



WEEK TWO

Mercy and Old Age

Of Mice and Men · Chapter 3



1 · FIRST IMPRESSIONS

Read Chapter 3 of Of Mice and Men. This chapter is quieter than the first two, and it carries one of the hardest scenes in the book. Read slowly — let Steinbeck show you what happens.

TELL IT BACK · YOUR NARRATION

With the book closed, tell me back what you read. Three to six sentences, in your own words. If you can't remember something, skip it — what you forget is telling us something too.

FIND IT · A QUESTION WORTH ASKING

Find it — a question you could answer by looking at the book — something real on the page that caught your attention.

A good Find-it question is about something that seems to matter — a moment, an image, or a word worth noticing. Not what a character is wearing (unless the clothes are telling you something).

- ✓ *Why does Candy turn his face to the wall instead of watching what happens to his dog?*
- ✗ *What is the dog's name?*

Your turn — write one Find-it question about Chapter 3.

SIT WITH THIS

After you write your own narration, open the Strong and Weak Example Narrations in In the Margin. Read them. Hold yours beside them. Nothing to submit — this is for your own noticing.

Sit with these after your first reading. Upload your answers in Google Classroom — one paragraph for each.

- ❖ *Candy does not refuse when the others say they must shoot his dog. Why do you think he stays silent? What is happening inside him?*

- ❖ *The shooting happens off-page — we only hear the wait, the silence, and the gun. Why might Steinbeck have chosen to keep it off-page?*

QUESTIONS TO SIT WITH

- *What did you keep in your narration? What did you skip? What does that tell you?*
- *Candy, mercy, and loneliness — what is this chapter asking you to sit with?*
- *Why does the dream of the farm suddenly feel possible to Candy? What does he bring to it?*

THROUGH THE EXISTENTIAL LENS

Read the Sisyphus myth and narrate it below.

THIS WEEK'S IMAGE

Andrew Wyeth · Christina's World · 1948

Open the image in In the Margin. Look for sixty full seconds before reading anything about it. A woman in a dry field, looking toward a distant house. Hold it beside Candy.

WHAT I NOTICED

Similes — a comparison using *like* or *as*. Steinbeck rarely describes Lennie like an ordinary man — he reaches for animals. Horses, bears, terriers, sheep. Why compare a man to an animal at all? What does the simile let Steinbeck show you that plain description can't?

FEATURED PASSAGE · CANDY AND HIS DOG

Chapter 3 — the scene when Candy is asked to let the others shoot his old dog. Return to this passage as you work through the three similes below.

THREE SIMILES FROM CHAPTER 3

SIMILE	WHAT IT COMPARES	WHAT IT SHOWS
<i>Lennie as a bear</i> <i>an example</i>	"Lennie dabbled his big paw in the water." Not hand — paw.	A bear is big, strong, not always aware of its own strength. Something you do not want to corner.
<i>find your own</i> <i>your turn</i>		
<i>find another</i> <i>your turn</i>		

Charlotte Mason called it a commonplace book — a place to hold sentences worth saving. From Chapter 3, choose one to three lines you want to keep. Copy each one exactly, then add a short note about why it matters to you.

KEEP 1 · THE LINE

KEEP 1 · WHY IT MATTERS

❖ *If you want to keep more than one, use a separate page in your notebook. One Keep is the minimum — three is plenty.*



5 · THE WEEK'S RHYTHM

From printing this handout to turning in your work.

- ☐ **Print this handout** — keep it with you for the week.
- ☐ **Watch the lesson video** — find it in the Hub.
- ☐ **Enter the Great Conversation** — sit with this week's image, music, or related work in the Hub.
- ☐ **Compare your narration** — read the Strong and Weak Example Narrations in In the Margin and hold yours beside them.
- ☐ **Capstone work** — return to your Following the Thread assignment and add what you noticed this week.
- ☐ **Turn in your work** — upload to Google Classroom. Photos or scans of each section. No need to retype.