



WEEK SIX

What We Carry

Of Mice and Men · Reflection



1 · FIRST IMPRESSIONS

No new reading. This week is for sitting with the whole book. Return to your commonplace journal. Look at your Keeps across the six weeks. What has this novel given you?

TELL IT BACK · YOUR NARRATION

Six weeks with this book. In five to eight sentences, tell me what the book is really about — not what happens, but what it means to you now.

FRAME IT · A QUESTION WORTH ASKING

Frame it — a question that looks beyond the book itself — at what Steinbeck is asking of us as readers and human beings.

Why write this story at all? What does the book want us to do after we close it? These are the hardest questions. They don't have answers — they have conversations.

✓ What does this book ask us to believe about mercy?

✗ What is Steinbeck's favorite color?

Your turn — write one Frame-it question about the whole book.

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.

- ❖ *What does this book ask of us after we close it? What does Steinbeck want us to do, or see, or question?*

- ❖ *What theme has emerged for you across the six weeks? Mercy? Loneliness? Friendship? Powerlessness? Which feels most true?*

QUESTIONS TO SIT WITH

- *Look through your commonplace journal. Which sentence do you want to carry with you the most?*
- *If the book is about mercy, what has Steinbeck taught you about mercy? If it's about loneliness, what has he taught you about that?*
- *Who is this book for, in the end? Who should read it, and what should they do after they close it?*

THROUGH THE EXISTENTIAL LENS

After six weeks with this book, which question speaks to you more — Camus's (*what do you do when the world doesn't give you what you long for?*) or Sartre's (*what kind of person are you becoming?*)? Why?

THIS WEEK'S IMAGE

Andrew Wyeth · *Christina's World* · 1948

Return to the painting from Week 2 in In the Margin. Look again. What do you see now that you didn't see then? Hold it beside what you've kept from the whole book.

WHAT I NOTICED

Theme — what the book is really about — not the plot, but the idea that runs underneath. Mercy. Loneliness. Powerlessness. Friendship. The American dream and what it costs. A theme is what you're left holding after the last page. You arrive at theme by paying attention to everything else — diction, images, symbols, structure. Theme is where all of it has been pointing.

YOUR OWN LINE

From the whole novel, find the single sentence you most want to carry with you. This is the sentence you walk away with.

THREE BIG QUESTIONS WE'RE LEAVING WITH

THE QUESTION	THE TWO SIDES	WHAT I THINK
<i>Is this a hopeful book?</i> <i>an example</i>	Some readers say yes — the friendship was real, the mercy was real, the dream was ours for a little while. Others say no — the dream dies, the friend is killed, the world required it.	Your answer matters more than being right. What did you bring to this question, and what did the book give you back?
<i>Who is this book for?</i> <i>your turn</i>		
<i>Your own question</i> <i>your turn</i>		

Charlotte Mason called it a commonplace book — a place to hold sentences worth saving. Looking back at the whole novel, choose the one to three lines you most want to carry with you. 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.