



PLACE, PERSONHOOD, & TRUTH:

A unit studying Emerson & Thoreau
By Marshall Dury

Rather than love, than money, than fame, give me truth.

--Thoreau, Walden p. 254



I long for wildness—a nature which I cannot put my foot through.

--Thoreau, Written June 22, 1853, in his *Journal*, vol. 6, p. 236

Cover Page

- **Title of unit:** Place, Personhood, & Truth
- **Name:** Marshall Dury
- **Duration of unit:** ~15-20 days
- **School:** Lexington High School
- **School city and state:** 251 Waltham Street Lexington, MA
- **Number of lessons in unit:** 6 lessons
- **Subject:** English/Language Arts [American Literature]
- **Related subjects:** American Studies, American History
- **Grade level:** 11th
- **Date:** August 8, 2013

Short abstract of curriculum unit [3-6 sentences]:

This mini-unit on transcendentalism focuses on Ralph Waldo Emerson's and Henry David Thoreau's core texts. Many of the readings are excerpts from an American Literature textbook [through *Prentice Hall*]. Time is made every day for in-class prompts/writing, discussions, and questions about ideas that might be engaging, complex, or confusing. The end assessments focus on students applying many of the ideas and ideals associated with transcendentalism to their own lives—specifically deliberate living, communing with nature, and sense of place. This unit was conceived and executed with struggling learners* in mind. Many of the readings are excerpts—keeping in mind the difficulty associated with reading stamina. Lessons are designed to be easily augmented for the full reading of texts. Core ideas: sense of place, reverence for nature, individuality, nonconformity, and simplicity. (*=reading and writing levels are usually 1-4 years behind grade level expectations)

Unit Outline

1. Foundations for Understanding Transcendentalism 1 and half-2 classes
2. Finding the Transcendent Outside in Nature 2 classes
3. Trust Thyself: Exploring Emerson's *Self-Reliance* 1-2 classes
4. Thoreau Drives Deeper: Key Ideas in *Walden* 4 days
5. Protest and Place: An introduction to *Civil Disobedience* 1 and half – 2 days
6. Summative Assessment: *What Would Thoreau/Emerson Do?* 3-5 days

List of reading materials:

- *Prentice Hall Literature: The American Experience [Volume 1]*—excerpts & selections identified by page number in lesson plans
 - “Literary history: transcendentalism” — pages 360-361
 - Emerson's biographical notes — page 365
 - Excerpt from Emerson's *Nature* — page 366-368
 - Excerpt from Emerson's “*Self-reliance*” — page 369-370
 - Thoreau's biographical notes — page 377

- Excerpt from Thoreau's Walden — page 378-387
- Excerpt from Thoreau's "Civil Disobedience" — page 388-389
- Mary Oliver's poem "North Country" [included in this packet]
- Terrance Hayes' poem "New York Poem" [included in this packet]

List of equipment [i.e.: technology, scientific measurement tools, etc.]:

- Computer projector or transparency projector (specifically for writing prompts, notes, and anything to save time from writing on the board)
- Projector for "Thoreau's Walden" prezi.com necessary
- Laptops for longer-term writing assignments

Lesson Plan Cover Page

Name: Marshall Dury

Unit title: Place, Personhood & Truth

Lesson #: 1

Lesson title: Foundation for transcendentalism

Lesson duration: 1.5-2 class periods

Abstract: This 2-day introductory lesson lays the foundation for understanding transcendentalism as a spiritual and philosophical movement. Students are asked to respond in their notebooks to prompts, read background information as a class while taking notes, and gain an understanding of key vocabulary. Their HW is to further consider some of Thoreau and Emerson’s initial ideas.

Goals/objectives:

- Students will be able to define transcendentalism, spell “transcendentalism,” and identify the key players within the movement of transcendentalism.
- Student will know the cultural context that gave rise to transcendentalism, how transcendentalism gave rise to a lasting legacy in Gandhi and MLK, Jr., & the difference between the empirical and the intuitive.

Procedure/lesson plan:

- Timeline: 15-20 minutes for initial prompt and notes on sense of place; 30-40 minutes reading introductory transcendentalism notes; 25-30 minutes going over empiricism/intuition; 15-20 minutes for prompt; 10 minutes for reviewing HW “The Influence of Thought”
- Topics covered: Primer quotations, introductory transcendentalism reading, sense of place definition, empirical vs. intuitive, & Thoreau/Emerson HW sheet.
- Specific readings: “Literary History: Transcendentalism” (pages 360-361 in textbook)
- Link to state standards:

<u>Activity</u>	<u>Massachusetts DESE State Standards</u>
Reading transcendentalism introductory material from textbook	Reading Informational Texts 11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain
“Influence of thought” HW item	Writing 11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) Writing 11-12.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
Prompts in class	Writing 11-12.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences

- Activities/HW if any:
 - **Day 1 & 2 class:**
 - *Part 1:* Explaining to students that we will be starting a mini-unit focused on transcendentalism and their “sense of place.”
 - Lead-in **prompt:** In groups of 3-4, students will respond to one of the following: 1) How much power do formal institutions have in our society? Why? 2) In what ways do individuals make a difference in our society? 3) Should individuals have more power than they do? Why or why not? 10-15 minutes to discuss, get notes, and then de-brief as class.
 - **“Sense of place” definition** for their notebook: A) People develop a “sense of place” through experience and knowledge of a particular area. A sense of place emerges through knowledge of the history, geography and geology of an area, its flora and fauna, the legends of a place, and a growing sense of the land and its history after living there for a time. [from: Dr. Thomas A. Woods, President of Making Sense of Place, Inc] b) *Why important?* It is relevant to understanding how people interact with their environment in general and considering how this interaction may become more sustainable
 - *Part 2:* Reading literary history from textbook [360-361]; Taking time to take notes on Emerson’s crisis of faith as the catalyst for much of transcendentalism, the relevance of Concord MA as the Athens of America, and Thoreau’s desire to live his life with deliberateness. Questions from students are encouraged here. A back-and-forth during this introductory reading helps increase understanding before starting primary readings.
 - *Part 3:* “Empirical” and “Intuitive”
 - Define both terms with students, looking up in a dictionary if they are unsure as to where to start on empiricism. Science classes sometimes give them a basis of understand for the term
 - ***Empirical:*** A belief based on or verifiable by observation and experience rather than theory or logic.
 - ***Intuitive:*** A belief based on what one feels to be true. Students frequently understand this term best when defined as one’s “gut feeling.”
 - *Prompt:* Make a T-chart on the board. Ask student to brainstorm 2 situations when they might use the empirical VS the intuitive. Students pair up and share. The class debriefs and discusses students’ ideas.

Example of T-chart:

<u>Empirical</u>	<u>Intuitive</u>
<i>Lab report findings</i> [teacher asks you to record data, not feelings]	<i>Deciding on a candy to get for the movies</i> [What are you in the mood for?]
<i>Getting that new smart-phone</i> [requires money, the barter system ... you cannot have it just because you want it]	<i>Your thoughts on the afterlife</i> [A spiritual belief, which has a lot of overlap with transcendentalism].

Empirical & intuitive combined: *Looking for a house*

- 1) Get preapproved based on credit score [data/empirical]
- 2) Go look at houses. Judge them based on how they feel to you. Are these homes that “feel” like home? [gut feeling/intuitive]
- 3) Can you indeed afford this house? Buying it. [data/empirical]
- 4) Moving in and making it feel like home: “The couch feels better in this corner of the room” [gut feeling/intuitive]

- **Part 4:** Respond individually to this **prompt** in your notebook [have prompt prepared on board or on a transparency]: In his text *Walden*, Thoreau said “I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear.” As a class, reread the sense of place definition. *Where* do you feel like you have been able to better understand life and/yourself? What was it about this place that enabled you to better understand things? Explain.
- *HW for Day 2:*
 - Finish/review transcendentalism reading notes.
 - Handout A on the influence of Thoreau and Emerson [see next page].
- **Assessment/rubric:**
 - “Influence of Thought” HW rubric [see below]

Criteria/Grade	Excellent	Proficient	Developing	Beginning
Explanations [10 points]	Explanations are richly developed; topic development reflects a breadth and depth of understanding of one's own ideas.	Explanations are developed & reflects an understanding of one's own ideas.	Explanations are not fully developed; topic development needs to be expanded on to fully communicate the understanding of one's ideas.	Explanations are not developed; topic development does not communicate an understanding of one's ideas.
Language [5 points]	Uses highly specific vocabulary and sophisticated sentence structure. Ideas flow smoothly.	Uses appropriate vocabulary, correct sentence structure, and some sentence variety. Writing is coherent.	Uses mostly appropriate vocabulary. May have usage or homophone errors. Sentences are correct but lack variety. Writing lacks flow.	Uses inadequate, incorrect or inappropriate vocabulary. Sentences are unsophisticated and/or incoherent.
Mechanics & Conventions [10 points]	Writing is polished and has no mechanical errors	Writing has few mechanical and/or typographical	Writing has several mechanical and/or typographical	Abundant mechanical and/or typographical errors

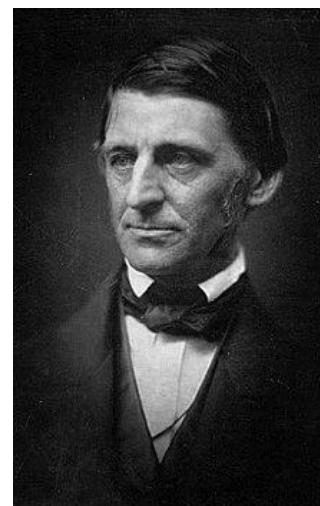
		errors	errors	
--	--	--------	--------	--

Name: _____ Date: _____
_____ Block

The Influence of Thought [Handout A] — /25 points

Directions: Respond to the following question with 4-5 full sentences. Be prepared to explain your response tomorrow in class.

Question: Emerson and Thoreau advocated for individuals trusting their intuition and following their own ideas. Do you think Emerson and Thoreau would see any relevance in us studying their ideas in the 21st century? Explain.



R.W. Emerson



H.D. Thoreau

Lesson Plan Cover Page

Name: Marshall Dury

Unit title: Place, Personhood, & Truth

Lesson #: 2

Lesson title: Finding the transcendent outside in nature [Emerson]

Lesson duration: 2 classes

Abstract: This 2-day lesson reviews an excerpt of Emerson’s *Nature*, which served as transcendentalists’ unofficial statement of belief. The first day is devoted to understanding Emerson’s biographical information, reading *Nature* and better understanding this text. Day 2 is devoted to unlocking the main idea of Emerson’s text: nature as a way to access the spiritual or divine. This day’s lesson is devoted to using Mary Oliver’s poem “North Country” to better understand how a writer uses something small in nature to access a very big idea/theme.

Goals/objectives:

- Students will be able to summarize Emerson’s biography and how it influenced his beliefs, explain Emerson’s thesis in Nature, explain how a micro-macro poem works, and compose a micro-macro poem that focuses on something specific in nature.
- Students will know what the “occult relation between man and vegetable” means, the difference between figurative and literal statements, what symbolism and imagery are, and how to write a micro-macro poem.

Procedure/lesson plan:

- Timeline:
 - Day 1: 15 minutes to read Emerson’s bio notes; 25-35 minutes to read Nature excerpt; 10-15 minutes to discuss review questions at end of reading
 - Day 2: 20-30 minutes to read and discuss Mary Oliver’s and taking notes on micro/macro poems; 15 minutes to begin creating micro/macro poem [completing for HW]
- Topics covered: The individual’s connection with the natural world, finding the divine in nature/the individual, sense of place poem through Mary Oliver’s poem
- Specific readings: Nature excerpt (pages 365-368 in textbook), Oliver’s “North Country” poem
- Link to state standards:

<u>Activity</u>	<u>Massachusetts DESE State Standards</u>
Reading Emerson’s bio notes	Reading Informational Texts 11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain
Reading Emerson’s “Nature” & Oliver’s “North Country”	Reading Lit. 11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
Writing micro/macro nature poem	Writing 11-12.MA.3A: Demonstrate understanding of the concept of theme by writing short narratives, poems, speeches, or reflections that respond to universal themes.

Prompts in class	Writing 11-12.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences
------------------	--

- Activities/HW if any:

- **Day 1 class:**

- *Part 1:* Read Emerson’s bio notes as a class [page 365]; Take time to discuss points of interest or something students find engaging, provocative, or confusing.
 - *Part 2:* Read Emerson’s Nature as a class. Stop frequently to discuss key passages. Suggestions for discussion:

<u>Passage</u>	<u>Idea/Question</u>
<i>In the woods a man casts off his years...</i>	<i>Examples: When do we see people act like children in nature?</i>
<i>[in nature]—all mean egotism vanishes. I become a transparent eyeball...</i>	<i>When do people feel like life is a little simpler in nature? What are they doing when this occurs? Is it normal to feel this way? Why or why not? How are our lives both “big” [importance to some/ourselves] and “small” [scope of our lives in the history of time].</i>
<i>The waving of the boughs in the storm...</i>	<i>What do we see year after year, but that catches us by surprise or thrills us each time we see it in nature? → Leaf foliage, fresh snowfall, rainbow, a waterfall</i>

- *Part 3:* Read through review questions at the end of Nature. Further understanding [**prompt** to be put on board for think, write, pair and share]: What question or challenge might you put forth to Emerson that one is not always alone or at peace in nature? Discuss as a class.

- **Day 2 class:**

- *Part 1:* Introduce the notion of Micro-Macro poem. Following for notes:
 - *Micro:* small, miniscule — describing a very specific detail in nature
 - *Macro:* large, important in scale — using that specific description to get at a very large idea
 - Review the “sense of place” definition.
 - *Part 2:* Read Mary Oliver’s “North Country” [see Handout B]; Discuss how Mary Oliver uses the description of the thrush to get at the notion of spring time/second chances maybe always coming around again so we may live a “truer” life
 - *Part 3:* Students are to pick an item, place, or thing from nature and describe it in-detail. These are their micro-details. Using these micro-details, students should try to get at a theme/main idea that is macro in how it applies to all people. [See Handout C] This item can be completed for **HW** over the course of a night or several nights. Students should be prepared to share their poems [in pairs/a group] when it is due.

- **Assessment/rubric:**

- Micro-Macro poem & rubric [see sheet for poem handout packet]

Name: _____ Date: _____
_____ Block

Micro-Marco Poem [Handout B]

Notes:

- *Micro*: small, miniscule — describing a very specific detail in nature
- *Macro*: large, important in scale — using that specific description to get at a very large idea

“North Country” [Handout B]

By Mary Oliver

In the north country now it is spring and there is a certain celebration. The thrush has come home. He is shy and likes the evening best, also the hour just before morning; in that blue and gritty light he climbs to his branch, or smoothly sails there. It is okay to know only one song if it is this one. Hear it rise and fall; the very elements of your soul shiver nicely. What would spring be without it? Mostly frogs. But don't worry, he

arrives, year after year, humble and obedient and gorgeous. You listen and you know you could live a better life than you do, be softer, kinder. And maybe this year you will be able to do it. Hear how his voice rises and falls. There is no way to be sufficiently grateful for the gifts we are given, no way to speak the Lord's name often enough, though we do try, and

especially now, as that dappled breast breathes in the pines and heaven's windows in the north country, now spring has come, are opened wide.



Mary Oliver



A thrush

Discussion questions:

- 1) What does it mean to Mary Oliver/the persona to hear the thrush? Explain.
- 2) Are thrushes the only thing in life that can remind us to “live a better life” and to “be / softer, kinder”? If no, what else does this? Explain.
- 3) What is something in nature that helps you remember something that is important to who you are? Explain.

Name: _____ Date: _____
 _____ Block

Your Micro-Macro Poem [Handout C] — /50 points
Word choice/details—20 points Voice—20 points Conventions—10 points

Step 1: Select something in nature that is small but that you think is significant. Describe that thing below in as much unique detail as possible. Use all 5 senses [use of imagery]. This is the “micro” work of your developing poem.

<i>Thing in nature</i>	<i>Unique description</i>

Step 2: Now describe why you think this thing matters to everyone. What is this thing/description symbolic of? Why? This is the “macro” work of your poem where you can explain the theme.

<i>Thing in nature</i>	<i>A) What it might symbolize for all people? B) Why does it matter?</i>
	A) B)

Step 3: Poetry is an ever-developing process. Writing, rewriting, deleting, adding, erasing, moving things around. Embrace the chaos of drafting this poem for HW. Write down some other lines, words, phrases or fragments that might sound beautiful, or that might help you describe the thing in nature or your main idea. If you need to do more drafting/writing in your notebook, go for it! When you’re done with Step 3, continue to the back of this sheet.

Criteria	Exemplary	Proficient	Developing	Beginning
Word choice & Details	<p>Words are exceptionally fresh and original. There are no clichés. Verbs are specific. There is no over-repetition of words. Words consistently create pictures. Rich, unique details are used to vividly show the readers the writer's world.</p>	<p>Words are, for the most part, original and free of clichés. Language is usually not vague or excessively flowery. Words often create pictures. The writer has made some clear attempts to show the reader their world using details.</p>	<p>Some words are fresh and original, but the work(s) contains clichés and over-repetition. Much of the language is vague or awkwardly worded. Some words create pictures, but there is a great deal of telling. Details are sparsely used to show.</p>	<p>Words are limited and cliché. The same words are repeated often throughout the writing. Language is confusing and/or vague. Words often fail to create pictures; there is too much telling. Details are rarely used, if at all.</p>
Voice	<p>A compelling and engaging voice is evident in the poem(s). The reader can infer/intuit the author's personality by reading the poem.</p>	<p>The writer's personal voice is fairly evident. Readers can mostly tell how the author feels about the subject/ideas explored in the poem(s).</p>	<p>Some sense of the writer's personal voice is evident. The reader can sense some of the writer's thought and/or feelings about the subject.</p>	<p>Little or no personal voice is evident. The poems read very "dry" and may lack the vividness used in diction and details to help create one's unique voice.</p>
Conventions	<p>The writer shows a clear understanding for the rules of capitalization, punctuation and spelling / [OR consistency / intention in breaking the rules].</p>	<p>The writer shows a fairly consistent understanding of the rules of capitalization, punctuation and spelling [OR consistency / intention in breaking the rules].</p>	<p>The writer shows some understanding for the rules of capitalization, punctuation and spelling [OR consistency / intention in breaking the rules].</p>	<p>Grammar and spelling contain errors that compromise meaning. Writer shows little understanding for the use OR manipulation of conventions in writing</p>

Lesson Plan Cover Page

Name: Marshall Dury

Unit title: Place, Personhood & Truth

Lesson #: 3

Lesson title: Trust Thyself: Exploring Emerson's *Self-Reliance*

Lesson duration: 1-2 class period

Abstract:

Goals/objectives:

- Students will be able to define self-reliance/rugged individualism, summarize one key quotation they like from Emerson's "Self-reliance," identify a place where they feel as though they can be/have been self-reliant.
- Student will know the difference between conformity and nonconformity, what individuality is and define it with examples, & how "self-reliance" defined part of the American landscape of "rugged individualists."

Procedure/lesson plan:

- Timeline: 30 minutes to read and annotate the excerpt of "Self-reliance"; 15 minutes to review critical reading questions; 5-10 minutes to go over and begin evening's HW.
- Topics covered: Key terms and ideas associated with self-reliance, conformity, integrity, individuality, society, and agreement.
- Specific readings: "Self-reliance" excerpt (pages 369-370 in textbook)
- Link to state standards:

Activity	Massachusetts DESE State Standards
Reading Emerson's "Self-reliance"	Reading Lit. 11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
HW item on "place" and being "self-reliant"	Writing 11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
Prompts in class	Writing 11-12.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences

- Activities/HW if any:

- **Day 1 class:**

- *Part 1:* Read excerpt of “Self-reliance.” Stop as frequently as necessary to engage students in discussion about Emerson’s ideas—incorporating key terms from above when possible. Quotations for discussion/questions:

<u>Passage</u>	<u>Idea/Question</u>
<i>[E]nvy is ignorance; imitation is suicide.</i>	<i>Are these literal or figurative statements? In your own words, what do they mean? How does one commit “suicide” by envying or imitating someone else?</i>
<i>No kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground in nature, and none but he knows what that that which is he can do, nor does until he has tried.</i>	<i>If <u>you</u> want to improve <u>your life</u>, why shouldn’t you be concerned with <u>others</u>? What does it take to get/be better? Why do you think Emerson expressed this through language associated with farming?</i>
<i>A man is relieved and gay when he has put his heart into his work and done his best.</i>	<i>When did you know that you did your best, and it didn’t matter what the outcome was? So is the <u>process</u> or the <u>outcome</u> more important? In sports? Work? Life?</i>
<i>Trust thyself...</i>	<i>When do you trust yourself? Why? What does it give you? What happens if you don’t? Explain.</i>
<i>Nothing is at last sacred but the integrity of your own mind.</i>	<i>Why might <u>your</u> ideas matter most to <u>you</u>? What might happen if you listen to others too often? Explain.</i>
<i>A foolish consistency is the hobgoblin of little minds...With consistency a great soul has simply nothing to do.</i>	<i>What is the difference between <u>consistency</u> and a <u>foolish consistency</u>? Give an example of each. Consistency—good can still be gotten from it; i.e.: school. Foolish consistency—empty repetition cutting the individual off from new experiences/deliberate living. i.e.: doing same thing every single Friday; cutoff from new experiences</i>
<i>To be great is to be misunderstood.</i>	<i>What does Emerson mean when he says “to be great”? How do you know? Does it mean if you are misunderstood, you must be great? Why/why not?</i>

- *Part 2:* Take some time to review critical reading questions and/or take questions from students about ideas that are confusing or provocative.
 - *Part 3:* “Self-reliance” resonates strongly in most students. Remind students of the “sense of place” definition. For HW, they are to complete the “Your ‘Place’ To Be ‘Self-reliant’ ” HW sheet. This sheet is aimed at getting students to identify a specific place where they have/are connecting with Emerson’s ideas. [See Handout D] Students are encouraged to complete the bonus item of this HW, where they may include a drawing or photograph of the place they are discussing.

- **Assessment/rubric:**

- “Your ‘Place’ To Be ‘Self-reliant’ ” rubric [see next page for HW sheet rubric]

Criteria/Grade	Excellent	Proficient	Developing	Beginning
Examples [10 points]	Responds clearly and thoroughly to prompt using ample examples or evidence.	Responds clearly to prompt using some evidence.	Responds in a generic way to the prompt using scant evidence.	Does not address the prompt and/or lacks evidence to support ideas.
Explanations [10 points]	Explanations are richly developed; topic development reflects a breadth and depth of understanding of one's own ideas.	Explanations are developed & reflects an understanding of one's own ideas.	Explanations are not fully developed; topic development needs to be expanded on to fully communicate the understanding of one's ideas.	Explanations are not developed; topic development does not communicate an understanding of one's ideas.
Language [5 points]	Uses highly specific vocabulary and sophisticated sentence structure. Ideas flow smoothly.	Uses appropriate vocabulary, correct sentence structure, and some sentence variety. Writing is coherent.	Uses mostly appropriate vocabulary. May have usage or homophone errors. Sentences are correct but lack variety. Writing lacks flow.	Uses inadequate, incorrect or inappropriate vocabulary. Sentences are unsophisticated and/or incoherent.
Mechanics & Conventions [10 points]	Writing is polished and has no mechanical errors	Writing has few mechanical and/or typographical errors	Writing has several mechanical and/or typographical errors	Abundant mechanical and/or typographical errors

Name: _____ Date: _____
_____ Block

Your “Place” to be “Self-reliant” [Handout D] — /35 points

1) Summarize: From your notes, annotations, and maybe skimming “Self-reliance” again, what is the main idea that Emerson wants us to understand? Explain in 2-3 sentences.



Reminder: “Sense of place” definition for your notebook: A) People develop a “sense of place” through experience and knowledge of a particular area. A sense of place emerges through knowledge of the history, geography and geology of an area, its flora and fauna, the legends of a place, and a growing sense of the land and its history after living there for a time. [from: Dr. Thomas A. Woods, *President of Making Sense of Place, Inc*]

2) Identify: There are places where people feel more comfortable being who they truly are OR who they were truly meant to be. What is one of those places for you?

Place:

A) Describe: In 4-6 sentences, describe this place. What does it look like when you’re there? What does it sound like? Describe it in incredible detail so the reader can “be there” with you.



B) *Explain*: Why do you feel like you can be self-reliant specifically in *this place*? Explain in 3-4 sentences.



C) *Explain*: What do you think Emerson would think of your place? Why do you think he would think that? Explain in 3-4 sentences.

Bonus points: Include a picture [drawing, photograph, etc.] of this place with this HW item.



Name: Marshall Dury
 Unit title: Place, Personhood & Truth
 Lesson #: 4
 Lesson title: Thoreau Drives Deeper: Key Ideas in *Walden*
 Lesson duration: 4 days

Abstract: This multi-day lesson walks students through some biographical notes on Thoreau and reading selections from *Walden*. Accompanying this lesson plan are quotations with prompts, questions, and notes for discussion. The lesson includes two writing pieces for HW/assessment: one explanatory writing piece that is linked to “waking up” and one creative writing piece—a poem about the “truth of one’s town.”

Goals/objectives:

- Students will be able to explain as least two central ideas in *Walden* in their own words; explain the literal and figurative levels of interpretation in Thoreau’s *Walden*.
- Student will know at least three key details from Thoreau’s biography; the literary definitions associated with *literal* and *figurative*; know how to apply these definitions to 2-3 quotations in *Walden*.

Procedure/lesson plan:

- Timeline: 15 minutes to pass out and go over “Wake up!” before starting Thoreau/*Walden*; 15-20 minutes to go over Thoreau’s bio; 2 full days to complete reading of *Walden* excerpts in class with discussion; 1 day given to discussing “Town poem” and getting started on the writing assignment.
- Topics covered: “Wake up!” exercise, general points of Thoreau’s biography, how Thoreau put transcendentalism into practice by living at Walden Pond, what exactly deliberate living is, and “Town poem.”
- Specific readings: Excerpts from *Walden* (377-387 in textbook; or excerpts from “Where I lived and what I lived for” and “The Conclusion”)
- Link to state standards:

<u>Activity</u>	<u>Massachusetts DESE State Standards</u>
Reading excerpts from “Walden”	Reading 11-12.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. Reading 11-12.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). Reading 11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
Discussions in class; think-pair-shares	Speaking and Listening 11-12: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and

	<p>researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
<p>Writing: "Wake up!" paragraphs</p>	<p>Writing 11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
<p>Writing: Town poem</p>	<p>Writing 11-12.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on</p>

	<p>what is experienced, observed, or resolved over the course of the narrative.</p> <p>MA.3.A. Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).</p>
--	--

- Activities/HW if any:
 - **Day 1 class:**
 - *Part 1:* Hand out “Wake up!” exercise. Go over handout. Two paragraph explanatory writing is due in 2 days [while reading Walden]. [See Handout E]
 - *Part 2:* Read as a class and take notes on Thoreau’s biographical notes [377 in textbook].
 - Potential **prompt** for discussion after reviewing Thoreau bio notes: Thoreau wrote “Be true to your work, your word, and your friend.” A) What does Thoreau mean be “true” to your work, word and friend? B) How do we know if someone has done this [what does it look like]? C) When have you been true to your work, word, and/or friend? Explain.
 - *Optional:* View “Thoreau’s Walden” Prezi: http://prezi.com/ci25it9zrka5/?utm_campaign=share&utm_medium=copy
[cut-and-paste the above link]
 - HW: Get started on the “Wake up!” handout. Review and study Thoreau’s bio notes.
 - **Day 2 & 3:**
 - *Part 1:* Reading selections from Walden during class. Thoreau’s text can be highly figurative and dense in vocabulary. Read as a class and make for periodic “check-ins”: prompts, vocabulary look-ups, “put that in your own word,” think/pair/shares, breaking down an excerpt for literal vs. figurative, and how these ideas might relate to our lives in the 21st century.

Quotations for discussion from <u>Walden</u> “Where I Lived...”	
<i>Passage</i>	<i>Question/Interpretation</i>
[Opening section in which Thoreau discusses looking to buy a farm]	Is this part of the text just written for people who are looking to buy a farm? What advice/ideas can you find that apply to people who may not be interested in buying a farm?
“the landscape radiated from me accordingly”	A) How can a piece of land radiate/give off from a person? B) Is there a particular place [review <i>sense of place</i> definition] that you feel like feeds you and you feed off of it? Explain.
“I had been a rich man without any damage to my poverty?”	Is being poor a good thing to Thoreau? Why? How can a person be “rich” but also be “poor”? Explain.

<p>“As long as possible live free and uncommitted. It makes little difference whether you are committed to a farm or the county jail.”</p>	<p>What does it mean to be “committed” to your living? How is this similar to *living deliberately*? [*look-up in dictionary with class]?</p>
<p>“I do not propose to write an ode to dejection, but to brag as lustily as chanticleer in the morning, standing on his roost, if only to wake up my neighbors.”</p>	<p>A) Who does Thoreau want to wake up? What does he want to wake them up to? B) When were you “awake” to something that others seemed “asleep”/unaware of? Explain.</p>
<p>“I wanted to live ... to drive life into a corner, and reduce it to its lowest terms.”</p>	<p>What would “reducing life to its lowest terms” now-a-days look like? Describe.</p>
<p>“Our life is frittered away by detail*...Simplicity, simplicity, simplicity!”</p> <p>*Discuss connections to “foolish consistencies” from Emerson’s “Self-reliance”</p>	<p>A) What does “fritter” mean? Put this quotation in your own words. B) How can we simplify our lives in the 21st century in a way that Thoreau would nod and say, “Yes. That is what I was talking about.”</p>
<p>“But if we stay at home and mind our business, who will want railroads? We do not ride on the railroad; it rides upon us...”</p>	<p>What are those things in our lives that are supposed to “make life easier” but just end up complicating things? How might those things “ride upon us”? Explain.</p>
<p>Quotations for discussion from <u>Walden</u> “Conclusion”</p>	
<p><i>Passage</i></p>	<p><i>Question/Interpretation</i></p>
<p>“Perhaps it seemed to me that I had several more lives to live.”</p>	<p>Put this quotation in your own words: Why did Thoreau leave his residence at Walden Pond?</p>
<p>“The surface of the earth is soft and impressible by the feet of men; and so with the paths which the mind travels.” *</p> <p>*Discuss connections to “foolish consistencies” from Emerson’s “Self-reliance”</p>	<p>A) How is a “path” created in a field of grass? B) What does the land need to be like to help create that path? [Wet, soft, rocky, dusty? Explain.] C) How is the earth like our minds? D) What are those paths that we might follow simply because it is what we know/what we’ve always known? Explain. [Provide 2 real examples from your life]</p>

<p>“...if one advances confidently in the direction of his dreams, and endeavors to live the life which he imagined, he will meet with a success unexpected in common hours.”</p>	<p>What is the difference between: a) following your dreams & b) doing so with confidence? Explain. What are your dreams for the future? What work/risk might it take to achieve them?</p>	
<p>“In proportion as [an individual] simplifies his life, the laws of the universe will appear less complex...solitude will not be solitude, nor poverty poverty, nor weakness weakness.”</p>	<p>A) What key word does Thoreau use here again? B) If we “simplify” our lives, how can poverty become “not poverty”? Explain. C) What is an area in our life that, if you admit it to yourself, is an area to improve ... rather than thinking of it as a weakness? Explain.</p>	
<p>“If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.”</p>	<p>A) Is this quotation/idea literally written for just drummers? B) Break down literal and figurative in drummer quotation:</p>	
	<p><i>Figurative</i></p>	<p><i>Literal</i></p>
	<p>“A man”</p>	<p>The individual</p>
	<p>“Pace”/rhythm</p>	<p>conformity</p>
	<p>“companions”</p>	<p>Others/the masses</p>
	<p>Other “drummer” the man hears</p>	<p>Following intuition/individuality</p>
<p>“However mean your life is, meet it and live it; do not shun it and call it hard names. It is not as bad as you are ... love your life as poor as it is.”</p>	<p>A) When things aren’t going well, what do people say about life? B) What does Thoreau think about saying things like this? Explain. C) What does Thoreau say the problem is: Life or us? What tone does that sort of statement have to it?</p>	
<p>“Do not seek so anxiously to be developed, to subject yourself to many influences to be played on; it is all dissipation.”</p> <p>Dissipation=squandering</p>	<p>Thoreau recommends that we, as individuals, do what? When have you conformed? When have you gone your own way? How is conforming to the group “squandering” one’s living?</p>	

<p>“Superfluous wealth can buy superfluities only. Money is not required to buy one necessary of the soul...”</p>	<p>What is “superfluous” wealth [use context clues/guess]? What is required for the soul/individual to be happy?</p> <p>Connect to quotation from Thoreau’s <i>Journal</i>, vol. X, p. 6: “What kind of gift is life unless we have spirits to enjoy it and taste its true flavor?” Thoreau advocates that money is important here for what reason? Explain.</p>
<p>“The light which puts out our eyes is darkness to us. Only that day dawns which we are awake. There is more days to dawn. The sun is but a morning star.”</p>	<p>Will a person be willing to change if they are not ready and accepting of what is different? Explain. If a person is ready, how might change be a good thing? What might it awaken a person to? Explain.</p>

- HW: Priority given to “Wake up!” assignment.
- As necessary, assigning chunks of reading from Walden to be unpacked for HW. Ask students to A) identify 1-3 quotations that seem important & B) explain what this quotation means to them/why it is important; C) What questions do you have from the reading. Students must come in with at least one question.
- Wrapping up Walden: A) What ideas or topics did you enjoy in Walden? Why? B) What ideas seem too hard/complex to live out? Why?
- **Day 4:**
 - Discuss Thoreau’s connection to Concord: Spent much of his life there, educated locally, mentee of Emerson’s, traveled into town while living at Walden Pond

Review *sense of place* definition.

Thoreau wrote “As some give to Harvard College or another institution, why might not another give a forest or huckleberry-field to Concord? A town is an institution which deserves to be remembered. We boast of our system of education, but why stop at schoolmasters and schoolhouses? We are all schoolmasters, and our schoolhouse is the universe. To attend chiefly to the desk or schoolhouse while we neglect the scenery in which it is placed is absurd. If we do not look out we shall find our fine schoolhouse standing in a cow-yard at last.” --Thoreau, *Journal*, vol. XII, p. 387

Prompt: Think, write, pair and share/discuss: What *place* are you from? Why does this *place* matter to you? Explain.

- Handout “Town poem” sheet [See Handout F]
 - Read and discuss Terrance Hayes “New York Poem” [on transparency with or without “truths” on it]: How does Hayes feel about New York? Explain. What details does he use to describe this place?
- Review assignment sheet and rubric
- **Assessment/rubric:**

- Explanatory writing for “Wake up!”; Rubric from Turnitin.com Common Core aligned rubrics
- Poem rubric & “Town poem”

Name: _____ Date: _____
_____ Block

Wake up! [Handout E]

“I do not propose to write an ode to dejection, but to brag as lustily as chanticleer in the morning...if only to wake my neighbors up!”

-Thoreau, Walden



Directions:

1. One of Thoreau's main theses in Walden is for individuals to live more deliberately. That is to say, ***be mindful of how we live our lives***—as ***not to go through our lives "asleep."*** Thoreau wanted to be the figurative rooster and to literally wake others up to the possibility of their living.
2. You are to “awaken” yourself to something you usually ignore on a daily basis.
 - a. It needs to be something that adds some value to your life. You must “be awake to it” and open to all its beautiful possibilities for at least 48 hours. [Rough example: Eat breakfast mindfully, choose your lunch time excursion/people purposefully, turn off your cell phone with chatting with friends in-person, or take a walk every evening before starting HW/retiring to bring some closure to the day]. ****Do be safe with this activity. Do not put yourself in harm's way.****
3. You must identify what you have become “awake” to/become more mindful of.
4. You must writing two paragraphs explaining what you got from “being awoken” and what others might get from this sort of experience.

Guiding questions for explanatory response:

- Paragraph 1: What did you “awaken” yourself to? How did you select this thing? What did being awakened to it give you—if anything? Why do you think that is? Was it worth trying to be mindful and focusing on including this thing in your life for at least 48 hours? Why or why not? Are there other things in your life that you can admit you could be more mindful of? Like what? What might those things give you? Why?
- Paragraph 2: How, if at all, did your interactions with other people, places, or things change when being more awake? Explain. Do you think others would benefit from being awoken to this? Why or why not? What is something you think other people are simply not awake enough to on a daily basis? What might this add to their life? Explain.

Grading: (see rubric categories on next page)

- **Focus** — 10 points
- **Development** — 25 points
- **Audience**—10 points
- **Cohesion** — 10 points
- **Language and Style** — 10 points
- **Conventions** — 10 points



**Out of
70 points**

INFORMATIVE		5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate
Description						
Focus: The text focuses on a topic to inform a reader with ideas, concepts, and information that creates a unified whole.	The text clearly focuses on a compelling topic that informs the reader with ideas, concepts, and information that creates a unified whole.	The text focuses on an interesting topic that informs the reader with ideas, concepts, and information that creates a unified whole.	The text has a topic that informs the reader with ideas, concepts, and information that creates a unified whole.	The text provides facts, extended definitions, concrete details, quotations, and/or examples that attempt to develop and explain the topic. The text may provide a conclusion that supports the topic.	The text has an unclear topic with some ideas, concepts, and information.	The text has an unidentifiable topic with minimal ideas, concepts, and information.
Development: The text presents facts, extended definitions, concrete details, quotations, and examples. The text provides a conclusion that supports the topic and examines its implications and significance.	The text provides significant and relevant facts, extended definitions, concrete details, quotations and/or examples that thoroughly develop and explain the topic. The text provides an engaging conclusion that supports the topic and examines its implications and significance.	The text provides relevant facts, extended definitions, concrete details, quotations, and/or examples that sufficiently develop and explain the topic. The text provides a competent conclusion that supports the topic and examines its implications and significance.	The text provides facts, extended definitions, concrete details, quotations, and/or examples that develop the topic. The text provides a conclusion that supports the topic and examines its implications and significance.	The text provides facts, definitions, details, quotations, and/or examples that attempt to develop and explain the topic. The text may provide a conclusion that supports the topic.	The text contains limited facts and examples related to the topic. The text may or may not provide a conclusion.	
Audience: The text anticipates the audience's background knowledge of the topic. The text includes formatting, graphics, and/or multimedia when useful to aiding comprehension.	The text consistently addresses the audience's knowledge level and concerns about the topic. The text includes effective formatting, graphics, and/or multimedia that enhance comprehension.	The text anticipates the audience's knowledge level and concerns about the topic. The text includes appropriate formatting, graphics, and/or multimedia that strengthen comprehension.	The text considers the audience's knowledge level about the topic. The text includes formatting, graphics, and/or multimedia when useful to aiding comprehension.	The text illustrates an inconsistent awareness of the audience's knowledge level about the topic. The text may include some formatting, graphics, and/or multimedia that may be distracting or irrelevant.	The text lacks an awareness of the audience's knowledge level about the topic. The text includes limited or inaccurate formatting, graphics, and/or multimedia that impedes comprehension.	
Cohesion: The text explains the relationship between ideas and concepts. The text includes appropriate and varied transitions and syntax.	The text strategically uses words, phrases, and clauses to link the major sections of text. The text explains the relationships between the topic and the examples and/or facts.	The text skillfully uses words, phrases, and clauses to link the major sections of the text. The text identifies the relationship between the topic and the examples and/or facts.	The text uses words, phrases, and clauses to link the major sections of the text. The text connects the topic and the examples and/or facts.	The text contains limited words, phrases, and clauses to link the major sections of the text. The text attempts to connect the topic and the examples and/or facts.	The text contains few, if any, words, phrases, and clauses to link the major sections of the text. The text does not connect the topic and the examples and/or facts.	
Language and Style: The text presents a formal style and objective tone and uses language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	The text presents an engaging, formal, and objective tone. The text uses sophisticated language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	The text presents a formal, objective tone. The text uses precise language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	The text presents a formal, objective tone. The text uses relevant language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.	The text illustrates a limited awareness of formal tone. The text attempts to use language, vocabulary, and some techniques such as metaphor, simile, and analogy.	The text illustrates a limited or inconsistent tone. The text uses imprecise language, vocabulary, and limited techniques.	
Conventions: The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text intentionally uses standard English conventions of usage and mechanics while specifically attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text demonstrates standard English conventions of usage and mechanics while suitably attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text demonstrates some accuracy in standard English conventions of usage and mechanics.	The text contains multiple inaccuracies in Standard English conventions of usage and mechanics.	

Name: _____ Date: _____
 _____ Block

Your Town Poem: 3 Truths About Your Town [Handout F] — 170 points
 Word choice/details—20 points Voice—20 points Place, truths, and a marked-up rough draft—30 points

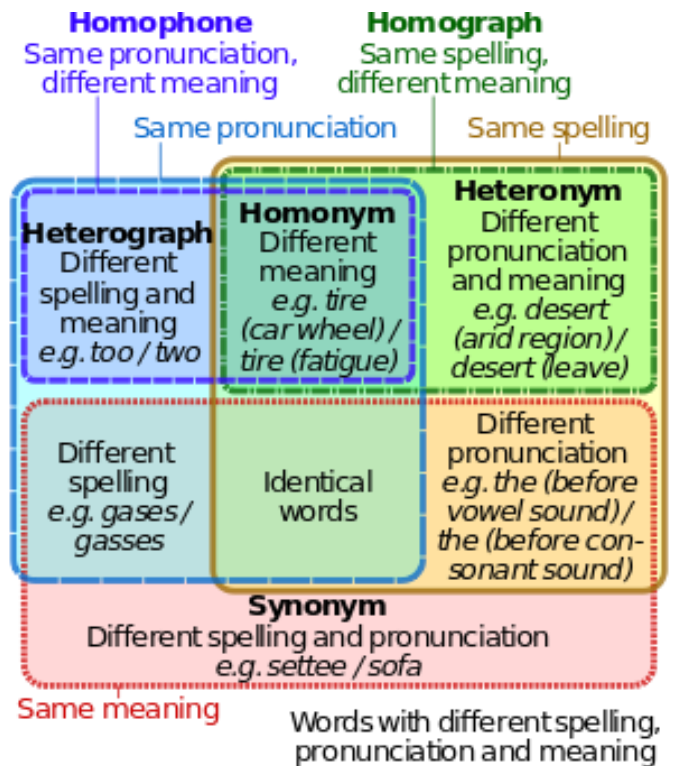
“New York Poem”
 By Terrance Hayes

In New York from a rooftop in Chinatown one can see the sci-fi bridges and aisles of buildings where there are more miles of shortcuts and alternative takes than there are Miles Davis alternative takes. There is a white girl who looks hi-jacked with feeling in her glittering jacket and her boots that look made of dinosaur skin and R is saying to her *I love you* again and again. On a Chinatown rooftop in New York anything can happen. Someone says “abattoir” is such a pretty word for “slaughterhouse.” Someone says mermaids are just fish ladies. I am so fucking vain I cannot believe anyone is threatened by me. In New York not everyone is forgiven. Dear New York, dear girl with a bar code tattooed on the side of your face, and everyone writing poems about and inside and outside the subways, dear people underground in New York, on the sci-fi bridges and aisles of New York, on the rooftops of Chinatown where Miles Davis is pumping in, and someone is telling me about the contranymy,¹ how “cleave” and “cleave” are the same word looking in opposite directions. I now know “bolt” is to lock and “bolt” is to run away. That’s how I think of New York. Someone jonesing for Grace Jones at the party, and someone jonesing for grace.

Hayes’ 3 Truths about NYC

In New York City...

- 1) Anything can happen
- 2) Not everyone is forgiven
- 3) Someone is jonesing for grace.



Requirements to include:

- 3 truths about your town/city
- Particular details of the physical place that make it real [tactile; uses the senses]

Consider doing the following:

- Play with language: contranymy, antonyms, synonyms, homophones² [see grid above]
- Consider including [not required]: 2 cultural references [Hayes uses *Davis & Jones*]

¹ Two words whose meanings are the opposite; cleave=to cut OR cleave=to hold together; bolt = lock in OR bolt = run away

² Homophone: a word that sounds the same, but actually has a different mean [piece & peace OR peer & pier]

Criteria	Exemplary	Proficient	Developing	Beginning
Word choice & Details	<p>Words are exceptionally fresh and original. There are no clichés. Verbs are specific. There is no over-repetition of words. Words consistently create pictures. Rich, unique details are used to vividly <u>show</u> the readers the writer's world.</p>	<p>Words are, for the most part, original and free of clichés. Language is usually not vague or excessively flowery. Words often create pictures. The writer has made some clear attempts to show the reader their world using details.</p>	<p>Some words are fresh and original, but the work(s) contains clichés and over-repetition. Much of the language is vague or awkwardly worded. Some words create pictures, but there is a great deal of telling. Details are sparsely used to show.</p>	<p>Words are limited and cliché. The same words are repeated often throughout the writing. Language is confusing and/or vague. Words often fail to create pictures; there is too much telling. Details are rarely used, if at all.</p>
Voice	<p>A compelling and engaging voice is evident in the poem(s). The reader can infer/intuit the author's personality by reading the poem.</p>	<p>The writer's personal voice is fairly evident. Readers can mostly tell how the author feels about the subject/ideas explored in the poem(s).</p>	<p>Some sense of the writer's personal voice is evident. The reader can sense some of the writer's thought and/or feelings about the subject.</p>	<p>Little or no personal voice is evident. The poems read very "dry" and may lack the vividness used in diction and details to help create one's unique voice.</p>
Conventions	<p>The writer shows a clear understanding for the rules of capitalization, punctuation and spelling [OR consistency / intention in breaking the rules].</p>	<p>The writer shows a fairly consistent understanding of the rules of capitalization, punctuation and spelling [OR consistency / intention in breaking the rules].</p>	<p>The writer shows some understanding for the rules of capitalization, punctuation and spelling [OR consistency / intention in breaking the rules].</p>	<p>Grammar and spelling contain errors that compromise meaning. Writer shows little understanding for the use OR manipulation of conventions in writing</p>

Name: Marshall Dury

Unit title: Place, Personhood & Truth

Lesson #: 5

Lesson title: Protest and Place: An introduction to *Civil Disobedience*

Lesson duration: 1.5-2 days

Abstract: This lesson covers the brief background information leading up to Thoreau’s night in jail, handouts for expanding on the reading of the excerpt from “Civil Disobedience,” and a one-night HW item that asks students to consider and explain something they see as an injustice in a particular place/setting.

Goals/objectives:

- Students will be able to describe why Thoreau chose not to pay his taxes, summarize Thoreau’s central thesis in “Civil Disobedience,” and explain one key quotation from the text.
- Student will know the key term civil disobedience, how Thoreau’s text might’ve influenced MLK, Jr., and Gandhi, and how to explain a central thesis from a text by connecting it to a modern context.

Procedure/lesson plan:

- Timeline: 1-1.5 day’s worth of in-class reading, discussion, and a HW item that asks students to explain their connection to “Civil Disobedience.”
- Topics covered: Brief background information on the context of Thoreau’s brief jailing, reading excerpt from “Civil Disobedience,” discussion, writing piece associated with injustice and place.
- Specific readings: Excerpt from “Civil Disobedience” (388-389 in textbook)
- Link to state standards:

<u>Activity</u>	<u>Massachusetts DESE State Standards</u>
Reading excerpt from “Civil Disobedience”	Reading 11-12.2:Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. Reading 11-12.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). Reading 11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
Discussions in class; think-pair-shares	Speaking and Listening 11-12: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to promote civil, democratic

	<p>discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
<p>“Protest and place” HW item</p>	<p>Writing 11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>

- Activities/HW if any:
 - Day 1 class:
 - Part 1: Read background information [388 from textbook]
 - **Prompt 1:** Do you think a person should have to contribute money to a government that might be engaging in things the individual does not agree with or believe in? Why or why not? Explain.
 - **Prompt 2:** What might a person do if they do not agree with the policy/government action? Describe.
 - Part 2: Read excerpt from “Civil Disobedience.” Reading as a class to make for periodic “check-ins”: prompts, vocabulary look-ups, “put that in your own word,” think/pair/shares, breaking down if an excerpt is literal or figurative, and how might this relate to our lives in the 21st century.
 - Use Handout G; students explain quotations in their own words.
 - Part 3: Post-reading, use Handout H to further depth of understanding in using an extended metaphor/a conceit [if time permits].
 - HW: “Protest and place” (Handout I)
 - **Assessment/rubric:**
 - Assessments: Key quotations from “Civil Disobedience,” “The Machine of Government”

- “Protest and Place” & rubric

Name: _____ Date: _____

_____ Block

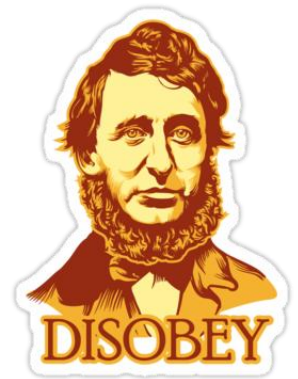
Key Quotations from “Civil Disobedience” [Handout G]

Key quotation: copy it down	Explanation: Explain the quotation in <u>your own words</u> ...
<p>Government is at best an expedient...</p>	
<p>Government itself is only the mode which the people have chose to execute their will...</p>	
<p>It (govt.) has not the vitality and force of a single living man; for a single living man can bend it to his will...</p>	
<p>Governments show how successfully men can be imposed on, even impose on themselves, for their own advantage...</p>	
<p>[Government] does not keep the country free. It does not settle the West. It does not educate. The character inherent in the American people has all that has been accomplished...</p>	

Name: _____ Date: _____
 _____ Block

“The machine of government” [Handout H]

If the injustice is part of the necessary friction of the machine of government, let it go, let it go: perchance it will wear smooth--certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice to another, then I say, break the law. Let your life be a counter-friction to stop the machine. What I have to do is to see, at any rate, that I do not lend myself to the wrong which I condemn.



-H.D. Thoreau, “Civil Disobedience”

Metaphor: a figure of speech in which a word or phrase is compared/made similar to an object or action to which it is not literally applicable. (i.e.: The government is a machine.)

- Below are the generic parts of any “machine.”
- Now connect these abstract or figurative parts to elements of our society and/or government.
- This is how well executed metaphors work ... you can take the implied/metaphorical idea and draw concrete ideas to more applicable “life” ideas.

<u>FIGURATIVE</u>	<u>LITERAL</u>
Machine	Government
Wrench	
Gears	
Oil	
Product that is produced	
What the machine runs on	

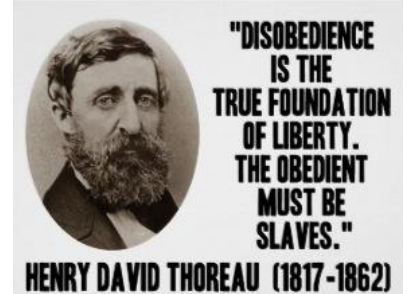
The government is a machine; the school is a ...

Name: _____ Date: _____
_____ Block

"Protest and place" [Handout I] — /25 points

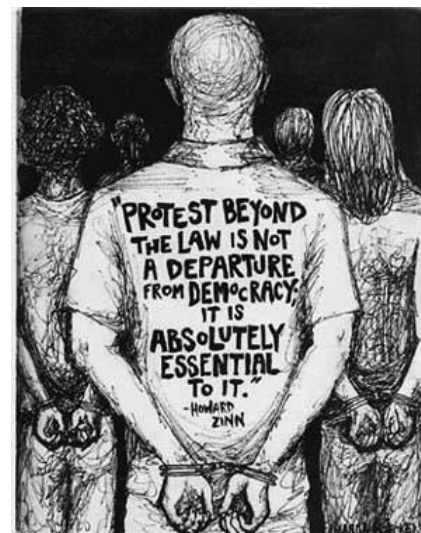
Directions: Respond thoughtfully the following questions using full sentences.

- 1) Under what conditions does Thoreau suggest a person disobey a law? Explain.



- 2) What is a law or rule from the past or present that irks you? [i.e.: National law, state law, rule at school, at home, unspoken rule with your friends?]

- 3) Identify what *place*³/*setting* did or does this rule or law exist in?



³ "**Sense of place**" definition for their notebook: A) People develop a "sense of place" through experience and knowledge of a particular area. A sense of place emerges through knowledge of the history, geography and geology of an area, its flora and fauna, the legends of a place, and a growing sense of the land and its history after living there for a time. [from: Dr. Thomas A. Woods, President of Making Sense of Place, Inc]

4) A) If you were to disobey in this setting, what would that look like? Describe.

B) If you were to disobey in this setting, what would happen next? Explain.

5) Thoreau said: “Be not simply good—be good for something.” [To H.G.O. Blake, March 27, 1848, in *The Correspondence of Henry David Thoreau*, p.216]. What greater good would you be striving for in disobeying the rule/law? Explain.

6) How would the *place/setting* be improved if this law/rule was recognized for the injustice it is? Explain.



Rubric for “Protest and Place” HW

Criteria/Grade	Excellent	Proficient	Developing	Beginning
Explanations [10 points]	Explanations are richly developed; topic development reflects a breadth and depth of understanding of one's own ideas.	Explanations are developed & reflects an understanding of one's own ideas.	Explanations are not fully developed; topic development needs to be expanded on to fully communicate the understanding of one's ideas.	Explanations are not developed; topic development does not communicate an understanding of one's ideas.
Language [5 points]	Uses highly specific vocabulary and sophisticated sentence structure. Ideas flow smoothly.	Uses appropriate vocabulary, correct sentence structure, and some sentence variety. Writing is coherent.	Uses mostly appropriate vocabulary. May have usage or homophone errors. Sentences are correct but lack variety. Writing lacks flow.	Uses inadequate, incorrect or inappropriate vocabulary. Sentences are unsophisticated and/or incoherent.
Mechanics & Conventions [10 points]	Writing is polished and has no mechanical errors	Writing has few mechanical and/or typographical errors	Writing has several mechanical and/or typographical errors	Abundant mechanical and/or typographical errors

Name: Marshall Dury

Unit title: Place, Personhood & Truth

Lesson #: 6

Lesson title: Summative Assessment: *What Would Thoreau/Emerson Do?*

Lesson duration: 3-5 days

Abstract: There are three different assessments below. Each aims at providing a different style of writing for students to explore. In differentiating these assessments, students hopefully use the ideas that are interesting to them, and they select an assessment that resonates with a particular strength or an area to improve.

Goals/objectives:

- Students will be able to express the core principles of transcendentalism, explain transcendentalism’s relevance to their lives today, or describe the relevance of “sense of place” in their own lives.
- Student will know what transcendentalism is and how it shaped a unique part of the American spirit, what “sense of place” means, and how to write explanatory sentences for an academic audience.

Procedure/lesson plan:

- Timeline: 1 day to go over; ~4 days working in class; several nights as needed for completion.
- Topics covered: Reviewing core ideas and concepts studied in past days.
- Specific readings: All past readings.
- Link to state standards:

<u>Activity</u>	<u>Massachusetts DESE State Standards</u>
Your “Place” Portfolio	<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>MA.3.A. Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes</p>

	<p>(e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).</p>
<p>The Transcendentalist in You</p>	<p>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>
<p>What Would Thoreau or Emerson Do?</p>	<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</p> <p>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.</p> <p>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>

- Activities/HW if any:
 - **Day 1-5 class:**
 - *Part I:* Handout assessments. Review assignments and take questions. Students have an option as to what assessment they work on.
 - *Part II:* Review pertinent notes and readings.
 - *Part II:* Conferencing with teachers, filling out graphic organizers, drafting, and writing clean-copy.
- **Assessment/rubric:**
 - Each assessment has an accompanying rubric (see assignments on next page).

Name: _____ Date: _____
_____ Block

Your "Place" Portfolio

Question: What place (in the natural world) is valuable or sacred to you? Portray this place through a variety of mediums. [*Must be different from past "place" writings.*]

Reminder:

"Sense of place" definition for their notebook: A) People develop a "sense of place" through experience and knowledge of a particular area. A sense of place emerges through knowledge of the history, geography and geology of an area, its flora and fauna, the legends of a place, and a growing sense of the land and its history after living there for a time. [*from: Dr. Thomas A. Woods, President of Making Sense of Place, Inc*]

Requirements: Completion of steps 1-5.

- Student must create a portfolio that presents their "place" in 4 formats.
 - 1) **Photograph:** This picture must capture the mood and energy of this place that you hold to be important.
 - 2) **Original work of art** (painting, drawing, collage, etc.): This work of art may embellish or accurately portray the mood and energy of the place. Think about color use, the amount of the light in your art piece, and how you frame the work of art.
 - 3) **Poem:** This poem must 1) make heavy use of imagery; 2) use a theme that shows why this place is important to an individual; & 3) use at least one symbol.
 - 4) **Memoir vignette:** Tell readers a story about one time when you retreated to this place and what it meant to be there. This vignette should not cover more than 1-3 hours in a day. 500-600 words.
 - 5) **2 paragraph explanation:**
 - a. **Paragraph 1:** Explain why this place is important to you. When do you go there? How do you get there? Are there any rituals or routines you have when you're there? Why? Do you go there with others? Why? How and when did this place take on a level of significance in your life?
 - b. **Paragraph 2:** You have portrayed this "place" using 4 different approaches. How do you know this place better or different having done this? Explain in 4-7 sentences.



Grading: Out of 80 points [See rubric on next page]

In Wildness is the preservation of the World.

--Thoreau, "Walking" in *Excursions*, p. 202

We can never have enough of nature... We need to witness
our own limits transgressed, and some life pasturing freely
where we never wander.

--Thoreau, *Walden*, p. 318

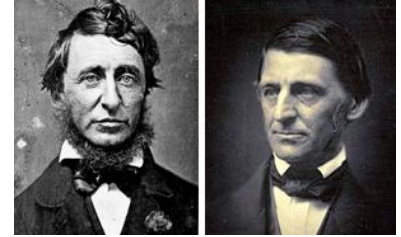
Your “Place” Portfolio Rubric

	Excellent	Proficient	Developing	Beginning
<i>Photograph</i> <i>[15 points]</i>	Photo portrays a unique perspective and engaging look at the sense of place being established.	Photo portrays a clear perspective focused on the sense of place.	Photo portrays a limited perspective focused on the sense of place.	Photo portrays a confusing or inaccurate perspective focused on the sense of place.
<i>Work of art</i> <i>[15 points]</i>	Work of art uses color, light, and framing to portray a unique but new perspective on the sense of place.	Work of art uses color, light, and framing to portray a different perspective on the sense of place.	Work of art uses some color, light, and/or framing to portray a perspective on the sense of place.	Work of art does not use color, light, and/or framing to portray a unique perspective on the sense of place.
<i>Poem</i> <i>[15 points]</i>	Poem uses vivid imagery, universally engaging theme, and sophisticated symbolism to convey the relevance of sense of place.	Poem uses imagery, an interesting theme, and symbolism to convey sense of place.	Poem uses some imagery, theme, and/or symbolism to convey a limited sense of place.	Poem does not use imagery, theme, and/or symbolism to convey a unique sense of place.
<i>Memoir vignette</i> <i>[15 points]</i>	Vignette portrays the personal relevance of place. Details and descriptions overwhelmingly convey the importance of this sense of place.	Vignette mostly portrays the personal relevance of place. Details and/or descriptions convey some of the importance of this sense of place.	Vignette partially portrays the personal relevance of place. Details and/or descriptions are limited in conveying the importance of this sense of place.	Vignette does not portray the personal relevance of place. Details and/or descriptions are absent.
<i>2-paragraph explanation</i> <i>[20 points]</i>	Explanations are richly developed; topic development reflects a breadth and depth of understanding of one's own ideas. Uses highly specific vocabulary and sophisticated sentence structure. Ideas flow smoothly. Writing is polished and has no mechanical errors.	Explanations are developed & reflects an understanding of one's own ideas. Uses appropriate vocabulary, correct sentence structure, and some sentence variety. Writing is coherent. Writing has few mechanical and/or typographical errors.	Explanations are not fully developed; topic development needs to be expanded on. Uses mostly appropriate vocabulary. May have usage or homophone errors. Sentences are correct but lack variety. Writing lacks flow. Writing has several mechanical and/or typographical errors.	Explanations are not developed; topic development does not communicate an understanding of one's ideas. Uses inadequate, incorrect or inappropriate vocabulary. Sentences are unsophisticated and/or incoherent. Abundant mechanical and/or typographical errors.

Name: _____ Date: _____
 _____ Block

The Transcendentalist in You

Question: How & when can you realistically connect with living as a Transcendentalist?



Requirements:

- 1 inch margins Top/Bottom; Left/Right
- 12 point TNR font
- Turned in through turnitin.com [i.e: on-time]
- One meaty paragraph [1 full page; double-spaced]
- Has explanations & examples in responding to the question. These explanations use Emerson/Thoreau’s philosophical views about life. [Go back to the *text* for this sort of material.]
- Appropriate tone/mood for the writing purpose [explanatory]

Grading: Out of 80 points

Criteria/Grade	Excellent	Proficient	Developing	Beginning
Examples [20 points]	Responds clearly and thoroughly to prompt using ample examples or evidence.	Responds clearly to prompt using some evidence.	Responds in a generic way to the prompt using scant evidence.	Does not address the prompt and/or lacks evidence to support ideas.
Explanations [30 points]	Explanations are richly developed; topic development reflects a breadth and depth of understanding of one's own ideas.	Explanations are developed & reflects an understanding of one's own ideas.	Explanations are not fully developed; topic development needs to be expanded on to fully communicate the understanding of one's ideas.	Explanations are not developed; topic development does not communicate an understanding of one's ideas.
Language [15 points]	Uses highly specific vocabulary and sophisticated sentence structure. Ideas flow smoothly.	Uses appropriate vocabulary, correct sentence structure, and some sentence variety. Writing is coherent.	Uses mostly appropriate vocabulary. May have usage or homophone errors. Sentences are correct but lack variety. Writing lacks flow.	Uses inadequate, incorrect or inappropriate vocabulary. Sentences are unsophisticated and/or incoherent.
Mechanics & Conventions [15 points]	Writing is polished and has no mechanical errors.	Writing has few mechanical and/or typographical errors.	Writing has several mechanical and/or typographical errors.	Abundant mechanical and/or typographical errors.

Some key words: Over-soul, self-reliance, the individual, intuitive/empirical, nature, transcend, external forces of coercion

GRAPHIC ORGANIZER

First sentence: Make a claim as to whether or not it is easy for you to live as a Transcendentalist in our modern society:

Support your statement about this lifestyle's ease/lack of ease with why it is important to connect with the philosophy:

Examples: Provide three examples & explain them

1	Nature: What <i>place</i> in the natural world matters most to you?	Explain what living in connection with nature gives you:
2	Individual: When have you chosen to live like an individual or to embrace your intuition?	Explain what living in connection with being an individual gives you:
3	Spiritual: When have you experienced “the transcendent”?	Explain what living in connection with “the spiritual” [God, the transcendent, the over-soul, etc.] gives you:

Final thoughts: Provide closure. Discuss the importance/relevance of this philosophical view on our lives in 2013.

While some might say that Transcendentalism is _____,
it is important to _____ because _____.

One more sentence of your own closure:

Name: _____ Date: _____

_____ Block

W.W.T./E.D.?: Summative Assessment

Objective:

SWBAT...explain three key ideals found in Transcendentalism through hypothetical situations.

Standard: Common Core ELA Standards 6-12

11-12 Writing: 2b — Topic development and appropriateness

- b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

11-12 Writing: 4 — Organization & style

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

GOs	/ 10pts
FD	/ 70 pts
Total	/80 pts

Instructions:

- You will respond to the hypothetical* situations answering “What Would Thoreau/Emerson Do?”
- You must use evidence to explain your ideas
- Evidence must be embedded into sentences with your ideas
- Each paragraph must have ample topic development
- **Please remember:** This paper is not asking “What would YOU do?” [hint: Do not distort or twist Emerson/Thoreau’s messages.] Try to believe in what you write.
(*=supposed but not necessarily real or true)

Due: _____

Select **three** from the following to respond to:

- 1) An individual’s parents offer to pay (*in full*) for a brand new car, but he/she must first get straight As...WWT/ED?
- 2) Someone he/she was **once close with** in middle school is getting bullied/picked on/hazed...WWT/ED?
- 3) You’ve been cooped up inside for 3 days over the summer because it has been raining. You wake up and the sun is shining... WWT/ED?
- 4) It’s an hour past his/her curfew... WWT/ED?
- 5) His/her boss at work pulls him/her aside & offers him/her more responsibility with a little more pay... WWT/ED?
- 6) It is springtime and very nice outside [whatever you consider to be perfect weather]. An individual offers him/her a ride home... WWT/ED?
- 7) A big paper for one of his/her classes is 3 days late and he/she has not talked to the teacher of that class yet... WWT/ED?
- 8) After getting off of work, an individual comes home to find a friend or younger sibling needing help with homework ... WWT/ED?

Reading: “Nature”; “Self-reliance”; *Walden*: from “Where I lived and What I lived for”; *Walden*: from “The Conclusion”; “Civil Disobedience”

Key words: Empirical; intuition; individuality; self-reliance; monotony; repetition; civil disobedience; nonconformity; simplify/simplicity; nature; harmony; ethics; dignity; choice; right/wrong; believe/belief;

EXAMPLE Format/response

Jo Po Dunk
A Block

Date: 10/19/2011
American Lit.

“WWT/ED?”

Hypothetical #XX: It’s the night before the prom and an individual wants to go, but he/she didn’t ask anyone to be his/her date ... WWT/ED?

In deciding whether or not to attend the prom, Ralph Waldo Emerson would recommend that an individual “trust thyself.” It is in following one’s intuition that a person can fully understand that he or she does not need another person to do what they want. In this case, going to the prom does not require a date. Does a date make the prom more socially comfortable? Yes, at times. But if deep down, a person knows they really want to be present at something like the prom, then he or she should go. Henry David Thoreau tells readers to “Love your life, poor as it is” (32), and if that poorness or a lack of richness in experience initially includes not having a date, a person should still be willing and able to embrace new experiences in one’s life. Through simple acts of embracing one’s individuality or personal ways of thinking, a person can discover that life is full of abundant possibilities that can challenge and, most importantly, fulfill them. It is in living deliberately and in making one’s own choices that life reveals its fullest meaning — even if that means going to the prom “stag.”

[in your paper, you would have 2 more paragraphs]

Using Evidence Correctly [MLA style]

Key ideas to remember:

- **Small bites** of evidence
- Embed in a sentence with YOUR ideas
- Correctly formatting/using a quotation in a paper lends authority to what you’re trying to prove. If you can’t do that, you’ve lost the reader. Would you buy a car from a salesman who didn’t know where the ignition was or how to unlock the door, but tells you: “It’s a great car. They got this model right when they built it!”
- **CORRECT**: According to JoJo’s study, dreams may express "**profound aspects of personality**" (184).
 - **INCORRECT**: JoJo’s study says “**profound aspects of personality**” (184). This relates to...
- **CORRECT**: The nature of individual thought is imperative to the choices one makes; JoJo’s assertion that "**psychology always matters**" is reflected in the dreams he has throughout his downfall (221).
 - **INCORRECT**: JoJo’s writes “**psychology always matters**” (221). This quote explains...

From “**Grammarrrrgghh!!!**” By Jon Freeman (page 217; #5) Exemplar in using evidence:

Macbeth’s statement that life is “**a tale told by an idiot**” is a desperate attempt to free himself from his overwhelming guilt; he does not have to feel responsible for Lady Macbeth’s death and all the others deeds “**full of sound and fury**” if everything in the end, as he claims and hopes, ends up “**signifying nothing.**”

“What Would Thoreau or Emerson Do?” Rubric

Criteria/Grade	Excellent	Proficient	Developing	Beginning
Examples [20 points]	Responds clearly and thoroughly to prompt using ample examples or evidence.	Responds clearly to prompt using some evidence.	Responds in a generic way to the prompt using scant evidence.	Does not address the prompt and/or lacks evidence to support ideas.
Explanations [30 points]	Explanations are richly developed; topic development reflects a breadth and depth of understanding of one's own ideas.	Explanations are developed & reflects an understanding of one's own ideas.	Explanations are not fully developed; topic development needs to be expanded on to fully communicate the understanding of one's ideas.	Explanations are not developed; topic development does not communicate an understanding of one's ideas.
Language [10 points]	Uses highly specific vocabulary and sophisticated sentence structure. Ideas flow smoothly.	Uses appropriate vocabulary, correct sentence structure, and some sentence variety. Writing is coherent.	Uses mostly appropriate vocabulary. May have usage or homophone errors. Sentences are correct but lack variety. Writing lacks flow.	Uses inadequate, incorrect or inappropriate vocabulary. Sentences are unsophisticated and/or incoherent.
Mechanics & Conventions [10 points]	Writing is polished and has no mechanical errors	Writing has few mechanical and/or typographical errors	Writing has several mechanical and/or typographical errors	Abundant mechanical and/or typographical errors

Graphic Organizer: WWT/ED?—PARAGRAPH #1
Select one of the questions & copy it here [below]:

What Do you think Thoreau or Emerson would do? [5-10 words/short response]

Evidence: Select 2 quotations below that relate to explaining your response from above.
[Hint: Use your graphic organizers; they already have the key ideas/quotation taken from many of the readings]

1)

How does this quotation relate to what T/E would do?:

2)

How does this quotation relate to what T/E would do?:

Graphic Organizer: WWT/ED?—PARAGRAPH #2

Select one of the questions & copy it here [below]:

What Do you think Thoreau or Emerson would do? [5-10 words/short response]

Evidence: Select 2 quotations below that relate to explaining your response from above.

[Hint: Use your graphic organizers; they already have the key ideas/quotation taken from many of the readings]

1)

How does this quotation relate to what T/E would do?:

2)

How does this quotation relate to what T/E would do?:

Graphic Organizer: WWT/ED?—PARAGRAPH #3

Select one of the questions & copy it here [below]:

What Do you think Thoreau or Emerson would do? [5-10 words/short response]

Evidence: Select 2 quotations below that relate to explaining your response from above.
[Hint: Use your graphic organizers; they already have the key ideas/quotation taken from many of the readings]

1)

How does this quotation relate to what T/E would do?:

2)

How does this quotation relate to what T/E would do?:

Works Cited

Cramer, Jeffery S. *The Quotable Thoreau*. New Jersey: Princeton University Press, 2011. Print.

Daniels, Harvey, et al. *Prentice Hall Literature: The American Experience, Volume 1*. New Jersey: Pearson Education, 2012. Print.

Hayes, Terrance. "New York Poem." *The New Yorker* 29 Nov. 2010: 37. Print.

Oliver, Mary. "North Country." *New and Selected Poems: Volume 2*. Boston: Beacon Press, 2007. Print.