

Unit #3: Living Deliberately (a Thoreau-ly enjoyable unit)

AP Language & Composition

Mr. Coia

Name: _____ Date: _____ Period: _____

"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 they had to teach, and not, when I came to die, discover that I had not lived."
~Henry David Thoreau

Tues 11/13 (Wed 11/14)

- RT 1-35 quiz
- *Writing America*—"Rhetoric and Analysis" (71-72, 78-80)
- Using "Letter from Birmingham Jail," write the responses to these six questions on p.79
- Using "Superman and Me," write the responses to these six questions on p.79

HW: RT cards; Bring in **small** sticky notes for next class (about 20)

Thurs 11/15 (Mon 11/19)

- Read and mark "Benjamin Franklin and the Invention of America" (WA 73-76)
- Complete the five questions WA p. 80
- Read and mark sections on "hypothesizing" (80-84)
- Use chart p. 85 to organize a Franklin analysis—a basic outline for an essay

Tues 11/20 (Wed 11/21)

- **Notebook Check** and Question Creation
- Dixit game and story creation

Thanksgiving Break

There is no homework over vacation. Enjoy!

Mon 11/26 (Tues 11/27)

- RT 1-40 quiz
- Read Thoreau, Lord Byron quotations and "Otherwise" poem. Common theme?
- Introduction to Romanticism (5 I's)
- Read "Song of Myself #1" (packet)
- Discuss connection to Romanticism

HW: Read/mark "Song of Myself" #52; Thinking Critically questions; RT 1-45 cards

Wed 11/28 (Thurs 11/29)

- In-Class Rhetorical Analysis writing (45 min)
- Read and discuss anchor papers
- AP Practice MC 2/4 (10 min)

Fri 11/30 (Mon 12/3)

- Review Romanticism
- Discuss #52; Analyze for meaning, and theme. What is a "barbaric yawp"?
- Read and annotate "Self-Reliance" and "Nature" (packet); complete three questions

HW: Bring in **small** sticky notes for next class (about 20)

Tues 12/4 (Wed 12/5)

- **Screen-Free Saturday due**
- AP Practice MC 3/4 (10 min)
- Read Thoreau bio (WA 442)
- Start "Where I Lived, and What I Lived For" (WA 442-447. Stop at *end of para. 8* "...how this might be done"); mark with sticky notes
- Triad work:
 - Share markings
 - Question work (WA 85)

HW: Read and mark the remainder of "Where I Lived" (447-452)

Thurs 12/6 (Fri 12/7)

- Thoreau reading quiz
- Philosophical Questions Creation pt 2
- Triad work:
 - Discuss 4 questions from *Questions for Discussion* (packet)
 - Discuss 3 questions in *Questions on Rhetoric and Style* (packet)

HW: Type your 3 responses in **college-level paragraphs**. (Follow format guide)

Tues 12/11 (Wed 12/12)

- **Screen-Free Saturday due**
- Triads: Discussing Thoreau
 - Questions on Rhetoric responses
 - Favorite quotations from the reading
 - Why is Thoreau important today?
- Begin *Dead Poets Society*
- Aspects of Romanticism?
- Discussion sheet

Thurs 12/13 (Fri 12/14)

- Continue *Dead Poets Society* and discussion quotations sheet
- Discussion on how this film connects to our unit of study
- Turn in *Dead Poets Society* discussion sheet as your last assignment of 2018!

Christmas Break

There is no homework over vacation.
Have a restful and enjoyable two weeks!

Assignments for this Unit

Notebook and Supply Check

LA Classwork:

Notes from lectures, presentations, mini-lessons. Remember you should be taking notes each class period. You will also have at least 25 sheets of loose-leaf paper. You'll need the following for our notebook check **Tues 11/20 (Wed 11/21)**. Remember, you need ALL the pieces to receive credit. No partial credit offered on this.

You need two tabs labeled with the following:

LA Handouts:

- Unit guide 3 (on top)
- Unit guide 2
- Rhetorical Terms Packet
- SOAPS handout (unit guide 1 p. 13)
- *Writing an Introductory Paragraph in Four Parts (Unit 2, p. 11-12)*
- "Letter from Birmingham Jail" (from mrcoia.com)
- "Salvation" (unit 2, p. 7-9)
- "Sinners in the Hands of an Angry God" reading
- "I Know Why a Caged Bird Cannot Read" (mrcoia.com)
- "Superman and Me" Reading
- AP Scam readings
- "Composing Rhetorically" chapter 3 of *Writing America*
- How Do I Format My Paper? (unit 1, p. 5-6)
- Class Rules sheet, initialed

LA Classwork:

Notes from lectures, presentations, mini-lessons. Remember you should be taking notes each class period. You will also have at least 25 sheets of loose-leaf paper.

Extra Credit Assignment: Screen-Free Saturday 10 points Writing/Projects/Tests

Embrace your inner Thoreau, and go without screens from the time you get up until the time you go to bed. This is ALL screens (phones, laptops, TV, Kindles, etc.). Follow these rules:

1. Turn off your phone on Friday night when you go to bed. Give to parents, and have them sign the time.
2. Do anything else on Saturday that does not deal with screens.
3. Have your parent give back your phone and mark the time on Sunday morning after 0700.
4. Write a paragraph on what this short exercise taught you about Thoreau's message. (150-300 words).

Parent Signature

"My son/daughter _____ turned in the phone at _____ on Friday night and did not use ANY screens until _____ Sunday morning."

_____ Parent Name and Signature

Student Signature

"I, _____, turned in my phone at _____ on Friday night and did not use ANY screens until _____ Sunday morning."

_____ Student Name and Signature

Name: _____ Date: _____ Per: _____

Rhetorical Analysis: Answering the Big Central Question and Four Related Questions

The Big Central Question

- **What is the central point, the major idea, that the author wants readers to understand about the subject?** In rhetorical terms, this idea would be the text's central claim or thesis. In this chapter, let's call it the "take-home idea."

In addition, you need to *hypothesize* about four other questions related to the take-home idea:

1. **What is the author's primary purpose?** What does the author want to do *for* the readers: Inform them about something they need to know? Convince them to accept a proposition? Persuade them to think or act in a different way? Clarify an unclear concept? Amuse?
2. **What attitude toward the subject matter does the author want readers to believe the author hold?** Serious about the subject at hand? Whimsical? Reverential? Ironic? Angry? This component of analysis is the **tone** of the piece.
3. **How does the author convince the readers that the author is credible, trustworthy, worth listening to?** In rhetorical terms, how does the author establish his or her *ethos*?
4. **What emotional effect does the author want to have on readers?** Does the author want to make readers happy? Angry? Satisfied or dissatisfied? Comfortable or uncomfortable? In rhetorical terms, how does the piece appeal to the readers' *pathos*?

Elements of a Rhetorical Analysis				
Title: _____				
Your argument				
<i>Claim/Thesis/Take-Home idea</i>				
<i>Purpose</i>	<i>Tone</i>	<i>Credibility</i>	<i>Emotional effect</i>	
Evidence to support your argument				
<u>Arrangement</u> (organization)	<u>Diction</u> (word choice)	<u>Syntax</u> (sentence structure)	<u>Imagery and allusions</u>	<u>Figurative language</u>

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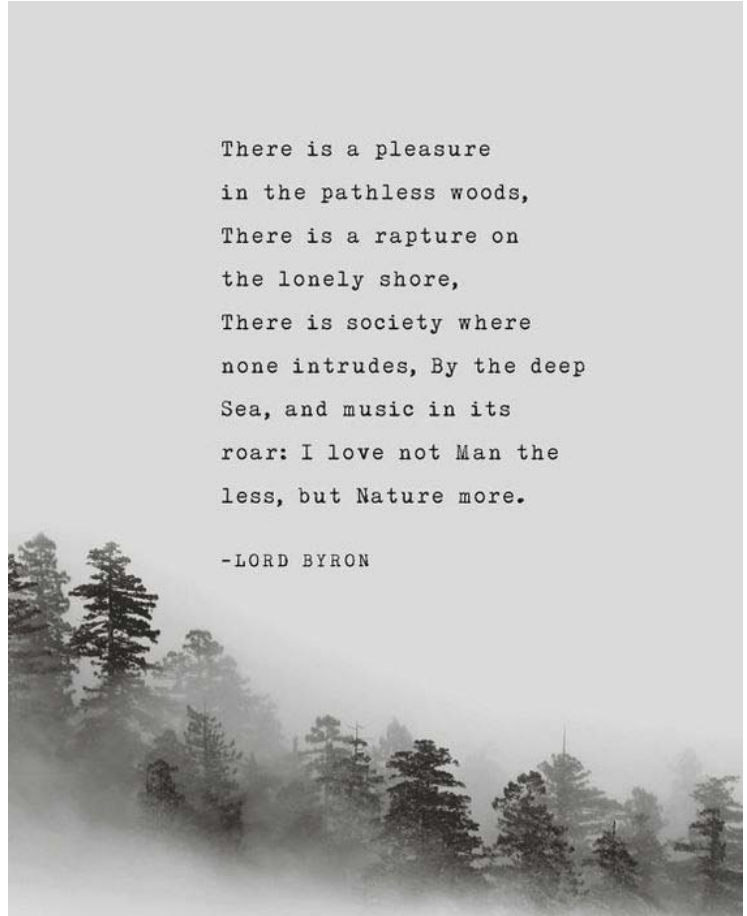
Quotations to Discuss and Apply

To Do:

- *Mark and make connections between these three*
- *Common theme?*
- *What two questions would you ask if you were the teacher leading a class discussion?*
- *Application of these FOUR pieces is _____*

Otherwise by Jane Kenyon (1947 – 1995)

I got out of bed
on two strong legs.
It might have been
otherwise. I ate
cereal, sweet
milk, ripe, flawless
peach. It might
have been otherwise.
I took the dog uphill
to the birch wood.
All morning I did
the work I love.
At noon I lay down
with my mate. It might
have been otherwise.
We ate dinner together
at a table with silver
candlesticks. It might
have been otherwise.
I slept in a bed
in a room with paintings
on the walls, and
planned another day
just like this day.
But one day, I know,
it will be otherwise.



“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 they had to teach, and not, when I came to die, discover that I had not lived.” -Henry David Thoreau

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1. *Open Screen Time in iPhone settings*
 2. *My time today is _____.*
 3. *My average per day time over the last week is _____.*
-

Name: _____ Date: _____ Period: _____

from Song of Myself, 1 by Walt Whitman

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,
Born here of parents born here from parents the same, and their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.

Creeds and schools in abeyance,
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy.

from Song of Myself, 52

52.

The spotted hawk swoops by and accuses me, he
complains of my gab and my loitering.
I too am not a bit tamed, I too am untranslatable,
I sound my barbaric yawp over the roofs of the world.
The last scud° of day holds back for me,
It flings my likeness after the rest and true as any on the

5 shadow'd wilds,
It coaxes me to the vapor and the dusk.
I depart as air, I shake my white locks at the runaway sun,
I effuse° my flesh in eddies, and drift it in lacy jags.
I bequeath myself to the dirt to grow from the grass I love,
If you want me again look for me under your boot-soles.
10 You will hardly know who I am or what I mean,
But I shall be good health to you nevertheless,
And filter and fiber your blood.
Failing to fetch me at first keep encouraged,
15 Missing me one place search another,
I stop somewhere waiting for you.

Name: _____ Date: _____ Period: _____

from Self-Reliance

Ralph Waldo Emerson

. . . There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact makes much impression on him, and another none. This sculpture in the memory is not without preestablished harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise, shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

Trust thyself: Every heart vibrates to that iron string. Accept the place the divine Providence has found for you; the society of your contemporaries, the connection of events. Great men have always done so and confided themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy was seated at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, not cowards fleeing before a revolution, but guides, redeemers, and benefactors, obeying the Almighty effort, and advancing on Chaos and the Dark. . . .

These are the voices which we hear in solitude, but they grow faint and inaudible as we enter into the world. Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company in which the members agree for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

Whoso would be a man must be a non-conformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world. . . .

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words, and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today—"Ah, so you shall be sure to be misunderstood"—Is it so bad then to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood. . . .

Name: _____ Date: _____ Period: _____

From *Nature* by Ralph Waldo Emerson

To go into solitude, a man needs to retire as much from his chamber as from society. I am not solitary whilst I read and write, though nobody is with me. But if a man would be alone, let him look at the stars. The rays that come from those heavenly worlds, will separate between him and what he touches. One might think the atmosphere was made transparent with this design, to give man, in the heavenly bodies, the perpetual presence of the sublime. Seen in the streets of cities, how great they are! If the stars should appear one night in a thousand years, how would men believe and adore; and preserve for many generations the remembrance of the city of God which had been shown! But every night come out these envoys of beauty, and light the universe with their admonishing smile.

The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence. Nature never wears a mean appearance. Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection. Nature never became a toy to a wise spirit. The flowers, the animals, the mountains, reflected the wisdom of his best hour, as much as they had delighted the simplicity of his childhood.

When we speak of nature in this manner, we have a distinct but most poetical sense in the mind. We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet. The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that, and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet. This is the best part of these men's farms, yet to this their warranty-deeds give no title.

To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of the child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows. Nature says, -- he is my creature, and maugre all his impertinent griefs, he shall be glad with me. Not the sun or the summer alone, but every hour and season yields its tribute of delight; for every hour and change corresponds to and authorizes a different state of the mind, from breathless noon to grimmest midnight. Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods too, a man casts off his years, as the snake his slough, and at what period soever of life, is always a child. In the woods, is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life, -- no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground, -- my head bathed by the blithe air, and uplifted into infinite space, -- all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God. The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances, -- master or servant, is then a trifle and a disturbance. I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages. In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature.

The greatest delight which the fields and woods minister, is the suggestion of an occult relation between man and the vegetable. I am not alone and unacknowledged. They nod to me, and I to them. The waving of the boughs in the storm, is new to me and old. It takes me by surprise, and yet is not unknown. Its effect is like that of a higher thought or a better emotion coming over me, when I deemed I was thinking justly or doing right.

Yet it is certain that the power to produce this delight, does not reside in nature, but in man, or in a harmony of both. It is necessary to use these pleasures with great temperance. For, nature is not always tricked in holiday attire, but the same scene which yesterday breathed perfume and glittered as for the frolic of the nymphs, is overspread with melancholy today. Nature always wears the colors of the spirit. To a man laboring under calamity, the heat of his own fire hath sadness in it. Then, there is a kind of contempt of the landscape felt by him who has just lost by death a dear friend. The sky is less grand as it shuts down over less worth in the population.

Name: _____ Date: _____ Period: _____

Thinking Critically from Song of Myself, 52

1. What, in your opinion, is the most important—or most interesting, or most puzzling—line in Whitman’s poem?

2. How does Whitman show his connection to the natural world in this poem? For example, what qualities does he say he shares with the spotted hawk?

3. What might Whitman mean by line 10: “If you want me again look for me under your boot-soles”?

4. Suppose you had to select a line or word from Whitman’s works to characterize him. Which line(s) or word(s) from these excerpts from “Song of Myself” would you select, and why?

Making Meanings from “Self-Reliance”

1. Look at the associations you made with self-reliance before reading Emerson. How does your understanding of the term compare with Emerson’s?

2. What do you think Emerson means by “that divine idea which each of us represents” (paragraph 1)?

3. What does Emerson think of people who call for consistency in thought and action and who fear being misunderstood?

4. Do you think there’s too little, too much, or just the right amount of emphasis on individualism in our society today? What might Emerson have thought about our focus on the individual?

Name: _____ Date: _____ Period: _____

Questions on Rhetoric and Style from "Nature"

1. What is the effect of the comparisons (including figurative language) and distinctions that Emerson makes in paragraphs 1 and 2? In the conclusion to the first paragraph, Emerson says the stars give an "admonishing smile." What does he mean? How does Emerson characterize nature? What is the purpose of this characterization?

2. Identify the juxtapositions in paragraph 4. What is their effect? Is there a relationship among the juxtapositions that suggest a larger point?

3. Identify three other rhetorical strategies Emerson uses in this piece. What is the effect of each?

Henry David Thoreau's *Walden*: "Where I Lived, and What I Lived For"

Complete and TYPE three college-level responses for these questions. Choose ones with which you can practice your writing chops. Try adding in a syntactical feature or two to improve your writing. **All responses need to include portions of Thoreau's text.**

Response Example:

5. Although the entire essay is not strictly chronological, Rodriguez structures it with signals to chronology. What are they? Why are they effective?

Rodriguez has set himself a complicated task as he recalls his childhood and develops an argument concurrently. One way to keep track of the shifting between these two is through his time markers. Examples of this include: "Many years later" (para. 5), "At the age of five, six" (para. 20), "Three months. Five. Half a year passed" (para. 29). By placing these markers at the start of paragraphs and sections, Rodriguez provides transition and reinforces that he is drawing from a lifetime of experience and rumination. One effect of these shifts is to remind us that the past is very much a part of Rodriguez's present, that he continues to reflect on these formative experiences. Time passes, and with each passing moment, Rodriguez learns and grows. These markers are important signposts to a life well lived, and the effect on readers is powerful as it forces us to recount each passing year with Rodriguez..

Questions for Discussion

1. What is Henry David Thoreau calling for early in paragraph 10 when he writes, "Simplicity, simplicity, simplicity!"?
2. Thoreau writes, "We do not ride on the railroad; it rides upon us" (para. 10). Consider an electronic device (such as a notebook computer, a cell phone, an iPod). What would Thoreau say about it? Has this device helped to simplify our lives, or has it had a negative impact on them?
3. What does Thoreau mean when he says, "As for *work*, we haven't any of any consequence" (para. 11)? What is his definition of *work*?
4. How do you interpret this assertion: "Shams and delusions are esteemed for soundless truths, while reality is fabulous" (para. 15)? Use that as a topic sentence, and develop it with examples from your own experience.
5. Do you think Thoreau's advice and sentiments in this essay are meant as recommendations for living one's entire life or as suggestions for periodically reflecting on life's true meaning? Is he suggesting isolation as a lifestyle?
6. Thoreau extols the virtues of individualism and self-sufficiency. Discuss how living according to these virtues can jeopardize the community; consider specific circumstances when such jeopardy might occur.

Questions on Rhetoric and Style

1. In the 9th paragraph, what does Thoreau declare as his higher purpose?
2. How would you categorize Thoreau's style? Use several lines from the text to aid your characterization.
3. What is the rhetorical effect of the similes in paragraph 10?
4. Describe the extended metaphor in paragraph 10. What effect does it have?
5. What effect does Thoreau create with his repetitions? Cite several examples.
6. What paradox does Thoreau develop concerning the railroad in paragraph 10?
7. Paragraph 11 begins with a rhetorical question. How effectively does the rest of the paragraph answer it?
8. Discuss the meaning of the phrase "starved before we are hungry" in sentence 2 of paragraph 9.
9. Compare the probable rhetorical effect of paragraph 12 at the time it was written with its effect today.
10. In the concluding paragraph, Thoreau develops two metaphors regarding time and the intellect. What are they? What is their effect?

Name: _____ Date: _____ Per: _____

Discussion Topics for *Dead Poets Society*

While you watch, jot down notes about these lines from poems mentioned throughout the movie. Look for bigger themes that connect to these phrases. In your small group after the film is completed, discuss how these phrases are used to describe the themes in the movie

O Captain, my Captain _____

Gather these rosebuds while ye may _____

Carpe Diem _____

The powerful play goes on, and you may contribute a verse _____

I wanted to live deliberately _____

Most men live lives of quiet desperation _____

Barbaric yawp _____
