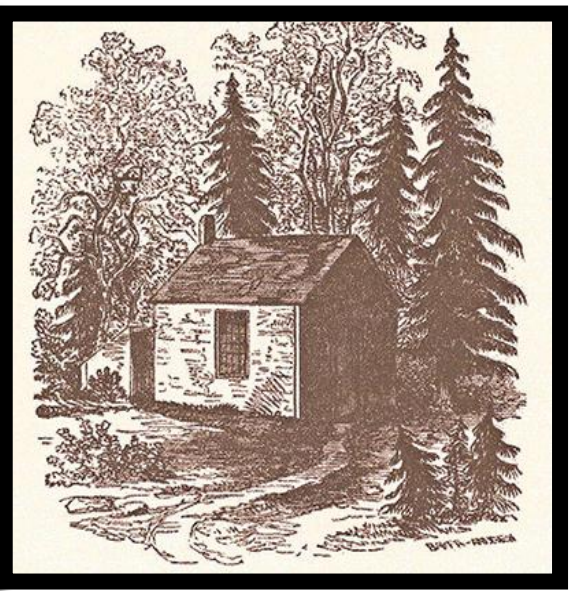


The View from Two Cabins

Carr and Thoreau: Literature and the Expression of Nature



The Carr Family Cabin, Ocala National Forest, Central Florida



The Thoreau Cabin, Walden Pond, Concord, Massachusetts

Lydia Harrington
Approaching Walden Curriculum Unit
August 2013

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Curriculum Unit Cover Page

Title of Unit	The View from Two Cabins
Name	Lydia Harrington
Duration of Unit	3-4 weeks, with optional journal extension to one semester
School	Terry Parker High School
School City and State	Jacksonville, Florida
Number of Lessons in Unit	7
Subject(s)	English and Reading
Related Subjects	History, Biology, Environmental Science, Physical Science
Grade Levels	10 and 11; materials could be incorporated 9-12.
Date	August, 2013

Abstract: *The View from Two Cabins* is an instructional unit designed to explore the work of Dr. Archie Carr, eminent researcher, teacher, writer, and pioneer in the field of conservation biology. Using the Carr Family Cabin, an historic preservation site located in Florida, as a symbolic link to Thoreau's cabin in Walden Woods, the unit also creates a bridge between the ideas and philosophies of these two influential naturalists.

A Note About the Reading Materials

Works that are in the public domain will be provided with the corresponding lesson. Where author permission has been obtained to use materials currently protected under copyright law, these works will also be included.

A Naturalist in Florida: A Celebration of Eden and *The Windward Road*, both by Archie Carr, are necessary texts for completion of the unit. Their copyrights are active, and the essays used for *The View from Two Cabins* may not be included with the project at this time. Requests are being pursued to use some or all of the essays by Dr. Carr which are cited. If permission to use the essays is granted at some time in the future, the unit will be updated to reflect this change.

List of Reading Materials

Belleville, Bill. "Why You Should Care About a Little Cabin in the Woods." *Salvaging the Real Florida: Lost and Found in the State of Dreams*. University Press of Florida. 2011.

Carr, Archie. "The Bird and the Behemoth." *A Naturalist in Florida: A Celebration of Eden*. Yale University Press. 1994.

Carr, Archie. "The Black Beach." *The Windward Road: Adventures of a Naturalist on Remote Caribbean Shores*. University Press of Florida. 2003.

Carr, Archie. "Eden Changes." *A Naturalist in Florida: A Celebration of Eden*. Yale University Press. 1994.

Carr, Archie. "In Praise of Snakes." *A Naturalist in Florida: A Celebration of Eden*. Yale University Press. 1994.

Carr, Archie. "Wewa Pond." *A Naturalist in Florida: A Celebration of Eden*. Yale University Press. 1994.

Melvin, Patricia. "Table of Contents Strategy." *The Print-Mind Connection*: <http://www.print-mindconnection.com/reading.asp>

Thoreau, Henry David. *The Quotable Thoreau*. Edited by Jeffrey S. Cramer. Princeton University Press. 2011.

Thoreau, Henry David. "The Ponds." *Walden*. iBooks Digital File.

Thoreau, Henry David. "Natural History of Massachusetts." *Excursions*. iBooks Digital File.

Thoreau, Henry David. "Where I Lived, and What I Lived For," *Walden*. iBooks Digital File.

List of Equipment

Computer with Internet access

LCD projector, document camera, or smart board

"... People will look about for old values. One of the values is what the human spirit gets from wilderness—from all kinds of wild original landscapes and beings. The way we are going, what we keep of the old Earth will not be enough to save our honor with our descendants."

— Archie Carr, "A Dubious Future," in *A Naturalist in Florida: A Celebration of Eden*

"In Wildness is the preservation of the World."

— Henry David Thoreau, "Walking," in *Excursions*

Introduction

Born nearly a century apart in distinctly different regions of the United States, Henry David Thoreau and Archie Carr each had a profound and lasting impact on shaping American as well as international conservation ethics and practices. Thoreau, the New Englander, was a Harvard educated schoolmaster and tutor, lecturer, writer, an accomplished surveyor and gardener, and an active supporter of the Underground Railroad. Carr, born in Alabama, but a lifelong resident of Florida from early childhood, earned the first doctoral degree in zoology granted by the University of Florida, mentored an entire generation of conservation biologists, was a pioneer in the turtle conservation movement, was an award winning author, and like Thoreau was a master teacher. Both men were associated with highly charged political issues of their day, yet neither man sought the political arena or association with political organizations. Carr and Thoreau were fierce individualists who felt an intense responsibility for the integrity of their actions. Neither sought to influence institutions or groups of men, yet the impact of their lives endures as both inspiration and a powerful call to action for generations since who seek to honor the natural world and to find a sense of place within its greater context. To know the work of these men is to know their writings.

This unit is being developed in support of the preservation of the Archie Carr Cabin as a Florida historic site and will be used as an educational resource on the website: <http://www.carrfamilycabin.com>. As such, emphasis will be placed on the writings of Dr. Carr. However, frequent references will be made to Thoreau and parallels to his writings which were foundational in shaping the American natural consciousness. In its unique way, the Carr Cabin on the shore of Lake Nicotoon stands as a Walden of its own, a singular place of inspiration and refuge for a highly creative man who searched for understanding in a different landscape. In many ways, though their journeys took different paths, both Carr and Thoreau found a common truth through their exploration and communion with nature.

Curriculum Emphasis and Standards

The unit is designed to meet the demands of the Common Core Standards for Reading Informational Text and Writing at the high school level. (<http://www.corestandards.org/ELA-Literacy>) The Common Core Standards are divided between Math and English Language Arts (ELA). Standards for Literacy in History / Social Studies, Science, and Technical Subjects are embedded within the ELA standards. This framework provides an opportunity for extensive collaboration between multiple subject areas, allowing opportunities for teachers to develop an interdisciplinary approach to using the materials in this unit of study. The lessons emphasize extensive practice in close reading of text which is then extended to rhetorical and stylistic analysis, culminating in formal written responses to a variety of prompts. The close reading exercises have been designed as an adaptation of Nancy Dean's pattern used in *Voice Lessons*. Models for the formal and on-demand writing assignments have been adapted from the assessments for Advanced Placement Language. In addition, students will have the opportunity to engage in reflective writing through nature journaling, using passages from Dr. Carr's work

as a stimulus for each entry. The journal portion of the unit draws heavily on the design model of Janet Burne, a curriculum specialist who has worked closely with Approaching Walden participants.

The median target audience for the unit is an honors level 10th or 11th grade ELA class. However, we do a great disservice to our students who have not reached this level of proficiency by continuing to provide them an impoverished curriculum that fails to build bridges to works of challenging and intellectually stimulating literature. To meet this need, I have incorporated models for scaffolding the reading, analysis, and writing process with some lessons in this unit. These models may be easily adapted to the other texts.

Lesson Plan #1

Name: Lydia Harrington

Unit Title: The View from Two Cabins

Lesson Title: The Carr Cabin Journals

Lesson Duration:

- **Option 1** incorporates selected journal activities over the 3 week course of the unit. Option 1 is concurrent with the unit of study, and suggested entries are noted for each lesson.
- **Option 2** uses selected journal activities over a quarter to semester length period. Option 2 would be used to lay a foundation for the unit and then to extend beyond for further reflection.

Abstract

Prior to reading Carr's writings, students will be provided opportunities to make connections with the key concepts through personal reflection. This connection will support comprehension by building background knowledge for each text. At the heart of the journal activities is an embedded time of nature observation. Students should be encouraged to "unplug" and spend 15 minutes in a quiet natural setting as a part of their journal writing. While this may not be practical in every environment, and the lessons can be completed without this component, it will greatly enrich the journaling experience. As a summative evaluation, students will select one entry and use it as the basis of a formal, reflective essay.

Goals and Objectives

Students will spend time in quiet observation of nature so they will have the opportunity to write in the spirit of a naturalist.

Students will respond to quotations from the writings of Archie Carr so they will form a connection through nature and personal observation prior to reading his extended texts.

Students will use their observations and journal writings to craft a formal, reflective essay inspired by their time of observation and consideration of the natural world.

Procedure / Lesson Plan

Timeline: Students will be expected to complete 1-2 journal assignments per week.

Topics Covered: Quotations from extended writings by Archie Carr, including conservation, timelessness of the natural world, wilderness, reptiles, personal responsibility, adventure, the natural Florida landscape, the universality of nature, and the voices of the elders.

Specific Readings: Quotations are taken from "The Bird and the Behemoth," "Florida Vignettes," "The Cold Blooded Fraternity," "In Praise of Snakes," "A Dubious Future," "Eden Changes," "Preface to *The Windward Road*," "Tortuguero," "Tiger Bogue," and "The Captains."

Common Core Standards:

GRADES 9-10

WRITING

CCSS.ELA-Literacy.W.9-10.2 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.

LANGUAGE

CCSS.ELA-Literacy.L.9-10.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.9-10.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

GRADES 11-12

WRITING

CCSS.ELA-Literacy.W.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.

LANGUAGE

CCSS.ELA-Literacy.L.11-12.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.11-12.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Activities / Homework: Students begin each entry by spending 15 minutes outdoors, unplugged and alone. Each assignment begins with the following questions for quiet reflection: What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? These questions are followed by one or two questions to frame the quotation.

After allowing their senses to tune in to their surroundings, students are asked to read a passage of text from the writings of Archie Carr. The passages vary in length and theme. If the

teacher wishes to make journal assignments only during the length of the reading unit, thematically linked entries are identified with each lesson.

Students are next directed to respond to the passage by completing the pre-writing activity and subsequent journal assignment.

Differentiation: Students who require greater writing support may find it helpful to make brief written responses to each pre-writing question as well as to the guiding questions that accompany the text. These will serve as an outline when preparing the journal response. Students who have a measure of writing proficiency may use the questions as guides if helpful, but should not be required to write responses to the questions, as this may inhibit individual creativity and reflection.

Assessment / Rubric: Students will be expected to write a prose entry of one to no more than two pages for each journal reflection, citing the text and providing a personal rationale for the response. At the culmination of the reading unit or the complete set of entries – depending on teacher choice – students will choose one journal entry and revise it into a formal, reflective essay.

The Carr Cabin Journals - #1

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? We spend our days “under the same sun” as all life that came before us. How does that unite us with a current deeper than the transitory structures and activities that fill our landscapes and lives? Where is nature in our sense of who we are?

"When the pterodactyls, the flying reptiles, mysteriously quit the world for good in the late Cretaceous, there were aspirant bats to fit the living space they left. When dinosaurs dissolved away during the same calamitous times, mammals were on hand to take over their roles and skills and to think up many more besides. But in the more recent great extinction, that of the Ice Age grassland fauna, there has been only the most spurious replacement of what was lost. A whole life-form has dropped out of the old land-life structures. Throughout North America the whole grazing-browsing savanna community is gone or going. There is a rent-out space in the life-web where only a little while ago five kinds of elephants—and camels and horses, bison, and shrub oxen, pronghorns and cervid deer—were making mammal landscapes that, you can see in even the dim evidence of bones, were the equal of any the world has known. It was in northern and central Florida that the great savanna fauna probably persisted the longest. Paleoecologists now say it might have held on down to no more than four thousand to eight thousand years ago. It has been no time at all since the animals were here when you think about how wholly they are gone, how empty of them the days are under the same sun and rain, how recently their horn flies dwindled, the condors mourned over the last cadavers, the dung beetles turned to quibbling over piles of rabbit pills."

A Naturalist in Florida: A Celebration of Eden, "The Bird and the Behemoth," p. 20.

Preparation to write: In nature, change is constant; however, forces creating and impacting change are varied. Consider the natural environment where you live. What changes have you seen in the landscape during your lifetime? What changes do you know about through conversations with family members, what you have read in books, or what you have learned in school? Identify how you, as an individual, have made an impact on the landscape where you live. Identify actions as well as attitudes that influence your behavior.

Journal: Write a journal entry which includes a brief description of changes to your natural landscape. Discuss your interaction with the environment, using the following questions to guide your response: Can the actions of individuals impact changes in an entire landscape? How does an individual balance responsibility for personal preservation with responsibility for environmental stewardship? Should individuals be responsible for environmental stewardship? What conflicts might arise when an individual holds different values toward conservation than the community in which he / she lives?

The Carr Cabin Journals - #2

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? What bits of the "old wild," no matter how small, do you notice?

"There are still remnants of the old wild Florida. There is always something. Anytime. Day or night, cold or warm, in the rain or shining sun you can find bits of the old wild left around, if you can only get away from your fellow man for a spell. Living as I do, there is always something. "

A Naturalist in Florida: A Celebration of Eden, "Florida Vignettes," p.91.

Preparation to write: Think of a time when being away from other people, even briefly, gave you the opportunity to see your surroundings from a different perspective. How do others influence how we perceive our surroundings? Can solitude sharpen our senses or help us to be more aware of our immediate environment? Why is it important for individuals to have the time and space to experience nature on their own as well as in the company of others?

Journal: Write a journal entry which includes a brief description of how being on your own allowed you to see the natural landscape from a new perspective. Discuss in detail your individual experience, using following the questions to guide you: What surprises did you find when you encountered the landscape on your own? Did it take your senses a while to adjust to the absence of conversation or human interaction? Did being alone produce a sense of anxiety or restlessness? How did your sense of awareness change when you were free to focus on your surroundings instead of other people? What are the drawbacks of "getting away from your fellow man for a spell?" The advantages?

The Carr Cabin Journals - #3

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Did you see any lizards or turtles or snakes? What does it mean to “trust” a wild animal?

“Most people have a vague feeling that no reptiles except turtles are to be trusted, and so they make no effort to find out anything about them or even to learn what they are.”

A Naturalist in Florida: a Celebration of Eden, “The Cold-Blooded Fraternity,” p.153.

Preparation to write: What is your immediate reaction to the word “snake?” Is it different from the word “turtle?” Have you ever held a snake, turtle, lizard, or other reptile? If so, what was that like? If not, why not? Where do you think your feelings about reptiles originate?

Journal: Write a journal entry which includes a brief description of your feelings about reptiles, which may include lizards, snakes, turtles, and alligators. Discuss in detail your individual reaction, using the following questions to guide you: How much experience do you have observing reptiles? Why would Carr say, “Most people have a vague feeling that no reptiles except turtles are to be trusted?” Why do people seem to be drawn to turtles, but not to the more than 9400 other species of reptiles? What dangers exist when humans do not make the effort to understand entire populations of an animal class? What are the implications for humans?

The Carr Cabin Journals - #4

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Are you aware of silence? Are you aware of activity, even in the quiet spaces?

"When Rachel Carson chose the name Silent Spring for her epoch-making book, the silence she had in mind was lost birdsong on a poisoned Earth. The book was a powerful document, and people took heed of it. Birds became not just objects of concern but a symbol of our predicament. This was good for the birds, but it left unattended a lot of other creatures that had no songs to start with and had been silent all the time."

A Naturalist in Florida: A Celebration of Eden, "In Praise of Snakes," p.187.

Preparation to write: Think of a quiet place. Is it quiet because there should be sound, and the sound is missing; or is it naturally quiet? What is the difference? What is the purpose of silence in nature? What is the purpose of sound? What happens if we don't take notice of the silence?

Journal: Write a journal entry which includes a brief description of the sounds as well as the silence you notice. Discuss in detail your individual experience, using the following questions to guide you: Why is our attention drawn to creatures with a "song," but not so much toward those "that had no song to start with?" Why is it important to be aware of the quieter activities that occur in nature? How does emotion color our response to the natural world? Can this be good? Can this kind of response also have drawbacks? What is the difference between quiet and silence?

The Carr Cabin Journals - #5

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? How are you enriched by spending time to observe the landscape?

"... People will look about for old values. One of the values is what the human spirit gets from wilderness—from all kinds of wild original landscapes and beings. The way we are going, what we keep of the old Earth will not be enough to save our honor with our descendants."

A Naturalist in Florida: A Celebration of Eden, "A Dubious Future," p.230.

Preparation to write: Try to imagine this same location 20 years into the future; a hundred years; 500 years; a thousand years. Now think backwards, trying to picture this scene in the past. What elements do you think have been constants over time? What are you seeing and experiencing that you believe must be preserved for future generations? How will human lives in the future be diminished if they are not able to see and experience what you are observing?

Journal: Write a journal entry which includes a brief description of what you have observed and what you believe must be preserved. Discuss in detail the importance wilderness. What does the human spirit get from wilderness? Why do you think Carr believes this is one of the "old values," a value fundamental to human fulfillment? What do you get from wilderness—"from all kinds of wild original landscapes and beings?" Why is this so important to Carr that he would link its preservation to our honor? Do you agree with Carr that current generations have a responsibility to our descendants to preserve and nurture wilderness landscapes and beings? Do you believe preceding generations have honored this responsibility to your own?

The Carr Cabin Journals - #6

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? What do you gain by pausing simply to be a part of your landscape?

"Looking at her [the alligator] there in her fragment of a doomed landscape, I was sure again that the saving of parts of the primitive earth has got to be done, and that it has got to be done without trying to justify it on practical grounds. Species and landscapes must be kept because it pleases people to contemplate them and because freer men of future times will be appalled if we irresponsibly let them go. Not facing that fact seems to me the great weakness in the outlook for wilderness preservation today."

A Naturalist in Florida: A Celebration of Eden, "A Dubious Future,"p.231.

Preparation to write: Should all actions be practical? Is it practical for you to take 15 minutes (or even longer) to sit quietly and observe nature? Is it a worthwhile activity? What feelings do you experience when you step out of your daily routine to walk quietly outdoors or to sit and listen to the sounds of nature?

Journal: Write a journal entry which includes a brief description of what you experience when you pause from your daily responsibilities to *be* in nature. Discuss in detail your experience, using the following questions to guide you: How does time spent in nature affect individuals? Why would Carr describe the alligator's landscape as doomed? By extension, might humans face a similar fate with our own landscapes? Is it egotistical to think of the natural landscape as our own, rather than one that is shared with all animal and plant life? Carr makes the statement that "species and landscapes must be kept because it pleases people to contemplate them," noting we miss the point by trying to justify wilderness preservation on solely practical grounds. Would you agree or disagree? What could he be suggesting with the phrase "freer men of future times?" How could the idea or existence of wilderness be linked to freedom?

The Carr Cabin Journals - #7

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Is there anything you are observing that could be used for monetary profit? What do you see that you feel must be saved?

"No significant preserving of nature can be done with slight sacrifice. The true test will come when great sacrifices are needed, when it becomes necessary to fight the indifference of most of the world and the active opposition of much of it, to surmount man's ingrained determination to put the far future out of his mind in matters of current profit."

A Naturalist in Florida: A Celebration of Eden, "A Dubious Future,"p.233.

Preparation to write: A century ago, Florida's vast wetlands were considered an obstruction to growth; a nuisance that had to be tamed in the name of human progress. Today the depletion of wetland areas is considered one of the great challenges that Floridians must address as the state looks to its future survival. What do you see in your landscape that is worth preserving? Why is it important to you? Can you put a price tag on it? Is the ability to put a price tag on something enough reason to save it? Enough reason to consume it?

Journal: Write a journal entry which includes a brief description of what you have observed and why it should be preserved. Discuss in detail your individual experience, using the following questions to guide you: What kinds of sacrifices might be needed in order to preserve natural spaces? Why is it a human tendency to act for immediate gain—even when the stated goals are good ones—without considering future effects? What does it mean to be indifferent? How can indifference be as harmful as outright opposition? Can indifference be worse than opposition? When does profit cease to be a positive and become a negative aim? What conflicts might arise when individuals and groups have competing agendas for use of natural spaces? What personal sacrifices would you be willing to make to preserve the area you observed today?

The Carr Cabin Journals - #8

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? What would you want to share about your experience with others?

"Besides the inherent technical difficulties of wilderness conservation, the effort to save original nature faces a whole constellation of other kinds of problems. The easiest obstacle to recognize is the opposition by people who for material reasons oppose the keeping of wilderness. There is another block of humanity that simply does not care and an unsorted lot made up of those who think of themselves as conservationists—and who in one way or another are, but who are not facing the really tough obligation at all."

A Naturalist in Florida: A Celebration of Eden, "A Dubious Future," p.233.

Preparation to write: When you tell others about what you experience in the landscape, what do you share? How would you respond to someone who says you are wasting your time? To those who reply, "So what?" What do you say to others who enjoy being outdoors and answer, "We really should do something to take care of that spot," but do nothing to that end? How would you answer someone who says the space could be much better used to build a home or a business? What is your attitude toward wilderness conservation?

Journal: Write a journal entry which includes a brief description of your conservation attitudes. Discuss in detail your individual experience, using the following questions to guide you: What obligations do people who consider themselves conservationists need to fulfill? Would you be willing to change some of your own habits and activities to become more environmentally accountable? Are there legitimate reasons for people and institutions to oppose the keeping of wilderness areas? Is it possible to respect well-intended arguments for the use of wilderness areas for material gain, but provide alternatives? What if the alternatives do not offer material gain? What if there simply are no alternatives? What gain from wilderness preservation does a conservationist have to offer society that cannot be measured in dollars and cents? Why are the actions of those who consider themselves conservationists even more important than their words?

The Carr Cabin Journals - #9

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 10 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Did you see anything surprising? Anything beautiful?

"And nowhere in the Florida landscape is natural beauty distilled to its essence as it is in the big springs—wherever their natural biologic organization has been spared. There is a dreamlike quality to the appeal of these places. It is a stirring thing to come upon a line of them unexpectedly, whether in overland and find it suddenly glowing in shadows of live oaks and magnolias or you paddle up a cypress-bordered run, wondering where the run comes from, and then all at once see the trees open in a circle and live water surging up like liquid blue crystal."

A Naturalist in Florida: A Celebration of Eden, "Eden Changes," p.239.

Preparation to write: The Florida springs have inspired generations of writers, artists, photographers, and musicians who have tried to capture their magic in a variety of media. Have you ever seen anything in the natural landscape that captured your imagination? When you made your observation today, did you see anything unexpected? Something that made you smile? Something that made you think? Something that inspires you to create?

Journal: Write a journal entry which includes a brief description of something unexpected you observed, no matter how small. Sometimes the most subtle details are also the most profound. Discuss in detail your individual experience, using the following questions to guide you: Does nature possess the ability to inspire? Why do you think Carr used the phrase "a dreamlike quality" to describe the effect of Florida's natural springs? Nature is tangible, but does it possess intangible qualities as well? How can nature be "a stirring thing?" Is it possible to be "inspired" by the little things in nature, just as Carr was "stirred" by the big springs? Is it possible to see magic? Do people of the 21st century need the experience of being surprised or inspired by nature?

The Carr Cabin Journals - #10

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Did your observation involve any adventures today?

"When I was growing into my leaning toward the tropics, it was the custom among sound scientists to inveigh against the having of what they spoke of as "adventures" in the field. Adventures on an expedition were a sure mark of incompetence, they said, or of chicanery—and there was something in it too. In those days a regular rash of restless people of both sexes was dashing about the tropics cooking up sensational situations to write about and claiming to be doing it for the sake of science. It was only natural for honest men to bemoan such antics. But saying it was adventure that was the harm was nonsense."

Preface to *The Windward Road*, p. xxxix.

Preparation to write: What is an adventure? Does it require a journey? Have you ever experienced an adventure involving nature? What is the difference between adventure and science?

Journal: Write a journal entry which includes a brief description of an adventure in the natural world. If you have not had one, describe one you would like to have. Discuss in detail your individual experience, using the following questions to guide you: Why do you think some scientists spoke out against having "adventures" in the field? Have your nature observations made you more open to the idea of adventure? How can exploring the natural landscape be compatible with adventure? Do you believe there is a human need for adventure, even on a small scale?

The Carr Cabin Journals - #11

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? How motivated were you to complete your reflection today? Why do you think you felt this way?

"The thing is—as you may know, but I had not discovered then—adventure is just a state of mind, and a very pleasant one, and no harm to anybody, and a great asset if you use it right."

Preface to *The Windward Road*, xxxix.

Preparation to write: How do you define adventure? Do you have to travel to have an adventure? How is adventure different from excitement? Or are they different? How can adventure be an asset? Does adventure require risk? If so, what kinds of risk?

Journal: Write a journal entry which includes a brief description of what you have observed today and your reflections. Discuss in detail your individual experience, using the following questions to guide you: Do you agree with Carr's statement, "Adventure is just a state of mind?" Why would an adventurous state of mind be useful to someone who observes and explores nature? Could an attitude of adventure change an individual's perspective on life? How does attitude help to shape experience? Why do you think Carr added the final phrase, "if you use it right?"

The Carr Cabin Journals - #12

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Were you able to stay focused during your observation? Was there any sense of excitement? Was your observation time tedious, or could you describe it as fun?

"And now the thing I want to show you is how a quest like that, or a trip of almost any kind, for that matter, goes better for whatever adventure—whatever extraneous stimulation—you are able to take along the way, so long as you take it passing and don't get really sidetracked. Prying about in strange places can either get on your nerves or be fun."

Preface to *The Windward Road*, xl.

Preparation to write: How is completing a nature journal like a quest? Does your attitude while you observe affect the experience? What helped you keep your attention on what you were observing? How could outside stimulation sidetrack you from your purpose?

Journal: Write a journal entry which includes a brief description of your field experience today. Discuss in detail your individual experience, using the following questions to guide you: Carr writes, "Prying about in strange places can either get on your nerves or be fun." What circumstances would determine whether a nature experience is trying or enjoyable? Why is a sense of adventure a desirable quality to have on a journey? Why is one's attitude while on a quest, particularly one that involves exploring the natural world, essential to determining the quality of experience? As an observer of the landscape, how can you best balance focused study with openness to adventure? Why would it be beneficial to possess both qualities?

The Carr Cabin Journals - #13

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Has any of today's experience reminded you of other times spent in nature? Were aspects of today's observation particularly vivid?

"It showed that even the smallest things are not really gone from your memory—the smell of the river-bottom forest; the idle little gangs of needlefish stopping any time to jump over floating sticks for mindless fun, and the bursts of silver fire when the young tarpon roll in midstream; the snowy whiteness of Ghiesbreght's hawk; and the surprise at the sameness of water birds everywhere: the glowing rose of spoonbills all around the Caribbean, anhingas here no different to the eye from those at home, bitterns and cormorants and half a dozen kinds of herons and whole suites of pad-plodding rails and gallinules all so like their counterparts in Florida that telling them apart calls for calipers and a ruler."

The Windward Road, "Tortuguero," p. 59.

Preparation to write: How does a nature observer depend on all his senses? What might he miss if he paid attention only to what he could see? How does being specific help an observer relate experiences that may have occurred in extremely different settings?

Journal: Write a journal entry which includes a brief description of specific sensory observations you made today. Use all your senses; don't rely on just one. Discuss in detail your individual experience, using the following questions to guide you: Why is sensory observation important? Have you seen animals or plants in Florida (or books about Florida) that remind you of animals or plants you have seen in other geographic locations? Are some sensory observations so much a part of you that a remembered smell or a flash of light in a certain way can bring you back in memory to another location that may be far away? What colors did you notice today? What sounds? What smells? Did you touch a plant or an animal? What was that like? Did these experiences help you recall another time of observation?

The Carr Cabin Journals - #14

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Did you experience any disruption to your reflective time? If so, were the disruptions annoying or welcome?

"I have an overweening loathing for extraneous noise in the wilderness, and especially for the intrusion of outboard motors there. Heaven knows I have been served by outboards and have no right to revile them on the score of their functioning. They are a marvelously flexible and efficient device. But that has nothing to do with the fact that in the woods they are an outrage, a symbol of human transgression, and a portent of the passing of the wilderness."

The Windward Road, "Tortuguero," p. 62.

Preparation to write: Were you able to reflect during your observation time today? Were you able to remain alone, or did you have unexpected company? Was the company welcome? Was your time interrupted by loud sounds that were not a part of the natural landscape? How does quiet support the ability to observe and experience nature?

Journal: Write a journal entry which includes a brief description of your observation today. Discuss in detail your individual experience, using the following questions to guide you: Would you consider your observation today a productive one? If you were interrupted by the sounding of a car alarm, how would that have impacted your ability to spend time as a part of your natural landscape? Is there room for balance in the wilderness between that which is purely of nature and those things that are produced by humans and disrupt the natural setting, as the outboard motor did for Carr? What does Carr suggest when he describes the motor as "a portent of the passing of the wilderness?" How does the motor become more than a motor? Should wilderness be enjoyed in solitude? Is there room for quiet communion with nature in the company of friends?

The Carr Cabin Journals - #15

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Were you bored during this time? Did you experience any physical discomfort? If not "required" to do this activity, would you consider doing it on your own?

"When I go back home from one of my rounds in the tropics, the question people ask most often is whether I don't get bored, away off all by myself, looking for things I half the time don't find. I don't. I get hot and wet and sleepy. I get impatient, mad and sometimes hellishly hungry—but not bored. A situation that would bore me badly above latitude 20° north is fun down there. I have an unprofessionally naïve enthusiasm for the tropics, and for the kinds of people who live there, and this breeds an uncritical acceptance of conditions that would seem annoying or dreary in other places."

The Windward Road, "Tiger Bogue," p. 173.

Preparation to write: What is the difference between being bored and being uncomfortable? Can you be physically uncomfortable, but still have a sincere desire to stay and complete an activity? How did your observation today require a sense of personal discipline? Did you feel your persistence paid off in any way? How does the setting of an activity affect motivation?

Journal: Write a journal entry which includes a brief description of your observations as well as your feelings during the process. Discuss in detail your individual experience, using the following questions to guide you: Why is discomfort sometimes a necessary part of field work? Carr describes his enthusiasm and passion for his work along the Central American coast, although the work was often isolated, he didn't always find what he sought, and the conditions could be harsh. With all his success as a writer, professor, and scientist, why do you think he was motivated to return again and again to conduct research in this setting? How could you find motivation to return to a natural setting that might have similar challenges? Have your nature observations and reading sparked an interest to travel to a new landscape that might hold unique challenges? Knowing the trip might cause physical discomfort or that you might experience fear, anxiety, or frustration, why would you still want to go?

The Carr Cabin Journals - #16

Directions: Please read the following quotation from the writings of Archie Carr and respond to it by completing the pre-writing activity and the journal assignment listed beneath.

Nature Reflection: Spend 15 minutes outdoors, unplugged and alone. What do you see? What do you hear? What do you feel? What do you notice about your own reactions and perceptions? Is there anyone in your family or group of friends who has helped you gain a better understanding of nature? Perhaps a grandmother who loves to garden? Fishing with your uncle? Camping with your cousins? Has the shared experience of nature heightened your appreciation?

"I am setting down these things we talked about in a couple of pages. I get the facts before you, but you miss the fine flavor of the slow talk, with one old man nodding or smiling over the careful words of the other, or reaching out a hand to correct a point or bring back a recollection. You miss the slow creak of the swing in the deep shade and the filigree of breadfruit leaves against the hot sky and the two old captains there on the porch after all the long calms and the raving winds; after the empty charts and the clawing reefs; with the call for courage answered and the hard days done and the courage still there in the quiet captains like rib-crooks of sound mahogany in a long-stranded hull."

The Windward Road, "The Captains," p. 228.

Preparation to write: How can others help us to appreciate the landscape in ways we may not be able to do on our own? How can individuals, particularly community elders, contribute to a younger generation's knowledge of nature? What skills and ways of understanding can they add to generations whose perceptions are supported and shaped by access to technology? Should the hands-on approach of "just doing it" be incompatible with a more distanced but researched approach to knowledge of the natural world gained through technological means, such as observation via webcams, watching videos on a nature website, or following a researcher's Twitter feed? Can both approaches "speak" to each other?

Journal: Write a journal entry which includes a brief description of your observations and how you may have shared time with others in the natural world. Discuss in detail your individual experience, using the following questions to guide you: Why do you think Carr describes this conversation between two aging turtle boat captains in such detail? Why does he hold them in such high regard? After all, Carr was the world's leading expert in turtle research at the time of this writing; what could the two old captains possibly have to tell him? Why is it important to listen to the experiences of many individuals when we consider the natural landscape? Why is your voice important?

Journal Entry Rubric

Criteria	Exemplary	Accomplished	Developing	Beginning	Score
	4	3	2	1	
Purpose	Strong voice and tone that clearly addresses the purpose for writing.	Appropriate voice and tone. The purpose is largely clear	Attempts to use personal voice and tone. Somewhat addresses the intended purpose.	Demonstrates limited awareness of use of voice and tone. Limited evidence of intended purpose.	
Understanding	Many interesting, specific facts and ideas are included.	Many facts and ideas are included.	Some facts and ideas are included.	Few facts and ideas are included.	
Conventions	All grammar and spelling is correct.	Only one or two grammar and spelling errors.	A few grammar and spelling errors.	Many grammar and spelling errors.	

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Lesson Plan #2

Name: Lydia Harrington

Unit Title: The View from Two Cabins

Lesson Title: Why You Should Care About a Little Cabin in the Woods

Lesson Duration: 2 class periods

Journal: Carr Cabin Journal Entry #2 is recommended for this lesson

Abstract: Prior to reading Carr's essays, students should have some exposure to his work and legacy. An informative powerpoint is available on request to introduce Dr. Carr's professional background and research. (The curriculum project for The Walden Woods website must be in Word format.) Students will view the documentary (12 minutes) *The Carr Family Cabin – Celebrating a Forgotten Place in the Florida Scrub* as an introduction to the Cabin and its importance in the formation of Carr's conservation ethic. It also extends to the accomplishments of the entire Carr family and to the importance of the family cabin in shaping a "sense of place" leading to a significant body of scientific research that had its roots in the Florida scrub. The reading focus of the lesson will be Bill Belleville's essay, "Why You Should Care About a Little Cabin in the Woods." Belleville, a naturalist and award-winning author, wrote the documentary script and co-produced the video. His essay discusses the Carr cabin and its importance as an historical site that must be preserved.

Goals and Objectives

Students will gain background knowledge about the life, career, and legacy of Dr. Archie Carr which will contribute to their understanding of his writings.

Students will see the cabin, members of the Carr family, historical footage of Archie Carr, and scenes from the Florida scrub to gain a framework for understanding the environment which was an inspiration for much of his work.

Students will be introduced to the Carr Family Cabin and the efforts to preserve it with the goal of understanding how Carr's "sense of place" inspired by his experiences at the cabin helped to shape conservation biology, an entire field of scientific research pioneered by Dr. Carr.

Students will complete a close reading of a text passage, analyzing the author's use of diction for rhetorical effect.

Procedure / Lesson Plan

If desired, the teacher will begin the lesson by using the powerpoint presentation to introduce Dr. Carr's work and legacy. Notes are included with the presentation, and relevant attachments to give a flavor of both Carr's sense of humor and some of his more interesting adventures will be provided as supplemental attachments with the presentation.

Prior to viewing the documentary, teachers may wish to initiate a brief discussion about the word “cracker” which is used to appropriately describe the architectural style of the cabin. Although students may be familiar with the more pejorative use of the term, this would be an excellent opportunity to provide a short lesson on the etymology of the word and how it is used in the video as well as Belleville’s article.

IMPORTANT NOTE



A WORD ABOUT A WORD — The term “cracker” is used in multiple essays in this unit. It would be best to address the word and authorial intent prior to completing Lesson 2 where it first appears. *Cracker* has a long and colorful history as a part of the settlement of the southern American frontier. As used by Belleville and Carr, it refers specifically to Floridians who proved themselves highly adaptable to the challenges of living in a mosquito-infested, sub-tropical landscape where danger and adventure abounded in equal measure. In this context, it is used to refer to white settlers and their descendents, and other than the reference to a specific ethnic group, there is no racial implication in its use.

However, “cracker” can also be a highly inflammatory term which is used to pejoratively refer to white southerners. In that context, *cracker*, at its best, implies impoverished circumstances and usually carries with it connotations of ignorance and racial prejudice.

The teacher should not spend undue time on this topic, but discussing it in advance may provide clarification and an opportunity to consider how words may carry significantly different meanings in different settings.

As students watch the documentary (<http://www.youtube.com/watch?v=OSAPzafgge0>), they should make notes of how the cabin was important in shaping the Carr family’s contributions to science and in particular, to the preservation of the native Florida landscape. After viewing, record student notes on chart paper (or some other medium) which may be used for reference and additions throughout the unit.

Before reading Belleville’s article (“Why You Should Care About a Little Cabin in the Woods”), students should complete and discuss the diction / close reading assignment included at the end of this lesson. (no more than 10 minutes)

As students read, they will be responsible for responding to the title of the article, “Why You Should Care About a Little Cabin in the Woods” with textual support from the essay documenting the author’s argument.

Timeline: 2 class periods

Topics Covered: Background information on the life and accomplishments of Dr. Archie Carr; Introduction to the importance of the Carr cabin in shaping the commitment to environmental stewardship of the entire Carr family; Introduction to the importance of preserving the Carr family cabin as a significant historical site.

Specific Readings: "Why You Should Care About a Little Cabin in the Woods," by Bill Belleville.

Common Core Standards:

GRADES 9-10

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RI.9-10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

CCSS.ELA-Literacy.RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-Literacy.RI.9-10.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

CCSS.ELA-Literacy.RI.9-10.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

GRADES 11-12

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.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.

CCSS.ELA-Literacy.RI.11-12.2 Determine two or more 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 provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-Literacy.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Activities / Homework: Students will take notes from the documentary on the importance of the cabin in shaping the Carr family's commitment to environmental stewardship. Students will study a passage from the Belleville article and analyze the author's use of diction. Students will complete a close reading of the Belleville essay to document support for his argument that the Carr cabin should be preserved.

Assessment / Rubric

- 1) Contributions to the class discussion about the cabin's role in shaping the Carr family's commitment to conservation.
- 2) Effective completion of the diction analysis assignment.
- 3) Annotation of the Belleville essay and a one paragraph response with textual support that presents key points of the author's argument for why the Carr cabin is a significant historical and cultural site that should be preserved.

Diction: Finding the perfect word to create a picture in the reader's mind

We walked around the edge of Silver Glen spring later that day, and Ray helped me understand the lifeways of the native people who had lived here long before the Europeans arrived. Ray had always struck me as someone who cared very much about Florida, someone who wanted others to understand a state that was so often misunderstood. Like well-educated good ol' boys will sometimes do, Ray also hid a brilliant and perceptive intelligence inside a persona outfitted in khaki and camo.

- *From "Why You Should Care About a Little Cabin in the Woods," by Bill Belleville*

1. What is the effect of using the words "understand" and "misunderstood" in the same sentence?

2. How does Belleville develop a complex character through his description of Ray? Underline words and phrases that are used to create contrast. Which words have positive connotations? Which words sometimes carry the baggage of negative connotations? What do you think the author's perception of Ray is?

3. How does the meaning of the paragraph change if we alter the last sentence to read:

Like well-educated rural men will sometimes do, Ray hid a brilliant and perceptive intelligence inside his simply dressed persona.

4. What picture is the author creating with the words he has chosen for this final sentence?

Why You Should Care About a Little Cabin in the Woods

By Bill Belleville

It took a journey to Nicaragua about 15 years ago to remind me how important the great naturalist Archie Carr and his work had been to the preservation of wild places—wild places in Florida, in Nicaragua, everywhere. I was there to write a magazine story, and although I had a working understanding of ecology, it didn't dawn on me to use a single species to help others understand concepts like animal migration, habitat protection, and the need to use science to "manage" our natural world.

Dr. Jeanne Mortimer, who had studied herpetology under Carr at UF, was working there at the time with the Miskito Indians of Nicaragua's Caribbean coast. The Miskitos, known locally as the "Turtle People" because they hunted the sea turtles, were involved in a project to set up a massive marine preserve along the coast. Rather than excluding native people from such management plans, this one meant to more fully include them. Poor countries like Nicaragua have little funding to help support such high-minded strategies; when you're hungry, a turtle is no different than a grouper or a lobster or a queen conch. It provides immediate food, and for a certain overseas market, cold cash.

"Sea turtles are very political," Mortimer told me one day in Puerto Cabezas, pushing her matted blonde hair back from her face. It was hot and we were both sweating. We were having lunch in a little bodega with no windows, and a barefoot young man tried to sell us some green turtle eggs. The egg vendor didn't faze Mortimer. "It's a poor country," she says. "People have to eat." By night, this Puerto Cabezas was lawless and marked by gunfire. By day, I would walk the dusty dirt main street and see shop owners picking out maggots from their supplies of dry rice.

As for the "politics" of the sea turtle, the biologist explained that a species that migrated such vast distances to feed, to breed, and to nest was a working example of ecology. "Turtles depend on a multitude of geographic places to survive," Mortimer said. Despite the turtle hunting along the Miskito Coast, it was more likely that very wealthy people elsewhere were contributing to the demise of the sea turtle by building seafront homes on beaches where the animal had historically nested, and polluting the waters in which the turtles spent most of their lives.

Fastforward to today and to an unexpected email I just received from Ray Willis. Ray's a good ol' Florida boy who also happens to have a doctorate in archaeology. I met Ray a few years ago at Silver Glen Springs when producing a state PBS film on the early naturalist Billy Bartram and his travels to Florida. I had earlier called the USFS office and asked if there was anyone there who could speak to the history of Florida on camera. A woman with a soft drawl told me the

entire USFS archaeological staff would be glad to help me out. And then she chuckled. The entire archaeological staff turned out to be Ray.

We walked around the edge of Silver Glen Spring that day, and Ray helped me understand the lifeways of the native people who had lived there long before the Europeans arrived. Ray had always struck me as someone who cared very much about Florida, and who wanted others to understand a state that was so often misunderstood.

Ray's new email told of a situation that was both a dilemma—and a blessing. A little Cracker-style cabin and 46 acres of land in a corner of the Ocala National Forest had been donated to the USFS last year by Dr. Tom Carr, a noted physicist in his own right and the surviving brother of Archie. The tin-roofed cabin near Lake Nicotoon was iconic: It was built by the parents of Tom and Archie when they first moved to Florida in 1938. Subsequently, three generations of Carrs had spent a great deal of time there.

Although Archie later had his own home on Wewa Pond in Micanopy, this Cracker cabin gifted him, his wife Marjorie and his children with the opportunity to deeply experience the nuances of the Florida scrub and hammocks without the filter of civilization. But now the cabin was dilapidated and in need of the sort of urgent help that the USFS could not provide. Ray wondered if a "Friends of the Carr Cabin" might be formed to rise to the moment.

Not ironically, Archie earned his doctorate in zoology from UF the year before the cabin was built. Although he later traveled widely through Latin America following his beloved sea turtles on the "windward roads" of distant shores, the little cabin in the Ocala woods could be thought of the place where the spirit and ethic of the Carr family was nurtured. Of the need for preservation, Archie once wrote: "If this difficult saving is done, it will (be done) because man is a creature who preserves things that stir him."

And that is what this little cracker cabin in the woods needs today—for the people who were stirred by Archie's legacy to come to its rescue.

Certainly, I can be counted among those because Archie's writing has surely stirred me. When I was researching my book on the St. Johns River a few years ago, I sifted through hundreds of articles and research abstracts on the river and its science. Archie's insight on the St. Johns stood out like a wild river iris in a dark swamp because it both moved and humored me. And it also did what every great teacher wants the students of the world to do—it made me think. Archie was not just a good teacher; he was a courageous man who broke away from the herd, and that's an increasingly rare trait in our modern Florida.

And so, today, the ideals of "conservation biology" once developed by Archie and others have come home to roost. Like his wide-roaming sea turtles, they have migrated between Bartram, Silver Glen Springs, Puerto Cabezas, Nicaragua, Sanford, and now Nicotoon Lake in the Ocala

National Forest. The little Carr cabin in the woods hasn't moved an inch over the last 75 years, of course. But the ideas born there have been around the world uncounted times.

And like a star you wish on at night as a kid, this little dilapidated physical structure provides a steady beacon in our crazy, ever-shifting modern world —and it does so as a place where the very best part of the human spirit, caring and imagination reside.

It's the sort of illumination that anyone who cares about our besieged natural Florida can hardly do without.

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Lesson Plan #3

Name: Lydia Harrington

Unit Title: The View from Two Cabins

Lesson Title: In Praise of Snakes

Lesson Duration: 2 class periods

Journal: Carr Cabin Journal Entry #3 or #4 is recommended for this lesson.

Abstract: Students will read "In Praise of Snakes" by Archie Carr, noting the author's use of detail in his writing and how this affects the essay from a stylistic perspective. As a culminating activity, students will analyze two passages — from "In Praise of Snakes" and an excerpt from Thoreau's *Excursions* — and write an analysis comparing and contrasting the two.

Goals and Objectives

Students will complete a close reading of a passage and identify the impact of an author's use of detail on the effectiveness of presenting key ideas in the text.

Students will identify arguments presented and addressed in an essay, citing specific support the author provides to establish and support the claims he presents.

Students will analyze passages by Carr and Thoreau on a common topic and write an essay comparing and contrasting the authors' styles, citing specific information from the text as support for their analysis.

Procedure / Lesson Plan

Day 1

Introduce the lesson by completing and discussing the handout on detail and its use in "In Praise of Snakes." Students should annotate as they read, focusing on Carr's reasons for "praising snakes."

After reading, students should discuss their notes in small groups, adding information from peers they may have overlooked or deleting information that on review is incorrect or unsubstantiated.

Using chart paper or another medium that can be saved and displayed, compile notes based on student annotations.

Students will complete an exit slip, one complete paragraph in length, in response to the following question: Why did Archie Carr have such high praise for snakes?

Day 2

Begin the period by reviewing work from the prior lesson analyzing the use of detail and the author's defense of snakes.

Distribute and discuss the Prose Analysis Guide. Clarify words and terms as necessary. Model use of the guide by responding to the questions based on an excerpt from "In Praise of Snakes."

Distribute the Comparison / Contrast essay assignment.

Students should read the two passages independently, making initial notes as they read. Depending on the level of the class, the teacher may provide a small group setting for students to work through the prose guide. If the class has sufficient mastery, students should complete the Prose Analysis Guide on their own. The ultimate goal is for students to internalize the framework of questions and to complete a close reading, noting on the text key points which will be addressed in the analytical essay. Students should use the remaining time in class to write the comparison / contrast essay. If necessary, students will complete the essay for homework. Students working at a mastery level should be able to read, annotate, and write an effective on-demand essay in approximately 45 minutes.

Timeline: 2 days

Topics Covered: Close reading to identify the author's use of detail, and comparing and contrasting two passages by different authors on a related theme; using key prose elements to guide writing an analytic essay;

Specific Readings: "In Praise of Snakes" (Carr) and an excerpt from "A Natural History of Massachusetts" from *Excursions* (Thoreau)

Common Core Standards:

GRADES 9-10

WRITING

CCSS.ELA-Literacy.W.9-10.2 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.

LANGUAGE

CCSS.ELA-Literacy.L.9-10.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.9-10.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RI.9-10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

CCSS.ELA-Literacy.RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-Literacy.RI.9-10.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

CCSS.ELA-Literacy.RI.9-10.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

GRADES 11-12

WRITING

CCSS.ELA-Literacy.W.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.

LANGUAGE

CCSS.ELA-Literacy.L.11-12.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.11-12.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.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.

CCSS.ELA-Literacy.RI.11-12.2 Determine two or more 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 provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-Literacy.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Assessment / Rubric

- 1) Contributions to class discussions about the texts
- 2) Effective completion of the detail analysis assignment.
- 3) Completion of the Exit Slip, clearly stating a position and providing supporting details from the text. (1 paragraph)
- 5) Completion of the Prose Analysis Guide.
- 6) Analytic essay

Detail: Makes writing come alive. Provides a clear mental picture for the reader by focusing on the specifics rather than the abstractions.

Snakes are harder to find than birds. They don't fly about or sing or do a lot of overt things that help the would-be watcher find them. And even after you have located a snake, purged yourself of any remaining scrap of prejudice, and made ready to witness engrossing natural history, it may be quite a while before the snake does anything. Birds, of course, fidget constantly, except perhaps owls and fishing herons. There is never a dull moment in their company. Snakes, on the other hand, being cold-blooded, live more deliberately; and if you have the misfortune to come upon one that has just eaten, there may be little or no action for quite a while—for up to a week, perhaps, or in extreme cases even longer. Some people don't have that kind of time to put into the venture and go back to watching birds.

- *from "In Praise of Snakes" by Archie Carr*

1. In this passage, Carr compares the actions of snakes to birds. Identify words or phrases that specifically indicate the actions of each.
2. How would you characterize Carr's attitude toward snakes based on details from this passage?
3. How do details in the passage explain why Carr believes more people engage in watching birds than snakes?

The two passages below, one by Archie Carr and the other by Henry David Thoreau, describe the actions of snakes. Read the passages carefully, then complete the attached Prose Analysis Guide on each to begin your comparison and contrast of how each writer describes the snakes and conveys their effect on the writer as observer. Use this information to write an essay analyzing and comparing the rhetorical and stylistic strategies used by each author.

Passage 1

Most people who come upon hog-nosed snakes either conclude that they are venomous and dispatch them or go quickly away. To see their act at its best you should do neither, but behave as follows: first of all, make sure it is indeed a hog-nosed snake you have at hand and not a ground rattler, which would prove to have almost none of the spreading adder's winning ways. Then, move straight up to the snake and sit down on the ground in front of him. He will coil in a purposeful way, rear back and spread the whole first third of his body as thin as your belt, and lunge out at you repeatedly, each time hissing with almost intolerable menace. If instead of recoiling you steel yourself and reach over and pat the snake on the back, his menace will wilt before your eyes, and he will proceed to prove that you have killed him. He will turn over onto his back open his mouth, extrude his tongue and rectum, and then, after writhing about until his moist parts are all coated with debris, lie there belly-up as clearly defunct as any snake could be.

But don't feel badly about him. Give him two minutes, say, and the catalepsy will wane. He will draw his tongue back in and ever so slowly turn and raise his head to see whether you are still there. Move your hand quickly before him, and he will flip back over into his supine seizure. Reach down and turn him right side up, and he will instantly twist over onto his back again. But then get up and move off a little way and wait patiently behind a tree, and you

can watch him slowly come back to life, turn right side up, and quietly ease away.

Archie Carr
"In Praise of Snakes," 1971.

Passage 2

It appears that we have eight kinds of tortoises, twelve snakes—but one of which is venomous,—nine frogs and toads, nine salamanders, and one lizard, for our neighbors.

I am particularly attracted by the motions of the serpent tribe. They make our hands and feet, the wings of the bird, and the fins of the fish seem very superfluous, as if nature had only indulged her fancy in making them. The black snake will dart into a bush when pursued, and circle round and round with an easy and graceful motion, amid the thin and bare twigs, five or six feet from the ground, as a bird flits from bough to bough, or hang in festoons between the forks. Elasticity and flexibleness in the simpler forms of animal life are equivalent to a complex system of limbs in the higher; and we have only to be as wise and wily as the serpent, to perform as difficult feats without the vulgar assistance of hands and feet.

Henry David Thoreau
"A Natural History of Massachusetts" from
Excursions, 1863

Analytic Essay Rubric – Comparison and Contrast

Adapted from the 2013 AP Language and Literature Exam, Free Response Item 2

9 - Essays earning a score of 9 meet the criteria for 8 papers and, in addition, provide especially full of perceptive comparison and contrast or demonstrate an impressive control of language.

8 – Essays earning a score of 8 effectively compare and contrast how Archie Carr and Henry David Thoreau describe the snakes and convey their effects on the authors. These essays refer to the texts, explicitly or implicitly, offering specific details to support their explanations of how the authors describe the snakes and convey their effect. Their prose demonstrates an ability to control a wide range of the elements of writing but is not flawless.

7 – Essays earning a score of 7 fit the description of 6 essays but are distinguished by a more complete or more purposeful comparison and contrast or a more mature prose style.

6 – Essays earning a score of 6 adequately compare and contrast how the authors describe the snakes and convey their effect. These essays refer to the texts, explicitly or implicitly, but offer less detailed and/or less convincing explanations. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 – Essays earning a score of five compare and contrast how the authors describe the snakes and convey their effect, but these essays may provide uneven or inconsistent explanations. They may compare and contrast in a superficial way or demonstrate a limited understanding of how the authors describe the snakes and convey their effect. The writing may contain lapses in diction or syntax, but it usually conveys the writer’s ideas adequately.

4 – Essays earning a score of 4 respond to the prompt inadequately. They may have difficulty comparing and contrasting or explaining how the authors describe the snakes and convey their effect. The prose generally conveys the writer’s ideas, but may suggest immature control of writing.

3 – Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less success in comparing and contrasting or less control of writing.

2 – Essays earning a score of 2 demonstrate little success in comparing and contrasting how the authors describe the snakes and convey their effect. These essays may offer generalizations or substitute simpler tasks such as summarizing, offer no explanation of how the authors describe the snakes and compare their effect, or offer their own observations of snakes. The prose often demonstrates consistent weaknesses in writing.

1 – Essays earning a score of 1 meet the criteria for a score of 2 but are especially simplistic in content or weak in their control of writing.

0 – Essays earning a score of 0 indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.

Prose Analysis Guide

Record your responses to the following questions as you analyze a text or texts. The information will assist you citing specific support when writing a detailed essay response.

Text: _____ Author: _____ Date: _____

First Impressions

1. Actively read the passage, marking words or phrases that draw your attention and making margin notes. If a word or section is unclear, indicate it with a question mark so you can return to it after reviewing other aspects of the text.
2. In 2 sentences, summarize your first response to the passage.
3. In your opinion, why is this text effective?
4. How is it effective? (examples: imagery, diction, tone, use of humor, detail, author's voice)
5. What was your first impression of the author's use of language?

Rhetorical Considerations

1. Who is the **speaker**? Is the speaker also the writer, or is it another character quoted or created by the author?
2. Who is the intended **audience**?
3. What is the writer's rhetorical **purpose** in composing this passage?
4. What is the author's **attitude** toward the subject of the passage?
6. What words would you use to describe the author's **tone**? Was the tone consistent?
7. What is the **intended message** of the text and was the passage effective in delivering this message to you, the reader? Why or why not?

Style

1. What is the **point of view** of the speaker or author and what helped you determine this?
2. How does the author's **diction** support the intended effect of the passage? Cite specific examples.
3. How does the author use **imagery** to develop the passage? Cite examples from the text, noting the imagery and how it is used.
4. Are there examples of **figurative language** in the passage? If so, how does the author use imagery to support the intended effect of the passage?
5. What do you notice about the **sentence structure**? Does the author invert sentences, use fragments for effect, vary sentence length and organization or use essentially the same structural pattern throughout? Are there periodic or cumulative sentences? How does sentence structure (**syntax**) affect the passage?
6. How does the author use **detailed language** to develop the central idea of the passage?
7. Review your notes on items 1 – 6. Can you summarize the overall impact of the author's style on the intended effect of the text?

Putting It All Together

What conclusions can you draw about the passage and its effectiveness after reviewing the specifics of the author's style and rhetorical approach?

Lesson Plan #4

Name: Lydia Harrington

Unit Title: The View from Two Cabins

Lesson Title: The Black Beach

Lesson Duration: 2 -3 class periods

Journal: Carr Cabin Journal Entry #16 is recommended for this lesson.

Abstract: Students will analyze Carr's use of characterization in "The Black Beach," named for the powdery dust of pumice and black glass characteristic of its surface. Focusing on the development of the central character, Mrs. Ybarra, and his interaction with her, students will determine Carr's attitude toward the native Nicaraguans on whom he depended for information and basic needs during many of his research expeditions. Students will compare Carr's reflections on the value of this experience with a passage from Thoreau's journal. Students will use the techniques of close reading to develop a thoughtful analysis of Carr's craft.

Goals and Objectives

Students will complete a close reading of "The Black Beach" and identify the impact of Carr's use of syntax on the effectiveness of presenting key ideas in the text.

Students will complete a close reading of "The Black Beach" and identify the impact of Carr's use of detail on the effectiveness of presenting key ideas in the text.

Students will complete a close reading of "The Black Beach" and identify the impact of Carr's use of diction on the effectiveness of presenting key ideas in the text.

Students will complete a character analysis of Mrs. Ybarra and Carr using a guide to assist in their note-taking.

Students will compare a passage from "The Black Beach" and an excerpt from Thoreau's *Journals* and write a one paragraph response discussing the shared theme.

Procedure / Lesson Plan

Introduce the lesson by asking students to complete the following quickwrite prompt: *Think of a female relative or friend who is both respected and wise. Describe that person, and explain why you would describe her in this way.*

Students will share their responses in pairs or small groups. As a class, brainstorm characteristics that would define a wise and respected individual. Record student responses and post them for future reference.

Introduce the text by completing the exercise on syntax which examines the first paragraph.

Continue introducing the text by working through the exercises on detail and diction. This will accomplish a guided close reading of the opening paragraphs of the story and alert students to prominent elements of the author's craft. Depending on the level of the class, students may work independently, in small groups, or in a guided whole group setting.

Provide a working definition of characterization for the class and introduce the Character Trait Analysis Chart. Use samples from the first three paragraphs to explicitly model the note-taking strategy. For example, the narrator notes in ¶2, "I had walked five miles and had found no sign." This action would indicate that the narrator is persistent, so the teacher would model checking that box for the Narrator's character. Using the document camera to project the text, the teacher places a small post-it note by this sentence, labeling it, "*Narrator / persistent.*" If students have individual copies, they may mark the text; if not, use post-it notes to record textual support. In this same paragraph, the Narrator indicates he has been searching for signs of a trunkback nest. His ability to distinguish between trails of the trunkback, the hawkbill, and the green turtle characterize him as observant. The teacher marks this support with a post-it note labeled, "*Narrator / observant.*" This model provides extensive support for students who are not proficient in literary analysis. For students who are more advanced, the teacher may choose to refer to this information as a guide, but provide far less scaffolding of the text. The goal is always to build student independence, while supporting students as they work toward this goal.

Students continue reading the text independently and recording their character observations.

Suggested Alternative: Beginning with paragraph 19 ("As she approached, Mrs. Ybarra steered her mount down beach to pass well seaward of me . . ."), using a reader's theater strategy, members of the class assume the roles of the Narrator, Mrs. Ybarra, and exposition. If the students have had limited practice with this technique, the teacher may provide the connective exposition until the students become more comfortable in identifying their cues, and the reading can be completed in a whole group setting. If the students have had sufficient practice, small student groups may complete the reader's theater. As the remainder of the text relies on extensive dialogue, reader's theater will allow students to experience the different voices of the characters as they read the rest of the story. Students remain responsible for identifying character traits and support using the characterization chart and post-it notes.

The following scripted higher order questions may be useful in guiding discussion of the text:

1. How did your description of the Narrator change / evolve as story unfolded? What events prompted this change?
2. How does the writer use precise description to develop a three-dimensional character?
3. What does it mean to be a three-dimensional character?
4. How does the author demonstrate the Narrator's self-awareness as an outsider through phrases like "stink of gringo" and "Mrs. Ybarra no doubt took an unenthusiastic view of me too?"
5. The author introduces his characterization of Mrs. Ybarra through a description of her horse. Why does he do this?

6. How does the author's use of dialogue help to draw his portraits of his characters?

Independently or in collaborative groups, students use the reverse side of their character trait chart to record textual support for the 5 traits they have chosen for each character. Students then independently write a response to the following short essay prompt:

"The Black Beach" focuses on the interaction of the Narrator and Mrs. Ybarra. How does the author use characterization to develop them through their words, thoughts, and actions? In what ways are the two characters similar? How do they differ? Be sure to cite evidence from the story to support your analysis.

As a final reflection, students should read and respond to the two quotations by Carr and Thoreau, discussing the universal theme of experience.

Timeline: 2 – 3 class periods

Topics Covered: characterization, close reading for elements of character, syntax, diction, and detail;

Specific Readings: "The Black Beach;" Excerpt from Thoreau *Journal XIV*;

Common Core Standards:

GRADES 9-10

WRITING

CCSS.ELA-Literacy.W.9-10.2 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.

LANGUAGE

CCSS.ELA-Literacy.L.9-10.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.9-10.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

READING INFORMATIONAL TEXT

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CCSS.ELA-Literacy.RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-Literacy.RI.9-10.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

CCSS.ELA-Literacy.RI.9-10.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

GRADES 11-12

WRITING

CCSS.ELA-Literacy.W.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.

LANGUAGE

CCSS.ELA-Literacy.L.11-12.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.11-12.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.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.

CCSS.ELA-Literacy.RI.11-12.2 Determine two or more 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 provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-Literacy.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Activities / Homework: Close reading, Directed Note-taking, Reader's Theater, Character Analysis Essay, Journal response

Assessment / Rubric

Close Reading activities for diction, syntax, and detail

Free response essay discussing the theme of experience in the context of two quotations from Carr and Thoreau

Comparison / Contrast essay on the development of characterization in the story

Quickwrite

Syntax: Sentence structure, word order, length, punctuation, parts

It was on the black beach that I met Mrs. Ybarra. It was the long, lonesome, log-strewn stretch from Tortuguero to Parismina. You don't see many people on that beach. Perhaps the chances against our meeting reinforced the impression Mrs. Ybarra made on me and caused her to seem more noteworthy than she really was. That you must judge when you have learned the circumstances.

Discuss

1. The author begins the paragraph in the first person, but he concludes it using a second person construction. What is the effect?
2. How does the effect of the paragraph change if the author omits the final sentence?

Detail: Makes writing come alive. Provides a clear mental picture for the reader by focusing on the specifics rather than the abstractions.

I was looking for nests of trunkback turtles. I had walked five miles and had found no sign – no fresh trail that was not clearly that of hawksbill or green turtle. Even the greens were scarce. There was just a sprinkling of early layers in the van of the big nesting migration – the “fleet,” as the people on the beach call it – which was already long overdue. It was nearing noon of a flaming cloudless day, and the land breeze had killed the trade wind.

1. Carr emphasizes the lateness of the trunkback nesting migration through the use of detail. Identify words or phrases that contribute to this emphasis.
2. How would you characterize Carr's attitude based on details from this passage?
3. How do details in the final sentence underscore this attitude?

Diction: Finding the perfect word to create a picture in the reader's mind

Two miles back, I had met the Siquirres dogs – the seasonally feral packs of curs that Paco had pointed out from the plane two days before. Each May or June the dogs gather on the beach from Siquirres and the other towns along the railroad far inland, called by some unknown cue to cross as much as thirty miles of jungle, marsh, and mangrove swamp and meet the fleet, and batten on turtle eggs for the season. There were eight dogs in the pack I met, and they were hungry and irritable. They ran yapping before me for a while, as if they thought I was somehow to blame for the lateness of the fleet, and then they dashed off over the low dunes and disappeared among the coco plums. Besides the dogs and a scurrying sand crab now and then, I had seen no living thing on land.

1. What do Carr's use of the words "feral" and "cur" indicate about his attitude toward the Siquirres dogs?

2. How does his description of the dogs contribute to the setting?

3. How does the meaning of the paragraph change if we alter the last sentence to read:

Besides the dogs and a scurrying sand crab now and then, I had seen no other animals on land.

Character Trait Analysis Chart: Place a check under the Narrator and/or Mrs. Ybarra column for every trait that applies.

	Narrator	Mrs. Ybarra
Adventurous		
Apprehensive		
Observant		
Respectful		
Confident		
Confused		
Curious		
Discouraged		
Eager		
Engrossed		
Foolish		
Impatient		
Precise		
Optimistic		
Pessimistic		
Practical		
Impractical		
Restless		
Patient		
Stubborn		
Persistent		
Intelligent		

	Narrator	Mrs. Ybarra
Wise		
Experienced		
Trusting		
Honest		

1. Which qualities do they have in common?

2. Are there additional qualities you would like to add to describe either character?

3. List 5 qualities from your list that best describe key character traits of the Narrator:

4. List 5 qualities from your list that best describe key character traits of Mrs. Ybarra:

Why did you choose these for each character?

Short Analytic Essay Response Rubric

Adapted from: <http://outcomes.lbcc.edu/pdf/SampleRubrics.pdf>

SCORE	CONTENT	ORGANIZATION	DEVELOPMENT	USE OF LANGUAGE
4	Answer is appropriate to the question. Content is factually correct.	Clear sense of order. Thesis or topic sentence clearly stated or implied. Supporting points presented in a logical order.	Develops each point with many specific details. Answers question completely.	Word choice precise. No major grammatical or spelling errors.
3	Answer is appropriate to the question. Content may have one or two factual errors.	May lack a stated or implied thesis sentence, but points are presented in a logical progression.	Each point supported with some details and evidence. All important points included.	Accurate word choice. No more than 2 major errors and a few minor errors.
2	Content relates peripherally to the question; Contains significant factual errors.	Logic or organization is minimally perceivable. Points presented in a seemingly random fashion; some support present.	Sparse details or evidence. Question only minimally answered.	Ordinary word choice. Some serious errors, but overall meaning remains intact.
1	Content digresses from question.	Lacks clear organizational plan. Reader is confused.	Statements are unsupported by any detail or explanation. Repetitious, incoherent, illogical development.	Limited vocabulary. Errors impair communication.

Lesson Plan #5

Name: Lydia Harrington

Unit Title: The View from Two Cabins

Lesson Title: The Bird and the Behemoth

Lesson Duration: 2 class periods

Journal: Carr Cabin Journal Entry #1 is recommended for this lesson

Abstract: "The Bird and the Behemoth" exemplifies Carr's craft in merging scientific objectivity with the artist's sense of using language to capture images and concepts far deeper than the facts of a simple narrative. His text could be accurately re-titled "A Morning Time Travel," but that would lose the magnificent pairing of "bird" with "behemoth" which captures the essence of a utilitarian scene cast in a context of biblical proportions. The tale is epic in its sweep of time and setting, yet the master teacher reins us in after four brief paragraphs to remind us that the rational forces at work in nature will be revealed if we will only pause and listen to what She has to say.

Reading Carr at his literary best is a bit like peering into the inner workings of a genius's brain and observing the constant dialogue between the left and right side. Early in the text, the fanciful scene overtakes the author, and as he meditates, time fades away; he is standing on the prehistoric Florida grassland near the end of the last Ice Age. The right hemisphere regains control, and Dr. Carr provides the scientist's interpretation of what he has just witnessed. Fortunately for his readers, the left hemisphere is always running in the background, allowing his unique voice to captivate us through the images he draws.

"The Bird and the Behemoth" explores the relationship between a snowy egret and a mechanical dredger and how this illustrates the egret's ability to adapt to a changing environment. But to lovers of great writing, it is so much more.

Goals and Objectives:

Students will be able to understand Carr's use of the snowy egret's relationship to the dredger as an extended metaphor for adaptability and symbiosis.

Students will be able to make a reasoned inference, using textual support, citing factors that have required the egret to adapt to a changing environment.

Students will be able to comprehend the author's use of detail to shift perspectives of time and place.

Students will be able to use the Table of Contents strategy to stay connected to the text and identify details to support analysis. (For students in need of reading support)

Students will be able to use the Taxonomy of Terms to identify the meaning and relationship of key words and terms used in the text.

Students will be able to write an on-demand rhetorical analysis essay that is supported with specific citations from the text.

Procedure / Lesson Plan

Connect: Begin with a 2 minute quick-write, using the following prompt:

Close your eyes for a moment and go back in time. Try to picture where we are now as it would have looked 12,000 years ago. (pause) Now open your eyes and for the following 2 minutes, describe what you have pictured in your mind.

Share quick-writes and chart key features of student responses.

Context: View *Wild New World: Big Cat Attack* (3 min. 25 sec.)

<http://www.bbc.co.uk/nature/life/Glyptodontidae#p00fw5ls>

Discuss: What are some of the animals that were present in Florida at the end of the last Ice Age?

Add student responses to the pre-reading chart started with the Quickwrite.

Craft: Discuss the author's use of imagery by completing a close reading of a key passage from the text, using the supplemental handout found at the end of this lesson as a guide.

Guided Reading: The Table of Contents™ Strategy (TOC) has been adapted from the work of Patricia Melvin, with her permission, for use with this lesson. TOC is a highly flexible method for assisting students in staying connected with extended texts, particularly those which will be the focus of written analysis. In the following example, extensive modeling is noted, as may be appropriate for struggling readers who are learning to navigate the inner dialogue of the reading process. Cues are provided to assist the teacher in explicitly demonstrating the connections made between the text and the summary. Proficient readers learn to do this automatically, so minimal modeling or explanation should be necessary in that setting. TOC serves a two-fold purpose. It first aids the student in reflecting while reading, but without significantly interrupting that process. It also leaves a tangible reference for the student through the shorthand "Table of Contents" entries that will be useful in reviewing the development and key ideas of the text in its entirety. Whether a student is working to gain a greater depth of skill in comprehension or a student is preparing for an AP exam, the strategy can be a powerful tool in the analytic process.

Remember



***Read to ORGANIZE,
not to memorize!***

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Graphic used with permission of the author, Patricia Melvin. For an outstanding collection of Ms. Melvin's work, including excellent, practical strategies for fostering literacy skills for secondary learners, please visit her website:

<http://www.print-mindconnection.com/reading.asp>

TOC Teacher Model "The Bird and the Behemoth"

- 1) Number the paragraphs of the essay (27 paragraphs).
- 2) Read paragraph 1 aloud to the students
- 3) Ask students to quickly think of a 1-2 word title that represents the idea of the paragraph, and direct students to write it in the margin. Example: *Prairie Scene*
- 4) Share your title and explain why you chose it and why you picked these words. Explain how this title acts as a guide to content in the paragraph.

CAUTION students that this is not meant to be a summary statement. Think of it as a "flashbulb moment" when you read and a title jumps out at you.

5) Continue modeling with paragraph 2. The chart below explicitly shows the process, and could be used as a visual aid when introducing the strategy. It is not intended as a chart which students would complete. Students write their TOC titles next to each paragraph in the margin. If copies are not available for marking, students could number a sheet of paper and write the TOC entry there. In the model, important transition elements have been noted. Students working toward reading mastery often need assistance in recognizing the cues that are used to link ideas, images, and concepts.

Table of Contents™ Title	Text
Par. 1 Prairie Scene Or Prairie Scene Interrupted	The herons were out among the cows when I got to the prairie. I saw them first, <i>and then</i> I saw the dredger working.
Par. 2 Hérons and mastodons	I slowed the car to creep along, irked by the sight of the dredger, bemused for the thousandth time at the sight of egrets and cows together. <i>Then</i> one of the herons got up and flew in under the swooping boom and lit on the pile of mud, all white lace in the slop and splatter. He was a snowy heron, and his coming in to stand there, <i>though</i> a small, ill-sorted thing to see, was for me a last chink stopped in a long daydream. It was a dream of birds and behemoths and of the smallness of the world, and its essence is this: the snowy heron remembers mastodons.

Guided Practice

- 1) Read aloud paragraph 3, but now students create titles and write them in the margin.
Ex. Herons Remember or Ancient Florida
- 2) Ask for examples from class members. This is an essential part of the practice as the students gain confidence in their titles. Rarely does anyone write a title that is wildly wrong.

3) Reinforce the purpose of TOC as a means to connect their thoughts to the paragraph so they can remember what is in individual paragraphs after reading the entire selection. The activity literally creates a "Table of Contents" which students can use while responding to questions or in preparing a response to an analytic writing prompt.

4) Help students identify the signal words and then "pause and prove" to each other how their titles sustain and connect meaning.

Example: *no doubt, but, as plain as*

Independent Work

Students read the remainder of the selection, applying the *Table of Contents™* strategy.

Reading Wrap-up

When students are finished reading, prove to them that they now have a "table of contents" which they can consult by asking a few questions. Students will use their "table of contents" to locate the paragraph(s) that contain the answer. Discuss the selection, requiring students to cite their TOC reference when providing support for their answers.

Sample Questions: Why did the Prairie appear to be covered in silk? How is the dredger like a large, prehistoric animal?

TAXONOMY OF TERMS

As a follow-up activity to reading, students will complete the Taxonomy of Terms. A handout is supplied at the end of this lesson for teacher use. A taxonomy classifies information into ordered categories. Working in groups, students locate significant words in the text for each letter heading (H = heron, E = egret). Some boxes may have no entries, and other may have many; filling the boxes is not the objective. However, it is very important for students to search for words that are relevant and important in the essay. After students have had some time to gather their data, groups must then take what they have recorded and begin to classify words into groups of their choosing. For example, students may make a list of animals or subdivide between living animals and prehistoric animals. Another heading may be for human activities. Require students to support their organizational schemes, understanding there will be multiple ways for classifying what they have found.

In a whole group setting, ask students to provide samples of their taxonomy headings and the items they contain. Record this information and edit it with class input to derive key topics and themes of the text.

The pre-reading notes, TOC entries, and Taxonomies will provide rich resources for students in writing a thoughtful response to an analytic question that requires textual support. They are tools on which students can rely as they work toward the challenging but rewarding goal of making meaning from thought-providing literature.

Students respond to the essay prompt to apply close reading techniques and demonstrate proficiency of textual analysis.

Timeline: 2 - 3 days

Topics Covered: extended metaphor, imagery, close reading, author's perspective, rhetorical analysis

Specific Readings: "The Bird and the Behemoth"

Common Core Standards:

GRADES 9-10

WRITING

CCSS.ELA-Literacy.W.9-10.2 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.

LANGUAGE

CCSS.ELA-Literacy.L.9-10.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.9-10.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RI.9-10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

CCSS.ELA-Literacy.RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-Literacy.RI.9-10.5 Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

CCSS.ELA-Literacy.RI.9-10.6 Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

GRADES 11-12

WRITING

CCSS.ELA-Literacy.W.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.

LANGUAGE

CCSS.ELA-Literacy.L.11-12.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.11-12.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.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.

CCSS.ELA-Literacy.RI.11-12.2 Determine two or more 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 provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-Literacy.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Activities / Homework: Close reading, Table of Contents Strategy, Taxonomy of Terms, Rhetorical Analysis Essay, Journal response

Assessment / Rubric

Dr. Archie Carr was a prominent zoologist and writer whose work significantly influenced conservation efforts to safeguard sea turtle populations worldwide as well as efforts closer to his own home to protect indigenous Florida landscapes and the species which inhabit them. Though a distinguished scientist known for his scholarly research and journal contributions, Carr's essays and stories won broad acclaim from a mass audience. Critics and readers alike praised his skill in bringing difficult scientific topics to life in a way that did not dilute their significance, while making them accessible to readers without advanced scientific training.

Carr first published the following passage from "The Bird and the Behemoth" in his 1964 collection *Ulendo: Travelers of a Naturalist In and Out of Africa*. Read the passage carefully. Then write an essay in which you analyze the rhetorical strategies Carr uses to convey his message. Support your analysis with specific references to the text.

When I first began to notice snowy egrets walking with cows the birds were with black cows mostly, and the two together were a fancy thing to see. I got into a great state of excitement; and knowing no ornithologist in those days, I canvassed the cattlemen of the county to see what they could tell me. Without exception they had noticed the hegira of the herons, and they dated it as "just lately" —lately being the early 1930s. When I went on to quiz them further, some said it was the coming of the Angus cattle that drew the birds ashore, some queer attraction of Angus black for egret white. But those with a less mystical cast of mind said it was not the blackness of the cows at all but the pastures smoothed out in the old rough hammock and palmetto land, the brand new bowling green laid out for a stick-legged wading bird to walk in. I looked through the bird books I could find and from them went to journals. Always the snowy was cited as a water bird— one who is more active in his hunting than the rest— but never as a cattle heron. Before the 1930s nobody spoke of snowy herons walking with cattle. By the end of the thirties they were observed doing it all over the place.

Looking back to those times you can see that several changes favored the hegira of the herons. These were the years when egrets were making their great comeback after plume hunting had reduced them almost to extinction at the turn of the century. And the new flocks were not surging back into the old Florida but into a land less fit for herons, with marshes and gladeland everywhere being drained and made into farms or real estate. Then there were the new crops of grazing grasshoppers on the dry land, fed up to teeming tons on clear stands of planted grass, and there were placid cattle there to stir them out of hiding. And as important as any part of the new outlook was the change from the cluttered hammock and palmetto pinelands to lawns of short grass as wadeable to heron legs as water.

Traces of the sort of mind it takes to go ashore and consort with behemoths can be seen in the snowy heron's relatives. But in them the venture has the look of aberrant behavior, of a timid, unhappy straying from the comfort of the normal. The snowies, however, came out in confident flocks from the start. They emerged with unawed enthusiasm, as if loosed at last among joys once known and too long withheld from their bloodline. So nowadays the cattle quarter the mankept plains, the grasshoppers fly up, and the snowies snatch them out of the air. It was a rare thing they found, a feeding niche not occupied, a chance going begging. Any frog-spiking heron has the eye and the tools to tweak down a grasshopper out of the air; but only the snowy had the wit and the gall to out and do it.

But wit and gall— what do they mean in a heron? What trait of mind was it, really, that singled out the snowy among his fellows and let him go out and use cows to harvest the new manna in the new landscape? Where did the flexibility come from? Why was the snowy so much the most ready when the new opportunity came along?

I think I know. I think they got inured to behemoths by walking with the fauna of the Pleistocene. Through millions of years Florida was spread with veld or tree savanna. Right there in the middle of Paynes Prairie itself there used to be creatures that would stand your hair on end. Pachyderms vaster than any now alive grazed the tall brakes or pruned the thin-spread trees. There were llamas and camels of half a dozen kinds; and bison and sloths and glyptodonts; bands of ancestral horses; and grazing tortoises as big as the bulls. And all these were scaring up grasshoppers in numbers bound to make a heron drool. Any heron going out among those big mammals—any small white bird able to make use of a glyptodont to flush his game—would have to have guts galore and a flexible outlook; but he would get his victuals in volume.

Rhetorical Analysis Essay Grading Rubric

Adapted from the 2013 AP Language and Literature Exam, Free Response Item 2

9 - Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or impressive in their control of language.

8 –Essays earning a score of 8 effectively analyze the rhetorical strategies Carr uses to develop his argument about the snowy egret’s ability to adapt to Florida’s changing environment. They develop their analysis with evidence and explanations that are appropriate and convincing, referring to the passage explicitly or implicitly. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 - Essays earning a score of 7 meet the criteria for the score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

6 –Essays earning a score of 6 adequately analyze the rhetorical strategies Carr uses to develop his argument about the snowy egret’s ability to adapt to Florida’s changing environment. They develop their analysis with evidence and explanations that are appropriate and sufficient, referring to the passage explicitly or implicitly. The essay may contain lapses in diction or syntax, but generally the prose is clear.

5 - Essays earning a score of 5 analyze the rhetorical strategies Carr uses to develop his argument about the snowy egret’s ability to adapt to Florida’s changing environment. The evidence or explanations used may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the student’s ideas.

4 –Essays earning a score of 4 inadequately analyze the rhetorical strategies Carr uses to develop his argument about the snowy egret’s ability to adapt to Florida’s changing environment. These essays may misunderstand the passage, misrepresent the strategies Carr uses, or may analyze these strategies insufficiently. The evidence or explanations used may be inappropriate, insufficient, or unconvincing. The prose generally conveys the student’s ideas but may be inconsistent in controlling the elements of effective writing.

3 - Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in analyzing the rhetorical strategies Carr uses to develop his argument about the snowy egret’s ability to adapt to Florida’s changing environment. They are less perceptive in their understanding of the passage or Carr’s strategies, or the explanations or examples may be particularly limited or simplistic. The essays may show less maturity in control of writing.

2 –Essays earning a score of 2 demonstrate little success in analyzing the rhetorical strategies Carr uses to develop his argument about the snowy egret’s ability to adapt to Florida’s changing environment. These essays may misunderstand the prompt, misread the passage, fail to analyze the strategies Carr uses, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The essays often

demonstrate consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, or weak in their control of language.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, or a drawing.

Taxonomy of Terms

A	B behemoth	C	D dredger	E egret
F faunally	G glyptodont	H heron	I	J
K	L	M mastodon	N	O
P Pleistocene	Q	R	S	T
U	V	W	X / Y	Z

Imagery: Words that recreate sensory experiences by describing what the reader sees, feels, smells, tastes, and hears

For a time I watched as if watching any unmeaning oddity. Then I caught a quick smell of half-burnt diesel fuel, and it took me back, the way odors sometimes do, to the deck of the *Piri Piri* on the Zambezi River and the smell in the air of a hot African afternoon, and to a flock of white herons standing on another plain with cows. Thinking about it in time and space like that, I saw all at once that a change had blurred the form of the dragline by the road. A sort of flesh seemed to be filling out the steel bones of the engine, and before my eyes it took a fleeting mammal form—not solid, skinbound shape, you know, but an eerie, momentary show of creature stuff partly condensed about the metal frame. You can't think how weird it was. It made me look hard; and after a bit I seemed to make out in the mist, still working away, still sloshing about in the ditch, the form of an old bull mastodon.

It was only for a moment. Then a car went by, headed south. The driver glanced the way I was looking but quickly turned back to visions of his own, to whatever draws the Yankees down to the end of Route 441. That made it plain that I was seeing untrustworthy things, and I looked back and sure enough, the elephant had all ebbed away. The dredge was working for what it was, the motor straining at the drag chains and chattering through the turns, the steel mouth gnashing the muck to froth. But short as the stay of the elephant had been, it made sense of the heron's presence there.

—Archie Carr, *"The Bird and the Behemoth"*

1. Highlight sensory images in the text.
2. What do these sensory connections cause the author to recall? What do they cause him to imagine?
3. Consider the author of the text and his background. Why would he comment, "You can't think how weird it was."
4. How does the author use sensory imagery to transcend time and setting in this passage?

Lesson Plan #6

Name: Lydia Harrington

Unit Title: The View from Two Cabins

Lesson Title: Eden Changes

Lesson Duration: 2 class periods

Journal: Carr Cabin Journal Entry #5 or #7 is recommended for this lesson

Abstract: "Eden Changes" is an argument for environmental stewardship in the state of Florida. After identifying key turning points in the history of ecologic destruction, Carr turns his attention toward the resilience of the landscape, its inhabitants, and the emergence of an action-based, mainstream, environmental consciousness which is making meaningful progress toward restoration. He is objective in his account, citing egregious practices which brought irreparable harm to some of the state's most delicate ecosystems. Yet the essay is far more the measured analysis of a cautious optimist than a lament. There is hope.

Goals and Objectives

Students will identify Carr's primary claim expressed in the essay.

Students will be able to identify multiple examples of negative human impact on the Florida environment.

Students will be able to cite primary elements of Carr's support for his claim.

Students will complete a close reading of an excerpt from the passage, identifying Carr's use of detail and its impact on the section's development.

Students will participate in a Socratic seminar and subsequent reflection on the following topic:
Ecological Balance Between Man and Nature

Procedure / Lesson Plan

Begin the lesson with a close reading describing the work of the "cut-bait fishermen." Use the attached exercise to guide the discussion of Carr's use of detail.

Ask students to complete a response to the following quickwrite:

What possible consequences could result from the practice of "cut-bait fishing?"

Discuss student responses to the prompt.

Ask students to create a T-chart (or use the attached copy). Label the left column "Environmental Destruction" and the right column "Environmental Restoration." As students read, they will use the T-chart to take notes on Carr's discussion of human impact on the Florida environment (both positive and negative) and evidence of destruction and restoration.

Students read the essay independently, taking notes as they read.

In small groups, students discuss their Destruction / Restoration entries, making additions and edits as necessary.

View the short documentary "Springs Heartland" to provide a visual context for the Florida springs discussed in the essay.

http://www.youtube.com/watch?feature=player_detailpage&v=bh5PT8qsg6Q

Students generate an exit slip in response to the following prompt: Write three probing questions inspired by today's reading. For example, "Is it right for humans to exploit the land for our own purposes?" The questions should not be ones that can be effectively answered with a "yes" or a "no." The best questions will be ones that don't have a single, clear answer.

The exit slips will be used to generate discussion during the Socratic seminar held on day two.

Day Two

Review the class protocols for conducting a Socratic seminar.

Ensure students have their copies of "Eden Changes," their T-charts, and the exit slips they completed during the prior class (return these on the day of the seminar after compiling a list of the better ones).

Begin the seminar with a thought-provoking question that will require a substantive response. Examples: Does man serve the land, or does the land serve man? Carr's essay was written in 1975; was his sense of optimism accurate? How can change have both positive and negative effects? Who should be responsible for the protection of Florida's natural resources? How does change in Florida's wilderness landscapes affect urban dwellers who do not live there? Why "Eden Changes" for a title of this essay?

The seminar should last approximately 40 minutes. If discussion is flowing, by all means continue! It is, however, important to regroup and debrief for at least a few minutes about the experience.

Students will complete a 1 – 2 page reflection on the content of the Socratic seminar as a concluding assignment. Students should note key issues that were raised, their thought processes as the discussion progressed, and personal ideas, beliefs, or perspectives that emerged during the seminar. If there is insufficient time to complete the reflection in class, then it will be assigned for homework. It is critical to reflect immediately after the experience while it is fresh in mind.

Timeline: 2 days

Topics Covered: The author's development of an argument, use of detail to develop an idea, destruction and conservation of the Florida environment, and man's role in both

Specific Readings: "Eden Changes"

Common Core Standards:

GRADES 9-10

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RI.9-10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

CCSS.ELA-Literacy.RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-Literacy.RI.9-10.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

CCSS.ELA-Literacy.RI.9-10.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

GRADES 11-12

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.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.

CCSS.ELA-Literacy.RI.11-12.2 Determine two or more 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 provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-Literacy.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Activities / Homework: Close reading exercise for detail, guided note taking, generation of seminar questions, participation in a Socratic seminar, written reflection

Assessment / Rubric: Active participation in the Socratic seminar, preparation for the seminar, thoughtful written reflection about the seminar experience

Detail: Makes writing come alive. Provides a clear mental picture for the reader by focusing on the specifics rather than the abstractions.

John Henry was the champion cut-bait fisherman between Bell and Branford. He knew how to drop a weighted half-stick of "powder," as he called dynamite, and turn a single good channel-cat belly-up twenty feet down in a spring. He could fix up a charge with just the proper fuse and weight, drop it down into a dark eddy of the Suwannee and get out with enough fish for a church fish fry long before the game warden came sneaking down the river to where he had heard the deep bump of the explosion that meant cut-bait fishermen were at work. The best test of John Henry's skill was cut-baiting for mullet. He would take a little chunk of powder, a quarter or an eighth of a stick, and put on a cap and a fuse so short that lighting it seemed like suicide; and he could get that out into a nervous school of big, cruising mullet in an arc so well-timed that it would go off as it hit and blow the fish out of the water before they could shy at the splash.

—Archie Carr, "Eden Changes"

1. John Henry the "champion cut-bait fisherman" for his region. What details does Carr provide to support this assessment?
2. How does Carr create an understanding of the precision necessary for John Henry's work?
3. How would you describe the tone of this excerpt, and how do details contribute to the development of this tone?

Argument Guided Reading Note-taking Chart

Author / Speaker's Claim	Support

What is the primary claim expressed by the author?

Socratic Seminar Participation Rubric

Source: <http://view.officeapps.live.com/op/view.aspx?src=http%3A%2F%2Fteacherweb.com%2F%2Ffontainebleauhighschool%2F%2Fmrsvicknair%2F%2Fsocratic-seminar--three-part-rubric.doc>

Name: _____

_____

Class period: _____

Text discussed: _____

Socratic Seminar Rubric

	Excellent	Good	Fair	Unsatisfactory
Participation during the circle	Demonstrates respect for the learning process; has patience with different opinions and complexity; shows initiative by asking others for clarification; brings others into the conversation, moves the conversation forward; speaks to all of the participants; avoids talking too much.	Generally shows composure but may display impatience with contradictory or confusing ideas; comments, but does not necessarily encourage others to participate; may tend to address only the teacher or get into debates.	Participates and expresses a belief that his/her ideas are important in understanding the text; may make insightful comments but is either too forceful or too shy and does not contribute to the progress of the conversation; tends to debate, not dialogue.	Extremely reluctant to participate even when called upon; comments illogical and/or off-topic; may mumble or express incomplete ideas; little or no account taken of previous comments or important ideas in the text.
Reading and Preparation	Thoroughly familiar with the text; has notations and questions in the margins; key words, phrases, and ideas are highlighted; high-quality questions and a content reflection piece are prepared prior to participating in the circle.	Has read the text and comes with some ideas from it. Has prepared questions and a content reflection which show effort but do not demonstrate a full-fledged textual connection and understanding.	Appears to have read or skimmed the text but has not marked the text or made meaningful notes; has done a cursory job in preparing questions and a content reflection.	Student is unprepared for the seminar; no notes or questions marked in the text; no attempt made to get help with difficult material; little evidence of advance preparation of questions and content reflection.
Listening and Reflection	Pays attention to details; writes down questions; demonstrates that he/she has kept up; points out faulty logic respectfully; overcomes distractions. Writes reflective notes about the learning that occurred during the seminar.	Generally pays attention and responds thoughtfully to ideas and questions of other participants and the leader; absorption in own ideas may distract the participant from the ideas of others. Makes an effort to record insights gained during the circle.	Appears to find some ideas unimportant while responding to others; may have to have questions or confusions repeated due to inattention; takes few notes during the seminar in response to ideas and comments. Takes only cursory notes during the circle and includes little reflection afterwards.	Appears uninvolved in the seminar; comments display complete misinterpretation of questions or comments of other participants. Does not reflect or record impressions and learning gained from the seminar.

Socratic Seminar Participation Self Reflection

I. My participation during the circle was: EXCELLENT GOOD FAIR UNSATISFACTORY

My best comment or most meaningful contribution was:

Something I would have liked to have said was:

II. My preparation for the circle was: EXCELLENT GOOD FAIR UNSATISFACTORY

The best evidence of my preparation is:

III. My listening, learning and reflecting were: EXCELLENT GOOD FAIR UNSATISFACTORY

The greatest insight or new perspective I gained was:

Teacher Assessment

Grade/Comments: _____

Socratic Seminar Written Reflection

Write a 1-2 page reflection of your participation in the Socratic seminar and the effectiveness of the seminar from a class perspective.

In your reflection, you should discuss the following categories:

1. **Specific ideas** you found particularly **interesting** and **why**. Give specific examples and explain your reasoning. Please include who said the idea (this shows me you were listening carefully).

For example, "I found Josh's speculation that the John Henry would feel his use of cut-bait fishing was justified because it was efficient and provided food; it was not merely wasteful sport, and therefore caused little environmental impact. However, I am not sure I agree with this connection because John Henry was well-acquainted with natural cycles, and I am wondering if he had some idea of the ecological damage his method was causing. Maybe John Henry chose not to see the damage, and this made me think about ways in which I might be a 'convenient environmentalist.' It made me look beyond the issue of cut-bait fishing to an area in which I sometimes opt for convenience over responsibility, such as the use of bottled water."

2. **Unanswered questions** or **ideas** you are **still grappling with** regarding the topic. **Explain why** you still have these questions or intellectual tensions.

For example, "This article was first published in 1975. Mara gave a good summary of Dr. Carr's cautious optimism, but I question if this argument still holds up in our current setting. Are we still making significant progress in the battle to save Florida's natural landscapes? I am convinced of Dr. Carr's argument for that time, as he was a leading expert in this field, and he documents his argument with extensive support. I would need more information and more current research to conclude if there is still a cause for optimism, or if fragile treasures such as the Florida springs are hopelessly doomed."

3. **Discussion** of **why** you **scored** yourself on the **rubric** for **each category** the way you did and **specific examples** supporting your self-score.

For example, "I responded to Jayla's question regarding placing human need over environmental need. I referred to the Audubon Society's successful efforts to end plume-hunting in the early 20th century and how this forced the issue of need over desire. Egret plumes were a fashion statement; they were not a need. I also cited the issue of pineland burning. Previous practices of burning were not regulated. While they had a purpose—clearing debris as preparation for timber harvest or stimulating the growth of grass for cattle feeding—unregulated burning caused significant damage to the land. Today there is a much better balance in this area. Controlled burning is a need in the maintenance of pine flatwoods, an important resource. But regulation was necessary to ensure proper methods and a focus of need over convenience. This shows

how I was listening closely to the conversation, following the ideas, and extending them by providing relevant examples that pushed the discussion forward, which is why I gave myself an “Excellent” in listening and speaking and reasoning.”

4. The **class’s overall participation** and **assessment** of strengths and areas of improvement. Please provide *specific examples* supporting your point.

For example, don’t say: “Everyone was nice.” Instead say, “Generally, everyone listened carefully to the speaker. For example, I noticed that when James was speaking, every student was looking at him and taking notes. This also happened when Carla talked about Michael’s reference to the author noting a need for balance between protection and recreational access. She expanded on Michael’s commentary with similar experiences she has had at the beach. However, when Kris was talking, I saw two people whispering. This happened several other times. Due to our class’s inconsistent listening, I would say it was a strength at times as well as an area in need of improvement.”

“The discussion about need vs. want was thought-provoking because many people were prepared with support they could use for a convincing argument. . .”

“Most of the discussion remained focused, but there were a few students who tried to go off in an unrelated direction. This happened when . . .”

Guide Adapted from:

<http://view.officeapps.live.com/op/view.aspx?src=http%3A%2F%2Fwww.mvla.net%2Fteachers%2Festherw%2FSurvey%2520of%2520Literature%2FLists%2FSurvey%2520of%2520Literature%2520Calendar%2FAttachments%2F86%2FSocratic%2520Seminar%2520Reflection%2520Instructions%25202.doc>

Socratic Seminar Written Reflection Rubric

Criteria	Exemplary 4	Accomplished 3	Developing 2	Beginning 1	Score
Purpose	Strong evidence of self-reflection on effective participation in the Socratic process; successfully extends this to a group reflection.	Evidence of self-reflection on effective participation in the Socratic process; some extension to a group reflection.	Self-reflection on effective participation in the Socratic process is attempted, but at times superficial. Limited extension to group reflection.	Limited and superficial self-reflection on participation in the Socratic process; Little or no extension to a group reflection.	
Support	Many specific examples are provided to support the self and group reflection.	Several examples are provided to support the self and group reflection. Most are specific.	Some examples are provided to support the self and group reflection. The majority are general in nature.	Few examples are provided to support the self and group reflection, and nearly all are general in nature.	
Conventions	All grammar and spelling is correct.	Only one or two grammar and spelling errors.	A few grammar and spelling errors.	Many grammar and spelling errors.	

Lesson Plan #7

Name: Lydia Harrington

Unit Title: The View from Two Cabins

Lesson Title: The Argument for Nature

Lesson Duration: 2 class periods

Journal: Carr Cabin Journal Entry #7 is recommended for this lesson

Abstract: Carr and Thoreau both use the extended metaphor of a pond in their writing to frame a context for their interaction with the natural world. Students will read Carr's essay, "Wewa Pond" and an excerpt from *Walden* and compare and contrast the authors' respective styles. Students will use the Prose Analysis Guide as a note-taking resource for their close reading of the texts. As this is a culminating activity for the unit, much of the work should be released to students to complete independently. Depending on the level of the class, some whole group and / or small group instruction and collaboration may be necessary. Students will write an argumentative essay as a summative assessment.

Goals and Objectives

Students will identify and trace the development of an extended metaphor in two different settings.

Students will identify the purpose of the extended metaphor and make an assertion, using support from the text, for why the author has chosen this device.

Students will compare and contrast the stylistic choices of two authors writing on a similar theme.

As a summative assessment for the unit, students will write an argumentative essay discussing the role Nature plays in sustaining human happiness.

Procedure / Lesson Plan

Provide copies of the Prose Analysis Guide.

Read aloud the opening paragraphs in each work. As the teacher reads, students take notes on their first impressions of the texts.

Conduct a whole group discussion of the initial impressions students have from the two texts.

Review the definition of an extended metaphor and generate student discussion predicting ways in which this might be used in *Walden* and "Wewa."

Students read independently, completing their analysis guides. Encourage students to mark on the text as they read. This will assist them in completing the prose analysis. *Note, depending on the class level, it may be necessary to alternate independent reading with small group reading*

and note-taking. Encourage students to use the Table of Contents Strategy to help them stay connected to the text, if they are having difficulty.

Students work in small groups once they have completed the independent reading to collaborate on completion of the questions on rhetoric and style.

Lead a whole group discussion, using the note-taking assignment to guide the discussion. Record student responses and post.

Students complete an exit slip: In a few sentences, summarize each author's use of the pond as an extended metaphor. In what ways is the pond used to convey a similar idea or concept? Are there differences?

Timeline:

Topics Covered: extended metaphor, rhetorical and stylistic analysis, close reading, argumentative essay

Specific Readings: "Wewa Pond," "Where I Lived, and What I Lived For" from *Walden*

Common Core Standards:

GRADES 9-10

WRITING

CCSS.ELA-Literacy.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

LANGUAGE

CCSS.ELA-Literacy.L.9-10.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.9-10.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RI.9-10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

CCSS.ELA-Literacy.RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-Literacy.RI.9-10.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

CCSS.ELA-Literacy.RI.9-10.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

GRADES 11-12

WRITING

CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

LANGUAGE

CCSS.ELA-Literacy.L.11-12.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.11-12.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

READING INFORMATIONAL TEXT

CCSS.ELA-Literacy.RI.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.

CCSS.ELA-Literacy.RI.11-12.2 Determine two or more 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 provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author

uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-Literacy.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Activities / Homework: Completion of a Prose Analysis Guide on the two passages, Completion of an exit slip, independent reading, group collaboration

Assessment / Rubric

Prose Analysis Guide accurate completion and participation in discussion

Exit slip identifying the extended metaphor in two works and discussing how it is used

Argumentative essay discussing the role of Nature in sustaining human happiness

Prose Analysis Guide

Record your responses to the following questions as you analyze a text or texts. The information will assist you citing specific support when writing a detailed essay response.

Text: _____ Author: _____ Date: _____

First Impressions

1. Actively read the passage, marking words or phrases that draw your attention and making margin notes. If a word or section is unclear, indicate it with a question mark so you can return to it after reviewing other aspects of the text.
2. In 2 sentences, summarize your first response to the passage.
3. In your opinion, why is this text effective?
4. How is it effective? (examples: imagery, diction, tone, use of humor, detail, author's voice)

1. What was your first impression of the author's use of language?

Rhetorical Considerations

1. Who is the **speaker**? Is the speaker also the writer, or is it another character quoted or created by the author?
2. Who is the intended **audience**?
3. What is the writer's rhetorical **purpose** in composing this passage?
4. What is the author's **attitude** toward the subject of the passage?
6. What words would you use to describe the author's **tone**? Was the tone consistent?
7. What is the **intended message** of the text and was the passage effective in delivering this message to you, the reader? Why or why not?

Style

1. What is the **point of view** of the speaker or author and what helped you determine this?
2. How does the author's **diction** support the intended effect of the passage? Cite specific examples.
3. How does the author use **imagery** to develop the passage? Cite examples from the text, noting the imagery and how it is used.
4. Are there examples of **figurative language** in the passage? If so, how does the author use imagery to support the intended effect of the passage?
5. What do you notice about the **sentence structure**? Does the author invert sentences, use fragments for effect, vary sentence length and organization or use essentially the same structural pattern throughout? Are there periodic or cumulative sentences? How does sentence structure (**syntax**) affect the passage?
6. How does the author use **detailed language** to develop the central idea of the passage?
7. Review your notes on items 1 – 6. Can you summarize the overall impact of the author's style on the intended effect of the text?

Putting It All Together

What conclusions can you draw about the passage and its effectiveness after reviewing the specifics of the author's style and rhetorical approach?

Summative Assessment – Free Response Argumentative Essay

Consider these quotations from the American writers and naturalists, Archie Carr and Henry David Thoreau:

“The best cure for a complacent naturalist is to send him back into the field to look at animals.”

—Archie Carr, “Jubilee”

“There can be no very black melancholy to him who lives in the midst of Nature and has his senses still.”

—Henry David Thoreau, *Walden*

Then write an essay that defends, challenges, or qualifies their shared assertions about the role that Nature plays in sustaining human happiness. Support your argument with appropriate evidence from your reading, observation, or experience.

Argumentative Essay Scoring Rubric

Adapted from the 2003 AP Language and Literature Exam, Free Response Item #1

9 - Essays earning a score of 9 meet the criteria for 8 essays and, in addition, are especially sophisticated in their explanation or demonstrate particularly impressive control of language.

8 - Essays earning a score of 8 effectively recognize the complexity of the claim that interaction with Nature is essential for human happiness and successfully establish and support their own position by using appropriate evidence to develop their argument. The prose demonstrates an ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 - Essays earning a score of 7 fit the description of 6 essays but are distinguished by a more complete or more cogent argumentation or a more mature prose style.

6 - Essays earning a score of 6 demonstrate an adequate understanding of the claim and adequately establish and support their own position about the claim that interaction with Nature is essential for human happiness. Their arguments are generally sound and provide sufficient evidence, but they are less developed or less cogent than essays earning higher scores. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 - Essays earning a score of 5 may have a less adequate understanding of the claim and/or may offer limited, inconsistent, or unevenly developed positions of their own. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas.

4 - Essays earning a score of 4 respond to the prompt inadequately. They may have difficulty understanding the claim or establishing their own position and/or may use evidence that is inappropriate or insufficient to develop their own position. The prose generally conveys the student's ideas but may suggest immature control of writing.

3 - Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less success in developing their own position or less control of writing.

2 - Essays earning a score of 2 demonstrate little success in understanding the claim and/or in developing their own position. These essays may misunderstand the prompt, fail to present an argument, or substitute a simpler task by merely responding to the question tangentially with unrelated or inappropriate evidence. The prose often demonstrates consistent weaknesses in writing, such as a lack of development or organization, grammatical problems, or a lack of control.

1 - Essays earning a score of 1 meet the criteria for a score of 2, but are especially simplistic in their argument or are weak in their control of writing.

0 - A score of 0 indicates an on-topic response that receives no credit, such as one that merely repeats the prompt.

Excerpt from *Walden*, "Where I Lived, and What I Lived For"
Henry David Thoreau

I was seated by the shore of a small pond, about a mile and a half south of the village of Concord and somewhat higher than it, in the midst of an extensive wood between that town and Lincoln, and about two miles south of that our only field known to fame, Concord Battle Ground; but I was so low in the woods that the opposite shore, half a mile off, like the rest, covered with wood, was my most distant horizon. For the first week, whenever I looked out on the pond it impressed me like a tarn high up on the side of a mountain, its bottom far above the surface of other lakes, and, as the sun arose, I saw it throwing off its nightly clothing of mist, and here and there, by degrees, its soft ripples or its smooth reflecting surface was revealed, while the mists, like ghosts, were stealthily withdrawing in every direction into the woods, as at the breaking up of some nocturnal conventicle. The very dew seemed to hang upon the trees later into the day than usual, as on the sides of mountains.

This small lake was of most value as a neighbor in the intervals of a gentle rain-storm in August, when, both air and water being perfectly still, but the sky overcast, mid-afternoon had all the serenity of evening, and the wood thrush sang around, and was heard from shore to shore. A lake like this is never smoother than at such a time; and the clear portion of the air above it being, shallow and darkened by clouds, the water, full of light and reflections, becomes a lower heaven itself so much the more important. From a hill-top nearby, where the wood had been recently cut off, there was a pleasing vista southward across the pond, through a wide indentation in the hills which form the shore there, where their opposite sides sloping toward each other suggested a stream flowing out in that direction through a wooded valley, but stream there was none. That way I looked between and over the near green hills to some distant and higher ones in the horizon, tinged with blue. Indeed, by standing on tiptoe I could catch a glimpse of some of the peaks of the still bluer and more distant mountain ranges in the northwest, those true-blue coins from heaven's own mint, and also of some portion of the village. But in other directions, even from this point, I could not see over or beyond the woods which surrounded me. It is well to have some water in your neighborhood, to give buoyancy to and float the earth. One value even of the smallest well is, that when you look into it you see that earth is not continent but insular. This is as important as that it keeps butter cool. When I looked across the pond from this peak toward the Sudbury meadows, which in time of flood I distinguished elevated perhaps by a mirage in their seething valley, like a coin in a basin, all the earth beyond the pond appeared like a thin crust insulated and floated even by this small sheet of interverting water, and I was reminded that this on which I dwelt was but dry land.

Though the view from my door was still more contracted, I did not feel crowded or confined in the least. There was pasture enough for my imagination. The low shrub oak plateau to which the opposite shore arose stretched away toward the prairies of the West and the steppes of Tartary, affording ample room for all the roving families of men.

"There are none happy in the world but beings who enjoy freely a vast horizon"--said Damodara, when his herds required new and larger pastures.

Both place and time were changed, and I dwelt nearer to those parts of the universe and to those eras in history which had most attracted me. Where I lived was as far off as many a region viewed nightly by astronomers. We are wont to imagine rare and delectable places in

some remote and more celestial corner of the system, behind the constellation of Cassiopeia's Chair, far from noise and disturbance. I discovered that my house actually had its site in such a withdrawn, but forever new and unprofaned, part of the universe. If it were worth the while to settle in those parts near to the Pleiades or the Hyades, to Aldebaran or Altair, then I was really there, or at an equal remoteness from the life which I had left behind, dwindled and twinkling with as fine a ray to my nearest neighbor, and to be seen only in moonless nights by him. Such was that part of creation where I had squatted;

"There was a shepherd that did live,
And held his thoughts as high
As were the mounts whereon his flocks
Did hourly feed him by."

What should we think of the shepherd's life if his flocks always wandered to higher pastures than his thoughts?

Every morning was a cheerful invitation to make my life of equal simplicity, and I may say innocence, with Nature herself. I have been as sincere a worshipper of Aurora as the Greeks. I got up early and bathed in the pond; that was a religious exercise, and one of the best things which I did. They say that characters were engraven on the bathing tub of King Tchingthang to this effect: "Renew thyself completely each day; do it again, and again, and forever again." I can understand that. Morning brings back the heroic ages. I was as much affected by the faint hum of a mosquito making its invisible and unimaginable tour through my apartment at earliest dawn, when I was sitting with door and windows open, as I could be by any trumpet that ever sang of fame. It was Homer's requiem; itself an Iliad and Odyssey in the air, singing its own wrath and wanderings. There was something cosmical about it; a standing advertisement, till forbidden, of the everlasting vigor and fertility of the world. The morning, which is the most memorable season of the day, is the awakening hour. Then there is least somnolence in us; and for an hour, at least, some part of us awakes which slumbers all the rest of the day and night. Little is to be expected of that day, if it can be called a day, to which we are not awakened by our Genius, but by the mechanical nudgings of some servitor, are not awakened by our own newly acquired force and aspirations from within, accompanied by the undulations of celestial music, instead of factory bells, and a fragrance filling the air--to a higher life than we fell asleep from; and thus the darkness bear its fruit, and prove itself to be good, no less than the light. That man who does not believe that each day contains an earlier, more sacred, and auroral hour than he has yet profaned, has despaired of life, and is pursuing a descending and darkening way. After a partial cessation of his sensuous life, the soul of man, or its organs rather, are reinvigorated each day, and his Genius tries again what noble life it can make. All memorable events, I should say, transpire in morning time and in a morning atmosphere. The Vedas say, "All intelligences awake with the morning." Poetry and art, and the fairest and most memorable of the actions of men, date from such an hour. All poets and heroes, like Memnon, are the children of Aurora, and emit their music at sunrise. To him whose elastic and vigorous thought keeps pace with the sun, the day is a perpetual morning. It matters not what the clocks say or the attitudes and labors of men. Morning is when I am awake and there is a dawn in me. Moral reform is the effort to throw off sleep. Why is it that men give so poor an account of their day if they have not been slumbering? They are not such poor calculators. If they had not been overcome with drowsiness, they would have performed something. The millions are awake enough for physical labor; but only one in a million is awake enough for effective intellectual

exertion, only one in a hundred millions to a poetic or divine life. To be awake is to be alive. I have never yet met a man who was quite awake. How could I have looked him in the face?

We must learn to reawaken and keep ourselves awake, not by mechanical aids, but by an infinite expectation of the dawn, which does not forsake us in our soundest sleep. I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts. Every man is tasked to make his life, even in its details, worthy of the contemplation of his most elevated and critical hour. If we refused, or rather used up, such paltry information as we get, the oracles would distinctly inform us how this might be done.

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; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have somewhat hastily concluded that it is the chief end of man here to "glorify God and enjoy him forever."