

## 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

### Mon 11/6

- Check out textbook-*Writing America* (WA)
- *Writing America*-“Rhetoric and Analysis” (71-72, 78-80)
- 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)

### Wed 11/8

- **Notebook Check**
- 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

HW: Finish outline if not completed in class

### Tues 11/14

- Sharing outlines
- Read sample Franklin essay (WA 102-105)
- Read and mark real AP prompt
- Go through chart (WA 85) and hypothetical questions (WA 79)

### Thurs 11/16

- RT 1-40 quiz
- Read and discuss Walt Whitman’s “I Hear America Singing”
- Write five additional lines to this poem. What are five more careers that would be added to this list if Whitman wrote this poem today?
- Introduction to Romanticism
- Read “Song of Myself #1” (packet)
- Discuss connection to Romanticism

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

### Fri 11/17: Parent-Teacher Conferences

### Mon 11/20

- Turn in work
- AP In-Class Rhetorical Analysis writing (45 minutes)
- Read and discuss anchor papers

### Thanksgiving Break

There is no homework over vacation.

### Mon 11/27

- Review Romanticism
- Discuss #52; Analyze for meaning, and theme. What is a “barbaric yawp”?
- Read bio of Ralph Waldo Emerson (WA 379)
- Read “Self Reliance” (packet) and complete Making Meanings questions; annotate and answer big questions (WA 79)
- “Self-Reliance” reading check quiz
- Discuss major points and connections to Romanticism

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

### Wed 11/29

- Read and annotate “Nature” (packet); complete three questions in packet;
- Illustrating Romanticism activity (pick one line from Whitman/Emerson to graphically capture on a large index card to reflect your understanding)
- Explain My Walden Experiment

HW: My Walden Experiment work

### Fri 12/1

- Thoreau Talking Slips activity
- 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 79)

HW: Read and mark the remainder of “Where I Lived” (447-452); My Walden Experiment work

**Tues 12/5**

- Thoreau reading quiz
- Triad work:
  - Discuss 4 questions from *Questions for Discussion* (packet)
  - Discuss 3 questions in *Questions on Rhetoric and Style* (packet)
  - "Otherwise" by Jane Kenyon marking and connections (p. 12)

HW: Type your responses in **college-level paragraphs**. (Follow format guide for heading, but responses can be single-spaced); My Walden Experiment work

**Thurs 12/7**

- **My Walden Experiment essay due (early)**
- Triads: Discussing Thoreau
  - Questions on Rhetoric responses
  - Favorite quotations from the reading
  - *Read and Write* work (WA 453)
  - Why is Thoreau important today?
- "Civil Disobedience" and MLK

HW: My Walden Experiment work

**Tues 12/12**

- **My Walden Experiment essay due (final deadline)**
- Share papers
- Begin *Dead Poets Society*
- Aspects of Romanticism?
- Discussion sheet

**Thurs 12/14**

- Continue *Dead Poets Society* and discussion quotations sheet

**Fri 12/15 B DAY**

- All students are requested for Session 1 Seminar to finish our work on *DPS* and Romanticism.
- Turn in *Dead Poets Society* discussion sheet as your last assignment of 2017!

**Christmas Break**

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

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## Assignments for this Unit

### Unit Objectives:

- Analyze and interpret samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques;
- Apply effective strategies and techniques in their own writing;
- Create and sustain arguments based on readings, research, and/or personal experience;
- Demonstrate understanding and mastery of standard written English as well as stylistic maturity in their own writings;

### Notebook and Supply Check

You'll need the following for our notebook check **Wed 11/8**. Remember, this is the first, and we'll add to this throughout the year to provide you with an orderly notebook. Therefore, 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
- *Writing an Introductory Paragraph in Four Parts* (mrcoia.com)
- "Letter from Birmingham Jail" (from mrcoia.com)
- "Good Country People" short story (from mrcoia.com)
- "Salvation" (unit 2, p. 7-8)
- "Sinners in the Hands of an Angry God" sermon (unit guide 2)
- "I Know Why a Caged Bird Cannot Read" (mrcoia.com)
- "Superman and Me" Reading
- SOAPS handout (unit guide 1 p. 13)
- AP Scam readings
- "Composing Rhetorically" chapter 3 of *Writing America*
- How Do I Format My Paper? (unit 1, p. 3-4)
- 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.

# My Walden Experiment:

Spend 30 minutes in a crowded place (Mall, BX, Starbucks, etc.) and 30 minutes in nature (beach or woods). Do this in the same day. Write your thoughts as you are there observing and experiencing the environment. Try to imagine you are observing as Thoreau observed and journaled. Focus on these questions: *What do you see? What are you experiencing? What are you thinking about? What would Thoreau think about here? How is technology a factor in your observations?*

When you are home, type up a 500-600-word response on what you learned, discovered, experienced, etc. *Connect with words and phrases from Thoreau.* What does an exercise like this teach us about our lives? How does this help us to understand Thoreau’s message more deeply? What changes in your life would you like to make?

Include *at least three examples of your use of rhetorical devices* studied in class. **Bold** them, and put the term in [brackets]. See the directions in Martin Luther King’s essay directions last unit.

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Per: \_\_\_\_\_

## ***My Walden Experiment Grading Rubric***

--Format (Rubric on front, journal entries attached to back)	0	1	2	3		
--Grammar/Punctuation	0	1	2	3		
--Introduction paragraph	0	1	2	3		
--3 examples of rhetorical terms, in bold and marked which term	0	1	2	3		
--Paper contains words and phrases from Thoreau	0	1	2	3		
--Paper reflects understanding of Thoreau and Romanticism	0	2	4	5	6	7
--Paper addresses what this exercise teaches us about our life	0	2	4	5	6	7

**Total:** \_\_\_\_\_/29

**I LOST MY GRADING SLIP -2**

**See Student Examples on [mrcoia.com](http://mrcoia.com)**

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				
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>

***I Hear America Singing*** by Walt Whitman

I hear America singing, the varied carols I hear,  
Those of mechanics, each one singing his as it should be blithe and strong,  
The carpenter singing his as he measures his plank or beam,  
The mason singing his as he makes ready for work, or leaves off work,  
The boatman singing what belongs to him in his boat, the deck-hand singing on the  
steamboat deck,  
The shoemaker singing as he sits on his bench, the hatter singing as he stands,  
The woodcutter's song, the ploughboy's on his way in the morning, or at noon  
intermission or at sundown,  
The delicious singing of the mother, or of the young wife at work, or of the girl sewing  
or washing,  
Each singing what belongs to him or her and to none else,  
The day what belongs to the day—at night the party of young  
fellows, robust, friendly,  
Singing with open mouths their strong melodious songs.

***from Song of Myself, 1***

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.

***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,  
10 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,  
15 I stop somewhere waiting for you.



## **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. . . .



## **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?

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

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

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## 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?

**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.

- *Mark and make connections*
- *What two questions would you ask if you were the teacher leading a class discussion?*
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  -

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

Carpe Diem \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Barbaric yawp \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

O Captain, my Captain \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Gather these rosebuds while ye may \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

I wanted to live deliberately \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Most men live lives of quiet desperation \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_