



WEEK THREE

Outcasts and Belonging

Of Mice and Men · Chapters 4 & 5



1 · FIRST IMPRESSIONS

Read Chapters 4 and 5 of Of Mice and Men. These two chapters open up the ranch's outsiders — Crooks in his small room, Curley's wife with no one to talk to. Read slowly; notice how people speak when they think someone is finally listening.

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.

Starting this week, your Find-it question can also be a Follow-it question — one that asks why, not just what. Why does Crooks soften? What is Curley's wife really asking for? Follow-it questions don't have single right answers — they open the door to thinking.

- ✓ What does Crooks do when Lennie first walks into his room?
- ✗ What color is Crooks's bunk?

Your turn — write one Find-it or Follow-it question about Chapters 4 & 5.

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.

- ❖ *Crooks says he would rather read than talk with anyone — and then he talks with Lennie. What changes for him in that room?*

- ❖ *Curley's wife tells her story to Lennie — the one person in the barn who can't really listen. Why does Steinbeck give her this particular audience?*

QUESTIONS TO SIT WITH

- *Who stayed with you in your narration — Crooks, Curley's wife, Lennie? Whose voice are you missing?*
- *What do the outsiders of the ranch each want? What is each of them denied?*
- *Why does Crooks soften when Lennie appears, and harden again when Curley's wife arrives?*

THROUGH THE EXISTENTIAL LENS

Look at one character on the ranch — Crooks, Candy, or Curley's wife. What is the "boulder" they keep pushing uphill? How do they keep going?

THIS WEEK'S IMAGE

Jacob Lawrence · *The Migration Series* · 1940–41

Open the link in In the Margin. Look at three or four panels for sixty seconds each. Same decade as Steinbeck. Different people being moved and displaced. Hold this series beside Crooks.

WHAT I NOTICED

***Dialect** — the particular way a group of people speak — the grammar they use, the words they choose, the rhythm of their sentences. Steinbeck writes Crooks, Curley’s wife, Candy, and the ranch hands with different voices. Listen for what each voice tells you about who this person is and where they’ve been.*

FEATURED PASSAGE · CROOKS IN HIS ROOM

Chapter 4 — when Lennie wanders into Crooks’s room and Crooks begins to speak. Return to this passage as you work through the three voices below.

THREE VOICES FROM CHAPTERS 4–5

CHARACTER	WHAT THEY SAY	WHAT IT TELLS US
<i>Crooks</i> <i>an example</i>	"I ain't a southern negro," he said. "I was born right here in California."	Crooks speaks carefully, in full sentences. He corrects assumptions. He is the only ranch hand who uses standard grammar. Why?
<i>Curley’s wife</i> <i>your turn</i>		
<i>Candy</i> <i>your turn</i>		

Charlotte Mason called it a commonplace book — a place to hold sentences worth saving. From Chapters 4 & 5, 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.