



WEEK FOUR

Second Sight

Of Mice and Men · Full reread or Watch the film



1 · FIRST IMPRESSIONS

Read the whole of Of Mice and Men again, start to finish. Faster this time. Your second reading is a different book — you know what's coming, so watch for what Steinbeck was showing you all along.

*Or take the film path: watch Gary Sinise's *Of Mice and Men* (1992) — a director's second reading of the book, held beside your own. Watch what he keeps, what he cuts, and what the camera notices that the page could only suggest. Wherever this handout says reread, hear rewatch. (A note for families: the film includes period-accurate language and the violence of the ending — watch together.)*

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.

FOLLOW IT · A QUESTION WORTH ASKING

Follow it — a question that reads between the lines — it asks why, not just what.

Now that you've been through the book once, look for patterns: things that repeat, echoes you didn't hear the first time.

- ✓ Why does Steinbeck put a water snake in the pool in both Chapter 1 and Chapter 6?
- ✗ How many pages is the book?

Your turn — write one Follow-it question about a pattern you noticed on your second visit.

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.

2 · ANALYTICAL QUESTIONS

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

❖ *On the reread — or in the film — what did you see that you missed the first time? What was there the whole book?*

❖ *What ordinary objects or images become meaningful by coming back? What has Steinbeck turned into a symbol?*

QUESTIONS TO SIT WITH

- *Which characters look different on the second visit than they did on the first?*
- *What symbols does Steinbeck return to — hands, rabbits, the pool, the dream, light? What does each of them hold?*
- *Is the rabbit farm ever a real possibility, or was it always a symbol? How can you tell?*
- *Film path: what did the director keep, and what did he cut? What does the camera notice that the page could only suggest?*

THROUGH THE EXISTENTIAL LENS

Pick one character — George, Lennie, Crooks, Curley's wife, or Candy. Looking at the choices they make, what kind of person do you think they are becoming? Point to one moment that shows it.

THIS WEEK'S IMAGE

Grant Wood · Spring in Town · 1941

Open the image in In the Margin. Look for sixty seconds at the layered scene — figures in the foreground, the field and houses behind. Steinbeck and Wood saw America at the same moment, differently.

WHAT I NOTICED

3 · SAVORING THE WORDS

Symbols — an image that has started carrying meaning beyond itself. The rabbits aren't just rabbits — they are the dream, safety, softness, something to tend. The pool isn't just a pool — it's where things begin and end. When an image accumulates meaning across a book, it has become a symbol. That's what you're watching for on this second visit.

A LINE THAT RETURNS

Find a sentence, phrase, or image that repeats across the book. Note the chapter numbers where it appears. (Film path: when a repeated image catches your eye on screen, go find it on the page — that's where you'll quote it from.)

THREE SYMBOLS FROM ACROSS THE BOOK

SYMBOL	WHERE IT APPEARS	WHAT IT HAS COME TO MEAN
<i>The rabbits (an example)</i>	<i>Lennie asks about them in every chapter. The dream farm is always about tending rabbits.</i>	<i>Softness, safety, the dream itself. When Lennie loses the right to tend them, he's lost the dream. They aren't just rabbits.</i>
<i>find your own (your turn)</i>		
<i>find another (your turn)</i>		

4 · COMMONPLACE JOURNAL

Charlotte Mason called it a commonplace book — a place to hold sentences worth saving. From your second visit, choose one to three lines you want to keep. Copy each one exactly from the page (film path included — the words still live in the book), then add a short note about why it matters to you.

KEEP 1 · THE LINE

❖ *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.*
- ☐ **Choose your path** — *the full reread, or the 1992 film — second sight either way.*
- ☐ **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.*