- ☐ Lacks a thesis or central idea but may contain *marginally related* facts, details, and/or explanations.
- ☐ Demonstrates *no* understanding of purpose and audience.
- ☐ Lacks a clear point of view, focus, organizational structure, and transitions that unify important ideas.
- ☐ Includes *no* sentence variety; sentences are simple.
- ☐ Contains *serious errors* in the conventions of the English language. These errors interfere with the reader's understanding of the writing.
- ☐ Develops interpretations that demonstrate *little* grasp of the text.
- ☐ Lacks an interpretation or *may* be a simple retelling of the text.
- ☐ Lacks inferences about the effects of a literary work on its audience.
- ☐ Fails to support judgments with references to various text and/or personal knowledge.
- ☐ Lacks textual examples and details.

## Answer Key

Answers will not be given in complete sentences, as most student answers should be.

### Page 6: Exploring Expository Writing

1. *Cup of Gold* (1929), *Tortilla Flat* (1935), *Of Mice and Men* (1937), *The Grapes of Wrath* (1939), *Sea of Cortez* (1941), *The Forgotten Village* (1941), *East of Eden* (1951), *The Winter of Our Discontent* (1961)
2. *Of Mice and Men* was conceived as a play; won the Drama Critics Circle Award and the Pulitzer Prize in 1937. *The Grapes of Wrath* received harsh criticism, but the general public loved it; won the Pulitzer in 1940.
3. Born in 1902 in Salinas, CA. Father—John Ernst, Mother—Olive Hamilton; He liked to read and write; at 14 tried to translate *Le Morte d'Arthur*; went to Stanford, but did not graduate; married Carol in 1930; had friend Ed Ricketts; divorced Carol in 1943, married Gwendolyn; had two sons; divorced in 1948; remarried Elaine Scott in 1950.
4. Ability to capture the human spirit; captured the bleak, but realistic side of life; empathetic with life during the Depression; captured all the glory and cruelty of life; platform for social and political issues.  
*Answers will vary.*
5. *Answers will vary.*
6. *Timelines will vary.*

### Page 7-8: Anticipation/Reaction Guide

*Answers will vary.*

### Page 9: Elements of the Novel

*Answers will vary.*

### Page 12: Note-Taking and Summarizing

*Answers will vary.*

### Page 13: Dialogue

*Answers will vary.*

1. Lennie tried hiding his treasure, but George pressed on, knowing Lennie was hiding a dead mouse; Reveals their relationship; Lennie is like a child.
2. George readied Lennie for their encounter with the boss the next day, making Lennie practice over and over that he wasn't going to say anything; Lennie forgets; he is childlike; George really has to prompt and prepare Lennie.
3. Feeling sad and guilty for irritating his best friend, Lennie told George he was only kidding and that he really didn't want any ketchup; Lennie knows when he angers George, and works to fix what he has done wrong.

4. Lennie pleaded with George, asking him to tell the story one more time. Lennie knew the story well, but loved to hear it over and over again; They have talked about the plan many times before; Lennie still gets excited about the story, like it was the first time he has heard it.

### Page 15: Context Clues

1. morosely
  2. juncture
  3. lumbered
  4. bindle
  5. yammered
  6. imperiously
- Original sentences will vary.*

### Page 16: Note-Taking and Summarizing

*Answers will vary.*

### Page 18: Analyzing Poetry

1. a. sympathetic
2. d. Even the most well-constructed plans can fail.
3. *Answers will vary*
4. *Answers will vary*

### Page 19: Vocabulary in Context

1. mop, bucket, broom, other cleaning supplies or tools such as a drill, hammer, screwdriver
2. *Answers will vary; ask for an apology, or walk away*
3. shy, insecure, doesn't like working in groups
4. no—barley is a grain
5. eyes close, nose scrunches up, lips purse together, etc.
6. What if no one likes me? What if I have no friends? What if my teacher doesn't like me?

### Page 20: Note-Taking and Summarizing

*Answers will vary.*

### Page 21: Recognizing Vivid Details

1. d. sound and sight
2. d. order of sensory description
3. c. anxiety
4. b. The men do not know what to say or do
5. *Answers will vary*
6. d. sight and taste
7. b. optimistic
8. they want a smoke house; they can their own tomatoes; they will kill their own pig, chicken or rabbit; make homemade cream

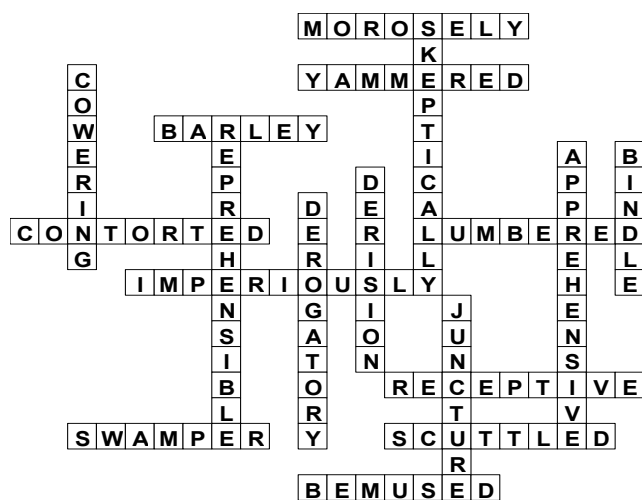
## Page 22: Synonyms/Antonyms

1. synonyms
2. antonyms
3. synonyms
4. antonyms
5. synonyms
6. antonyms

*Original synonyms or antonyms will vary*

7. c. approachable
8. f. disrespect
9. d. scurried
10. e. guilty
11. a. recoiling
12. b. confused

## Page 23: Vocabulary Review



## Page 24: Note-Taking and Summarizing

*Answers will vary.*

## Page 25: Conflict and Effect

1. Character versus self; has killed several mice; unaware of his own strength
2. Character versus character; George complains about having to take care of Lennie a lot; leaves Lennie behind
3. Character versus nature; Sad; dream a lot; work hard to save their money
4. Character versus character; Curley gets in a fight with Lennie and gets his hand crushed.
5. Character versus self or Character versus character; Curley is aggressive with everyone; everyone is afraid of getting in a fight with him and getting fired because of it; the men are also afraid of getting anywhere near Curley's wife because of Curley's temper.
6. Character versus character; George makes them stay because they need the money.

7. Character versus nature or Character versus character; Crooks is bitter and the men don't know anything about him.

## Page 26: Multiple Choice Definitions

1. d. detached
2. b. attractive
3. a. depressed
4. c. sympathetic
5. d. evaluated
6. a. furious and afraid

## Page 27: Note-Taking and Summarizing

*Answers will vary.*

## Page 28: Character Types

*Direct and Indirect quotes will vary.*

Lennie: protagonist, round, dynamic

Candy: other, round, static

Curley: antagonist, round, static

Curley's wife: antagonist, round, static

Slim: other, round, dynamic

Carlson: other, flat, static

Crooks: other, round, static

## Page 30: Analogies

*Original synonyms or antonyms will vary.*

1. synonyms; comforted
2. synonyms; strands
3. antonyms; sure
4. antonyms; sat
5. synonyms; wiggled
6. antonyms; insincerely

*7-10 Answers will vary*

## Page 31: Note-Taking and Summarizing

*Answers will vary.*

## Page 32: Theme

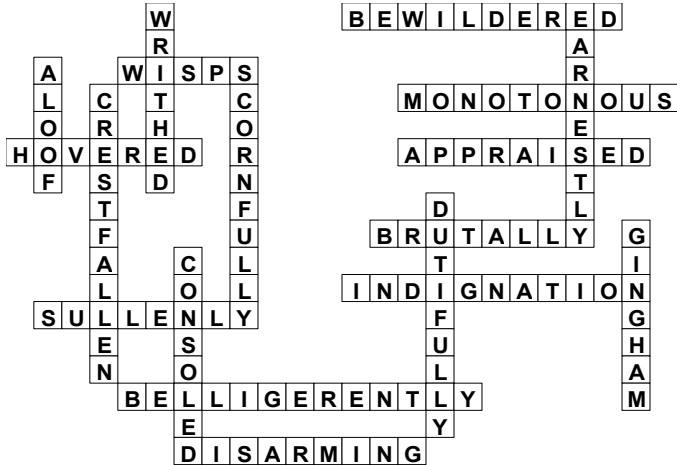
*Answers will vary.*

## Page 33: Vocabulary in Context

*Answers may vary.*

1. solicitously; scornfully is with anger
2. death of a loved one; failed test; divorce
3. no, monotonous is boring and flat
4. tablecloth on a table; a dress on a young girl; bow in a girl's hair
5. you are behaving well; following rules; getting chores done; getting good grades
6. no, someone who is belligerent is aggressive and hostile

### Page 34: Vocabulary Review



### Page 35: Quiz Chapter One

- f. a sack or pack of belongings
- e. walked heavily
- b. complained; whined
- c. a crossroads or intersection
- d. overbearing; controlling
- a. sadly
- friends; father and son; partners and confidants; George must take care of Lennie because Lennie is slow and cannot take care of himself.
- keep quiet; let George do all the talking
- a ranch to keep rabbits; live off the fat of the land; have pigs and other animals and have to only worry about themselves and living their own way.

### Page 36: Quiz Chapter Two

- b. irritated and suspicious
- a. sparse and dim
- c. Candy
- d. Curley doesn't like big guys
- b. pretty, but flirtatious
- d. run to the river
- c. he will get in a fight with Curley
- c. a type of grain
- a. cautious
- c. hesitant
- b. handyman
- d. been twisted out of shape
- c. offensive

### Page 37: Quiz Chapter Three

- true
- true
- false; He did not actually rape her, but was accused of it.

- false; Carlson shot the dog
- true
- true
- true
- false; Slim told Curley to keep his mouth shut, and if asked, to tell anyone that he got his hand caught in a machine.
- true
- true
- false; Someone who is receptive is open and likes to listen.
- false; Reprehensible behavior will get you in trouble.
- false; They will be amused.
- true

### Page 38: Quiz Chapter Four

- Lennie, Crooks, Candy, Curley's wife
- black, crippled
- he was black
- to the booby hatch
- owning his own land
- Crooks
- "been somebody" (an actress)
- was only kidding
- distant
- depressed; sad
- have its value assessed
- being completely truthful
- surprisingly charming
- offended

### Page 39: Quiz Chapters Five and Six

- e. saw a gigantic rabbit
- f. "I ain't mad. I never been mad, an' I ain't now. That's a thing I want ya to know."
- b. "You done it, di'n't you? I s'pose you're glad. Ever'body knowed you'd mess things up."
- g. "You hadda, George. I swear you hadda."
- c. thought Lennie stole his Luger
- d. "I'm gonna shoot the guts outta that big bastard myself, even if I only got one hand."
- a. "Why can't I talk to you? I never get to talk to nobody. I get awful lonely."

### Page 40: Final Test

- e
- h
- i
- f
- d
- a
- b
- g

- 9. c
- 10. true
- 11. false
- 12. true
- 13. false
- 14. false
- 15. false
- 16. false
- 17. true

*For short response questions, accept all reasonable responses.*

- 21. e
- 22. g
- 23. a
- 24. k
- 25. b
- 26. l
- 27. d
- 28. j
- 29. c
- 30. i
- 31. f
- 32. o
- 33. n
- 34. h
- 35. m

[illegible]