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Grades 9-12/English  
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**Title:** *Approaching Narrative Writing through the Lens of Thoreau & Transcendentalism*  
**Summary/Abstract:**

The following lessons are not contained to one particular unit of study, but rather they are applied to different units throughout the year. Each lesson combines the tenets of Transcendentalism and the teachings of Thoreau. The overarching objective for these lessons is for students to practice narrative writing in response to their observations about American life, literature and art. Most importantly, their work will be a reflection of their own life as 21<sup>st</sup> Americans, since in order to know the world around them, they must first understand themselves. There are two essential questions that we will come back to throughout the year:

*What makes American literature American?*

*How do we construct identity through our actions, interests, values, and beliefs?*

**Duration & Objectives:**

Each lesson falls within a different unit of study. Below are the core objectives:

- ✓ Students will apply prior knowledge about American literature to draw conclusions about theme.
- ✓ Students will be able to speak effectively within group discussions.
- ✓ Students will be able to respond thoughtfully to their peers.
- ✓ Students will be able to analyze fiction and non-fiction and understand how two or more works develop similar themes.
- ✓ Students will be able to demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (i.e. American Experience)

**Grading System:** In class assignments and discussions will count toward students' homework or class participation grades. Classwork/homework generally counts for 20% of students' quarter average and class participation generally counts for 10% of students' quarter average. Writing assignments make up 40% of students' average with shorter and longer assignments weighted accordingly.

**Outline:**

Lesson #1: Where I am From

This is an informal introduction to the class in which students will use a template to write poetry about who they are and where they are from. This will be completed within the first week of school. Duration: 1 class period

Lesson #2: "Because it is my name!"

This lesson appears within our unit on persuasion and rhetoric, with the core text being *The Crucible*. For this lesson, students will use the RAFT technique to write from the perspective of John Proctor. Duration: Skills will be introduced throughout the unit. This particular lesson will take about One-60 minute class period with a night for revisions and finalizing.

### Lesson #3: Becoming the “I”ball

This lesson appears within the Transcendentalism Unit and requires students to do close reading and analysis of Emerson’s “Transparent Eyeball”. Students will use teacher provided resources, class discussion, and their own experiences with nature to come to an understanding of the themes and ideas in Emerson’s work, including the important relationship between the individual and nature. String journals will be introduced at this time. Duration: Two dedicated 60-minute class periods and on-going outside work. (String Journal).

### Lesson #4: All by Myself

This lesson also appears within the Transcendentalism Unit and requires students to read and reflect upon sections of Thoreau’s *Walden*. Students will learn about Thoreau’s purpose for entering the woods and discover the main ideas of “Solitude” by going on a silent walk. This is an informal lesson.

### Lesson #5: My Place: My America

This lesson falls within the context of our discussion around the American Dream. It will take place after our study of *The Great Gatsby* and before/during our reading of *A Raisin in the Sun*. Students will be asked once again to think about where they are from, but more specifically about how they as individuals relate to their American place. How does race, ethnicity, religion, gender, class and age factor into their experience as an American? Students will read a series of poems that deal with what it means to be an American and then write their own poem about their American Experience. Duration: Two dedicated 60-minute class periods with HW.

### Lesson #6: Where am I going?

This culminating unit will take place towards the end of the year, during our reading of *The Things They Carried*. The power standards for this unit revolve around writing the personal narrative. Students will do a series of narrative exercises, which will lead to a piece about their upcoming transition to senior year. One 60-minute period with HW.

|                            |                             |
|----------------------------|-----------------------------|
| Kati Black                 | English (American Lit)      |
| Grade 11                   | 1 class period              |
| Lesson #1: Where I am From | Early Lesson/Intro Activity |

Overview: This lesson introduces some of the core essential questions that will be discussed throughout Grade 11 American English, as well as introducing the concept of sense of place. Students will be asked to think about the relationship they have with their place (in space, time, and relation) and write a “Where I Am From” poem. Students will come back to the core essential questions throughout the year.

Prior Knowledge Required: Students may reference American literature they have read in the past to develop an understanding of the genre.

Resources/Technology Used To Plan/Prep:

<http://www.makingsenseofplace.com/about-place.htm>

[http://western.edu/sites/default/files/documents/cross\\_headwatersXII.pdf](http://western.edu/sites/default/files/documents/cross_headwatersXII.pdf)

Materials/Technology Students Will Use:

“Where I am From” by George Ella Lyon  
poem and template

Common Core Standards:

CCSS.ELA-LITERACY.RL.11-12.9

Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

CCSS.ELA-LITERACY.W.11-12.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.11-12.3.D

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.W.11-12.4

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

CCSS.ELA-LITERACY.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Objectives:

Students will use prior knowledge about American literature to draw conclusions.

Students will be able to speak effectively in group discussions.

Students will be able to respond thoughtfully to their peers.

Students will be able to write poetry using a template.

Instructional Sequence

- Teacher will introduce Essential Questions for the year:

**What makes American literature American?**

**How do we construct identity through our actions, interests, values, and beliefs?**

(Note: each unit has additional questions, these are considered the core questions at that link all of the units)

- Students will identify prior knowledge they have about American literature and brainstorm a list about what they think makes American literature American.

- Students will then come up with questions they have about American literature.
- In a circle, students will introduce themselves to the class by sharing where they are from (geographically). If students are from Grafton, MA, USA, then they will be asked about the origins of their parents. Teacher and students will ask questions to promote discussion and make connections.
- Teacher will ask students if they think that place has an impact on their identity and why.
- Teacher will then introduce the concept of sense of place, sharing definitions from the following resources:  
<http://www.makingsenseofplace.com/about-place.htm>  
[http://western.edu/sites/default/files/documents/cross\\_headwatersXII.pdf](http://western.edu/sites/default/files/documents/cross_headwatersXII.pdf)
- Students will use these resources to come up with a simplified definition.
- Teacher will then explain that throughout the year they will consider **sense of place** and apply it to their own writing and study of American literature.
- Students will then read, “Where I am From” by George Ella Lyon.
- Students will discuss how the poet interpreted where he is *from*.
- Teacher will then pass out poem template and assign an original poem for HW.

Assessment:

There is no formal assessment for this lesson aside from completing homework.

After Lesson:

Students will come in on the following day and share their poems. All classmates must either draw a connection, offer a compliment, or ask a question.

The class will continue to address how individuals are tied to “where they are from” throughout the year.

*\*Adapted from MA DESE. Model Curriculum and Lesson Plan Template.*

*<http://www.doe.mass.edu/candi/model>. Retireved April 1, 2013*

## Where I'm From

by George Ella Lyon

I am from clothespins, from Clorox and carbon-tetrachloride.

I am from the dirt under the back porch. (Black, glistening, it tasted like beets.)

I am from the forsythia bush the Dutch elm whose long-gone limbs I remember as if they were my own.

I'm from fudge and eyeglasses, from Imogene and Alafair.

I'm from the know-it-alls and the pass-it-ons,

from Perk up! and Pipe down! I'm from He restoreth my soul

with a cottonball lamb and ten verses I can say myself.

I'm from Artemus and Billie's Branch, fried corn and strong coffee.

From the finger my grandfather lost to the auger,

the eye my father shut to keep his sight.

Under my bed was a dress box spilling old pictures, a sift of lost faces to drift beneath my dreams.

I am from those moments-- snapped before I budded -- leaf-fall from the family tree.

## “Where I’m From” Template/Draft

Directions: Fill in the blanks today. You will copy the entire poem with your words filled in and create a visual to go with it. You will NOT make a final copy with the words contained in the parenthesis! Leave those out!

First Stanza: I am from (specific ordinary item) \_\_\_\_\_

from (product name) \_\_\_\_\_ and (another product name) \_\_\_\_\_ I am from the (home description) \_\_\_\_\_

Adjective that describes the above home description \_\_\_\_\_, \_\_\_\_\_

It (tasted, sounded, looked, felt –choose one) \_\_\_\_\_ I am from the (plant, flower, or natural item) \_\_\_\_\_,

the (plant, flower, or natural item) \_\_\_\_\_

(Description of natural item) \_\_\_\_\_  
I’m from the (family tradition) \_\_\_\_\_ and (family trait) \_\_\_\_\_ from (name of family member) \_\_\_\_\_ and (name of family member) \_\_\_\_\_

and (another name) \_\_\_\_\_ I’m from the (description of family tendency) \_\_\_\_\_ and

(Another family tendency) \_\_\_\_\_

### Second Stanza

\_\_\_\_\_   
From (something you were told as a child) \_\_\_\_\_ and (another thing you were told as a child) \_\_\_\_\_

I’m from (representation of religious or spiritual beliefs or lack of it) \_\_\_\_\_, (further description of spiritual beliefs) \_\_\_\_\_

I’m from (place of birth and family ancestry) \_\_\_\_\_, (Two food items that represent your ancestry) \_\_\_\_\_ and \_\_\_\_\_. From the (specific family story with a detail about a specific person) \_\_\_\_\_

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the (another detail of another family member) \_\_\_\_\_ . (Location of family pictures...You pick the preposition) \_\_\_\_\_ I am from (general statement with DETAILS about who you are or where you are from

|                                     |   |
|-------------------------------------|---|
| Kati Black                          | English (American Lit)                              |
| Grade 11                            | 2+ Class Periods                                    |
| Lesson #2: "Because it is my name!" | Unit: Rhetoric & Persuasion ( <i>The Crucible</i> ) |

Overview: This lesson appears within our unit on persuasion and rhetoric, with the core text being *The Crucible*. For this lesson, students will use the RAFT technique to write from the perspective of John Proctor. Though Thoreau could've cared less about his reputation, he was a proponent of standing up for what you believe in and being *yourself*. Duration: This particular lesson will take about One-60 minute class period with a night for revisions and finalizing.

Prior Knowledge Required: Students read Civil Disobedience last year and will reference it during a "do now". Students will have been introduced to persuasive writing techniques earlier in the unit.

Resources/Technology Used To Plan/Prep:  
DESE RAFT technique  
*The Crucible*

Materials/Technology Students Will Use:  
Ipad/Internet  
*The Crucible*  
"Civil Disobedience" and/or notes  
[Graphic Organizer](#)

### Common Core Standards:

[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.

[CCSS.ELA-LITERACY.W.11-12.1.C](#)

Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

[CCSS.ELA-LITERACY.W.11-12.9](#)

Draw evidence from literary or informational texts to support analysis, reflection, and research.

[CCSS.ELA-LITERACY.RL.11-12.9](#)

Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

[CCSS.ELA-LITERACY.W.11-12.3](#)

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

[CCSS.ELA-LITERACY.W.11-12.4](#)

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

MA.3.A. Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).

### Objectives:

Students will use RAFT to write from the perspective of John Proctor.

Students will use persuasive techniques in their writing.

### Instructional Sequence

#### Day 1

- Do Now: In Thoreau's "Civil Disobedience", he says, "Why has every man a conscience then? I think that we should be men first, and subjects afterward." Consider this quote alongside Act IV of *The Crucible*. Why does John Proctor make the decision he makes? How does it apply to Thoreau's quote? (\* Big brownie points if anyone can reach back

into their 10<sup>th</sup> grade brain and actually *use* “Civil Disobedience” in their response. \*)

- Students will discuss their responses and reactions to end of *The Crucible*. Did they agree with John’s decision? Was his decision an act of civil disobedience?
- Teacher will then tell the students that they will use the text and their knowledge of persuasive tactics and write from John’s perspective, explaining to the people of Salem why he had to follow his conscience.
- Teacher will introduce RAFT as a model.

**Role** (John Proctor)

**Audience** (People of Salem)

**Format** (Persuasive Speech)

**Topic** (Why one must follow their conscience)

- Students will work in groups and use the rest of the class time to gather textual evidence.

#### Day 2

- Do Now: Review the elements of Persuasion and Rhetoric and choose 3 you think you could use in your work.
- Students will go back in their groups and begin drafting their speeches. They are encouraged to use graphic organizers but do not have to. Students are required to manipulate textual evidence so it is seamlessly integrated within the speech. Students are strongly encouraged to use “Civil Disobedience” as an additional source.
- Speeches will be presented next class.

Assessment:

Speeches will be assessed using the rubric below.

After Lesson: This is one of the final lessons of this unit before moving into our Transcendentalism unit.

*\*Adapted from MA DESE. Model Curriculum and Lesson Plan Template. <http://www.doe.mass.edu/candi/model>. Retrieved April 1, 2013*

## Rhetorical Devices and Persuasive Techniques

**Rhetoric:** the art of effective or persuasive speaking or writing, esp. the use of figures of speech and other compositional techniques.

### Rhetorical Devices

*Rhetoric is the art of using language in order to make a point or to persuade listeners.*

*Rhetorical devices such as the ones listed below are accepted elements of argument. Their use does not invalidate or weaken the argument. Rather, the use of rhetorical devices is regarded as a key part of an effective argument.*

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- **Repetition:** The repeated use of certain words, phrases, or sentences
- **Anaphora:** the repetition of words or phrases at the beginnings of sentences or paragraphs
- **Parallelism:** The repeated use of similar grammatical structures
- **Rhetorical Question:** Calling attention to the issue by implying an obvious answer
- **Sound Devices:** The use of alliteration (like tongue twister), assonance, rhyme, or rhythm
- **Diction:** the writer's word choices, especially with regard to their correctness, clearness, or effectiveness (formal or informal, ornate or plain, etc.) and the ways in which diction can complement the author's purpose
- **Simile and Metaphor:** Comparing two seemingly unlike things or asserting that one thing is another
- **Allusion:** a reference to an event, literary work or person
- **Antithesis:** the presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. "To be or not to be..." "Ask not what your country can do for you, ask what you can do for your country..."
- **Enumeration:** Figure of amplification in which a subject is divided into constituent parts or details, and may include a listing of causes, effects, problems, solutions, conditions, and consequences; the listing or detailing of the parts of something. Ex. I love her eyes, her hair, her nose, her cheeks, her lips.
- **Euphemism:** More agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement.
- **Hypophora:** Figure of reasoning in which one or more questions is/are asked and then answered, often at length, by one and the same speaker; raising and responding to one's own question(s). A common usage is to ask the question at the beginning of a paragraph and then use the paragraph to answer it.
- **Paradox:** A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity.
- **Anastrophe:** Inversion of word order to mark emphasis: "Enter the forest primeval."
- **Asyndeton:** Absence of conjunctions: "We cannot dedicate, we cannot consecrate, we cannot hallow this ground."
- **Cacophony:** Deliberate use of harsh letter sounds: "The clash and clang of steel jarred him awake."

- **Chiasmus:** This is the reversal of grammatical order from one phrase to the next, exemplified in these two well-known quotes about evaluation: “Judge not, lest ye be judged”
- **Dehortatio:** Imperative advice about how not to act: “Do not look a gift horse in the mouth.”
- **Tapinosis:** Invective; abusive or violent language used to attack, blame, or denounce somebody: “Get out of my way, you mouth-breathing cretin.”

## Aristotle’s Three Modes of Persuasion

*The goal of argumentative writing is to persuade your audience that your ideas are valid, or more valid than someone else’s. The Greek philosopher Aristotle divided the means of persuasion, appeals, into three categories--Ethos, Pathos, Logos. Not all may be used in an argument.*

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- **Ethos (Credibility), or ethical appeal,** means convincing by the character of the author. We tend to believe people whom we respect. One of the central problems of argumentation is to project an impression to the reader that you are someone worth listening to, in other words making yourself as author into an authority on the subject of the paper, as well as someone who is likable and worthy of respect.
- **Pathos (Emotional)** means persuading by appealing to the reader’s emotions. Language choice affects the audience’s emotional response, and emotional appeal can effectively be used to enhance an argument.
- **Logos (Logical)** means persuading by the use of reasoning (facts, statistics, reasons, etc.).

**Persuasive Techniques:** *Persuasive Techniques are often found in advertisements and in other forms of informal persuasion. Although techniques like the ones below are sometimes found in formal arguments, they should not be regarded as valid evidence. Also, a speaker’s choice of persuasive techniques should depend on the audience and the occasion.*

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- **Bandwagon Approach/Anti-Bandwagon Approach:** Appeals to a person’s desire to belong/Encourages or celebrates individuality
- **Emotional Appeal:** Evokes people’s fear, anger, or desire
- **Endorsement/Testimony:** Employs a well-known person or expert to promote a product or idea
- **Loaded Language:** The use of language that are charged with emotion
- **“Plain Folks” Appeal:** Shows a connection to everyday, ordinary people
- **Hyperbole:** Exaggerates to make a point
- **Litotes:** Understatements used to make a point
- **Name Calling:** This technique links a person or idea to a negative symbol (liar, creep, gossip, etc.).
- **Glittering generalities:** This is the use of so-called "virtue words" such as civilization, democracy, freedom, patriotism, motherhood, fatherhood, science, health, beauty, and love. Persuaders use these words in the hope that we will approve and accept their statements without examining the evidence

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|---------------------------------------|------------------|------------------------|-------------------|--------------------------|
| Kati Black                            |                  | English (American Lit) |                   |                          |
| Grade 11                              |                  |                        | 2 class periods   | <b>Needs Improvement</b> |
| Lesson #3: Becoming an "Abolitionist" | <b>Exemplary</b> | <b>Advanced</b>        | <b>Proficient</b> | <b>Unsatisfactory</b>    |

Unit: Self, Society & Nature (Transcendentalism Unit)

|                                | <b>Grade Range - A</b>  | <b>Grade Range - B</b>   | <b>Grade Range - C</b>  | <b>Grade Range - D</b>   |
|--------------------------------|---|--|---|--|
| <b>Delivery/Role</b>           | Student maintains proper posture and consistent eye contact while speaking. Student consistently stays within role. | Student maintains proper posture and consistent eye contact a majority of the time while speaking. Student mostly stays within role. | Student maintains proper posture and consistent eye contact less than half the time while speaking. Student occasionally stays within role. | Student does not maintain proper posture and consistent eye contact while speaking. No clear role. |
| <b>Organization of Thought</b> | Student consistently conveys logical, relevant, information.  | Student conveys logical, relevant, and comprehensible information a majority of the time while speaking.                             | Student occasionally conveys logical, relevant, and comprehensible information while speaking.  | Student barely conveys logical, relevant, and comprehensible information while speaking.           |
| <b>Rhetoric</b>                | Makes excellent use of all rhetoric devices interweaving them throughout the speech.                                | Varies persuasive styles and has five rhetoric devices throughout the speech.  | Varies persuasive styles, but may be missing one or two rhetoric devices.   | No variation of persuasive styles and has less than two rhetoric devices.                          |
| <b>Sources</b>                 | Seamlessly and flawlessly includes three pieces of textual evidence within your speech.                             | Seamlessly includes three pieces of textual evidence within your speech.   | Includes three quotes, but not integrated appropriately.  | Includes less than three pieces of textual evidence.   |

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Overview: This lesson appears within the Transcendentalism Unit and requires students to do close reading and analysis of Emerson’s *Nature*. Students will use teacher provided resources, class discussion, and their own experiences with nature to come to an understanding of the themes and ideas in Emerson’s “Transparent Eyeball”. Students will synthesize what they learn in this essay with other texts in an end of the unit essay.

Prior Knowledge Required:

Students will have taken introductory notes on Emerson and the Transcendentalism Movement.

Resources/Technology Used To Plan/Prep:

Emerson’s *Nature*, “Transparent Eyeball”

[Christopher Cranch Cartoon](#)

Lois M. Eveleth’s “Emerson’s Transparent Eyeball” essay

[ReadWriteThink](#) lesson plan

Guided Journaling Worksheet

Materials/Technology Students Will Use:

“The New Science of the Creative Brain on Nature”

Ipad

Journal/Notebook

Google Drive/internet

[Lois M. Eveleth’s “Emerson’s Transparent Eyeball” essay](#)

Emerson’s *Nature*, “Transparent Eyeball”

Thought questions (students who require more guidance/support)

Common Core Standards:

[CCSS.ELA-LITERACY.RL.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.RL.11-12.4](#)

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

[CCSS.ELA-LITERACY.RL.11-12.9](#)

Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

[CCSS.ELA-LITERACY.W.11-12.4](#)

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

[CCSS.ELA-LITERACY.SL.11-12.1](#)

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

[CCSS.ELA-LITERACY.SL.11-12.1.D](#)

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Objectives:

Students will be able to read, annotate and respond to 19<sup>th</sup> century texts.

Students will be able to develop informal narratives based on their experiences in nature.

Students will be able to speak effectively in group discussions.

Students will be able to respond thoughtfully to their peers.

Instructional Sequence

Day 1:

Do Now: Read the article [The New Science of the Creative Brain on Nature](#)

- Students will then respond to the following questions (on their iPad/notebook) in preparation for

discussion.

- How are you affected by nature? Do you find comfort in it? Do you reflect the moods of nature?
  - What is the role of nature in your life?
  - What is meant by an individual's spiritual side? How to you define it?
  - Is there a connection between the individual's spirit and nature? If so, what is that connection?
- 
- Students will participate in whole group discussion about the article and the thought questions.
  - Students will read Emerson's "Transparent Eyeball" and annotate. Students will come up with three specific questions they have about the piece. (Teacher will display Cranch's cartoon on the Smart board)
  - Students will then pair up and discuss the text and attempt to answer one another's questions.
  - Students will compile their questions on a Google doc shared by the class.
  - Before reviewing the poem and the students' questions, the teacher will ask the students' to think back to their own relationship with nature, recording their words and phrases on the board.
  - Teacher will then assign tonight's homework: You must go outside and enjoy nature for at least 30 minutes. You may play, you may walk, and you could even build a fort. As long as you are fully in nature for at least a half hour (no technology, no books, no sports—just the natural world around you. Then come inside and record how you feel. Did you feel bored? Did you have fun? Are you relaxed? Do you feel the same? Come up with some words and phrases and be ready to share with the group.

Day 2:

- Students will begin by re-reading Emerson's "Transparent Eyeball". Then answer the following questions: How was your time in nature? How does it compare to Emerson's experience? What, if anything, got in the way of your enjoyment? Students will share responses.
- Teacher will hand out Lois M. Eveleth's article explaining Emerson's "Transparent Eyeball", students will read and annotate in small groups and revisit the Google list of questions and answer them in complete sentences.
- Teacher will then assign string journal to be completed throughout the year.

Assessment:

Students will show their understanding of the text through student generated questions, as well as participating in class discussion.

String Journal will receive feedback throughout the year and will receive a quarterly grade. (following the guidelines suggested by Janet Burne)

After Lesson:

Students must complete an entry in their Essential Questions Journal for Emerson's "Transparent Eyeball" and may use it later in their synthesis essay.

*\*Adapted from MA DESE. Model Curriculum and Lesson Plan Template. <http://www.doe.mass.edu/candi/model>. Retrieved April 1, 2013*



By Christopher Pearse Cranch

Illustration derived from Emerson's *Nature*. "I become a transparent eye-ball. I am nothing. I see all. The currents of the Universal Being circulate through me; I am part or particle of God."

**From *Nature* By Ralph Waldo Emerson**

*I Become A Transparent Eyeball*

Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear.

In the woods too, a man casts off his years, as the snake his slough, and at what period soever of life, is always a child.

In the woods, is perpetual youth.

Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years.

In the woods, we return to reason and faith.

There I feel that nothing can befall me in life, -- no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair.

Standing on the bare ground, -- my head bathed by the blithe air, and uplifted into infinite space, -- all mean egotism vanishes.

I become a transparent eye-ball;

    I am nothing;

        I see all;

        the currents of the Universal Being circulate through me;

        I am part or particle of God.

The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances, -- master or servant, is then a trifle and a disturbance.

I am the lover of uncontained and immortal beauty.

In the wilderness, I find something more dear and connate than in streets or villages. In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature.

### **Thought Questions (These are extra questions for students who need support)**

1. The first sentence in the selection gives the background or the circumstances under which the author becomes "glad to the brink of fear." What are the sources of this "perfect exhilaration"?
2. According to Emerson, where is one likely to have the experience being described? Why?
3. What human quality must one give up before becoming a "transparent eyeball"? What helps a person reach this state?
4. What could Emerson's choice of the eyeball mean? What does the eyeball represent in the human condition?
5. What are the many meanings of "I see all"?
6. How can an experience with nature be mystical?
7. If you were to stand in nature (a field, the woods, the ocean) can it be possible to understand something beyond yourself?
8. Does this passage contradict what you have read thus far in Self-Reliance? If so, how?

### **Outdoor Journaling Organizer**

|  |  |
|--|--|
| <p><b>Sounds I hear....</b></p><br><br><br><br><br><p><b>Reminds me of...</b></p>  | <p><b>Things I see...</b></p><br><br><br><br><br><p><b>Reminds me of...</b></p>        |
| <p><b>Smells I smell....</b></p><br><br><br><br><br><p><b>Reminds me of...</b></p> | <p><b>Things I touch/feel...</b></p><br><br><br><br><br><p><b>Reminds me of...</b></p> |

|                          |   |
|--------------------------|---|
| Kati Black               | English (American Lit)                                |
| Grade 11                 | 1 class period  |
| Lesson #4: All by Myself | Unit: Self, Society & Nature (Transcendentalism Unit) |

Overview: This lesson appears within the Transcendentalism Unit and requires students to do close reading and analysis of Thoreau's *Walden*, specifically the chapter on Solitude. In this lesson students will consider Thoreau's message and then be encouraged to consider the role of solitude in their own life. This is an informal lesson in which students will read, journey, reflect, and write.

Prior Knowledge Required:

Students will have taken introductory notes on Thoreau and his work *Walden*. (This lesson comes towards the end of the whole Transcendentalism unit)

Resources/Technology Used To Plan/Prep:

Thoreau's *Walden*

Approaching Walden: Janet Burnes' presentation; Maureen Kavanaugh lesson plan

Materials/Technology Students Will Use:

Thoreau's *Walden*

Notebook

Common Core Standards:

CCSS.ELA-LITERACY.RL.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.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.9

Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

CCSS.ELA-LITERACY.W.11-12.4

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

Objectives:

Students will be able to read, annotate and respond to 19<sup>th</sup> century texts.

Students will be able to develop informal narratives based on their experiences in nature/ in solitude.

Students will be able to apply Thoreauvian concepts to their everyday life.

Instructional Sequence

Day 1:

- Students will have come in having read "Solitude".
- Teacher will then guide students on a walk around campus (there's a lake and woods) *silently*. The walk will take 30 min.
- Students will then come back and write about their experience:

Reflect on your experience with the Nature walk in today's class, conveying what you thought about, what you saw, smelled, felt, and heard. Were you able to embrace the solitude? Or was it a challenge? Did changing our location of class change your thoughts? Or did those same thoughts follow you out to Nature? Is this something you would be willing to do again? Why or why not? Finally, did your walk in solitude help you understand Thoreau?

Assessment: There is no formal assessment for this activity.

After Lesson: Students will demonstrate their understanding of "Solitude" by applying it to their Essential Questions Journal and synthesis essay.

|                                 |                          |
|---------------------------------|--------------------------|
| Kati Black                      | English (American Lit)   |
| Grade 11                        | 3+ Class Periods         |
| Lesson #5: My Place: My America | Unit: The American Dream |

Overview: This lesson falls within the context of our discussion around the American Dream. The central texts for this are *The Great Gatsby* and *A Raisin in the Sun*. Students will be asked once again to think about where they are from, but more specifically about how they as individuals relate to their American place. How does race, ethnicity, religion, gender, class and age factor into their experience as an American? Students will read a series of poems that deal with what it means to be an American and then write their own piece-either prose or poetry, entitled “My American Experience”, which will draw on their personal experiences with America as place.

Prior Knowledge Required: Students may reference American literature they have read in the past to develop an understanding of the genre. Students will continue to consider the core essential questions of the unit.

**What makes American literature American?**

**How do we construct identity through our actions, interests, values, and beliefs?**

Students will also be reminded of some of the definitions regarding “sense of place”.

Resources/Technology Used To Plan/Prep:

[Varying View Lesson](#)

[Poetry Foundation](#)

[I Sing You Back Analysis](#)

Materials/Technology Students Will Use:

[Poetry Foundation](#) (poems reprinted below)

Ipad/Internet

Poetry analysis worksheet (see below)

Alternative for comparing poems:

[http://rwtinteractives.ncte.org/view\\_interactive.aspx?id=11](http://rwtinteractives.ncte.org/view_interactive.aspx?id=11)

Journal/Notebook

## Common Core Standards:

[CCSS.ELA-LITERACY.RL.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.RL.11-12.2](#)

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

[CCSS.ELA-LITERACY.RL.11-12.4](#)

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

[CCSS.ELA-LITERACY.RL.11-12.9](#)

Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

[CCSS.ELA-LITERACY.W.11-12.3](#)

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

[CCSS.ELA-LITERACY.W.11-12.3.D](#)

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

[CCSS.ELA-LITERACY.W.11-12.4](#)

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

[CCSS.ELA-LITERACY.SL.11-12.1](#)

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

MA.3.A. Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).

Objectives:

Students will use prior knowledge about American literature to draw conclusions.

Students will be able to speak effectively within group discussions.

Students will be able to respond thoughtfully to their peers.

Students will be able to analyze poetry for theme, tone, and point of view.

Students will be able to write poetry and prose on the topic of the American experience.

Instructional Sequence

Day 1

- Teacher will pass out three poems to the class. Group A will get Langston Hughes' "I, too", Group B will read Walt Whitman's "I hear America Singing", and Group C will read "America, I Sing You Back", by Allison Adelle Hedge Coke. Each student will read their assigned poem independently before getting into small groups.
- Students will then work in groups of 3-4 with other students who read the same poem. They will work together to complete an analysis of the poem using the poetry.
- Then students will get into groups with students who read different poems and they will teach each other about each piece.
- By the end of the class, each student will have completed an analysis worksheet for all three poems.

Day 2

- Do Now: Using the poems we read yesterday, write about how race, ethnicity, religion, gender, class and age factor into the American experience. How can it be that this PLACE that we are all living in means something different to all of us? What other factors may play a role in someone's relationship to place? Teacher will remind students about sense of place, specifically:

*"Through time, shared experiences and stories (history) help to connect place and people and to transmit feelings of place from generation to generation. Shared physical perceptions and experiences help people from different cultural groups fashion a local culture that expresses their unity in a place. Finally, place becomes unique and special for individuals and their group, and the group solidifies its identity through celebrations and rituals. Developing a sense of place helps people identify with their region and with each other."* (Woods)

- Students will share their responses in a class discussion; teacher will record reactions on the whiteboard.
- Students will then get into groups and brainstorm things that they feel are part of their American experience. (Examples may include: going to a baseball game or celebrating Thanksgiving.) They will work together but keep their own list, comparing similarities and differences.
- HW: Students will go home tonight and take a walk. They can walk their neighborhood, they can walk in their local park, or they can walk in the woods by their house. When they get home they should write down what they observed. Did you see birds? Plants? Snowdrifts? Trees? Trash? Would you consider your surroundings American? Massachusetts? Grafton? Are the observations you made about the place that you live important to the person you are? (In other words, do associate your American-ness or your New England-ness with the environment around you?)

Day 3

- Upon arrival, students will work with a partner to compare their observations from the night before. Students will then return to whole class discussion to compare what they saw and what it means to them.
- Teacher will then assign "My American Experience poem" which will be due at the end of their reading of *A Raisin in*

*the Sun.*

**Assessment:**

Students will be assessed informally (completion and feedback) on class discussions and poetry analysis. Students will be formally assessed on “My American Experience” using a narrative writing rubric (see below).

**After Lesson:** The class will continue to address how individuals are tied to “where they are from” throughout the year.

*\*Adapted from MA DESE. Model Curriculum and Lesson Plan Template. <http://www.doe.mass.edu/candi/model>. Retrieved April 1, 2013*

## **I, Too**

**By Langston Hughes**

I, too, sing America.

I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
But I laugh,  
And eat well,  
And grow strong.

Tomorrow,  
I'll be at the table  
When company comes.  
Nobody'll dare  
Say to me,  
“Eat in the kitchen,”  
Then.

Besides,  
They'll see how beautiful I am  
And be ashamed—  
I, too, am America.

**I Hear America Singing**  
**By Walt Whitman**

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

## **America, I Sing You Back**

**By Allison Adelle Hedge Coke**

*for Phil Young and my father Robert Hedge Coke;*

*for Whitman and Hughes*

America, I sing back. Sing back what sung you in.

Sing back the moment you cherished breath.

Sing you home into yourself and back to reason.

Before America began to sing, I sung her to sleep,

held her cradleboard, wept her into day.

My song gave her creation, prepared her delivery,

held her severed cord beautifully beaded.

My song helped her stand, held her hand for first steps,

nourished her very being, fed her, placed her three sisters strong.

My song comforted her as she battled my reason

broke my long-held footing sure, as any child might do.

As she pushed herself away, forced me to remove myself,

as I cried this country, my song grew roses in each tear's fall.

My blood-veined rivers, painted pipestone quarries

circled canyons, while she made herself maiden fine.

But here I am, here I am, here I remain high on each and every peak,  
carefully rumbling her great underbelly, prepared to pour forth singing—

and sing again I will, as I have always done.

Never silenced unless in the company of strangers, singing  
the stoic face, polite repose, polite while dancing deep inside, polite  
Mother of her world. Sister of myself.

When my song sings aloud again. When I call her back to cradle.  
Call her to peer into waters, to behold herself in dark and light,  
day and night, call her to sing along, call her to mature, to envision—  
then, she will quake herself over. My song will make it so.

When she grows far past her self-considered purpose,  
I will sing her back, sing her back. I will sing. Oh I will—I do.  
America, I sing back. Sing back what sung you in.

|   |                                       |
|---|---------------------------------------|
| <b>Poem's Title:</b>  | <b>Author (including a brief bio)</b> |
| <b>What is this poem about on a literal level? How do you know?</b>       |                                       |
| <b>Who is the speaker of the poem? How do you know?</b>                   |                                       |
| <b>Identify and explain any figurative and/or sensory language:</b>       |                                       |
| <b>What is the tone of the poem? How do you know?</b>                     |                                       |
| <b>What is the speaker's attitude towards America? How do you know?</b>   |                                       |
| <b>How is the author's American experience reflected within the poem?</b> |                                       |
| <b>Did you like this poem? Why or why not?</b>                            |                                       |

**Do you have any questions?**



## My American Experience (poem)

Using the poems we have read in class, the discussions we have had the last few days—even the last few months—you will write a short poem on your “American Experience”. Your work must be about 50 words in length and must reflect your personal beliefs, experiences, and relationship with America. Remember that your relationship to place can mean several different things, but in general, it is a combination of your physical, spiritual, and historical relationship with the environment around you.

Not sure to get started? First, start by looking at the brainstorming lists we developed class, as well as the notes you took down while walking. Below are some additional resources:

<http://www.powerpoetry.org/actions/how-write-narrative-poem>

<http://www.powerpoetry.org/actions/5-tips-writing-free-verse-poem>

<http://www.edu.pe.ca/stjean/playing%20with%20poetry/Hickey/Free%20Verse.htm>

Your poems will be due at the end of the unit and will count as a writing grade. Below is the grading rubric:

|             | <b>Exemplary</b>  | <b>Proficient</b>   | <b>Needs Improvement</b>  | <b>Unsatisfactory</b>  |
|-------------|---|---|---|--|
| Ideas/Theme | Clear and consistent theme appropriate to the assignment  | Mostly clear and consistent theme. A few lapses in cohesion.  | Weak focus on appropriate theme. Very few references back to the assigned task.                     | Limited to no consistency of theme. Does not address the prompt.                       |
| Word Choice | Engaging, sophisticated and appropriate.  | Mostly engaging with many interesting and mature word choices.                                      | Mostly everyday vocabulary.   | Few age appropriate word choices. Many everyday words.                                 |
| Voice       | Voice is appropriate, emotional and contributes to a consistent and personalized style.         | Voice is appropriate, and contributes to the author’s personal style.                               | Voice is somewhat appropriate and personalized.   | Voice is generic and does not engage.  |
| Conventions | Conventions for grammar, usage, spelling, capitalization and punctuation are consistently used. | Conventions for grammar, usage, spelling, capitalization and punctuation are used most of the time. | Conventions for grammar, usage, spelling, capitalization and punctuation are not used consistently. | Conventions for grammar, usage, spelling, capitalization and punctuation are not used. |

|                              |   |
|------------------------------|---|
| Kati Black                   | English (American Lit)                                      |
| Grade 11                     | 1 Class Period  |
| Lesson #6: Where am I going? | Unit: Personal Narrative ( <i>The Things They Carried</i> ) |

Overview: This lesson falls within our final unit in which we read *The Things they Carried*. In this unit, my students are required to complete a personal narrative scrapbook that details the things they have carried throughout high school. One section of this assignment will require them to think about where they have been and where they are going. I will remind them of *Walden* and ask them to think about the road ahead. They will then write a narrative in the future tense, detailing what their first day of senior year will look like.

Prior Knowledge Required: Students will think about sense of place, as well as the previous lessons about narrative writing.

|   |   |
|---|---|
| Resources/Technology Used To Plan/Prep:<br><i>Walden</i> , “Conclusion” | Materials/Technology Students Will Use:<br><i>Walden</i> , “Conclusion”<br>Journal/Notebook |
|---|---|

**Common Core Standards:**  
CCSS.ELA-LITERACY.RL.11-12.9  
 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.  
CCSS.ELA-LITERACY.W.11-12.3  
 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.  
CCSS.ELA-LITERACY.W.11-12.3.D  
 Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.  
CCSS.ELA-LITERACY.W.11-12.4  
 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)  
CCSS.ELA-LITERACY.SL.11-12.1  
 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.  
CCSS.ELA-LITERACY.SL.11-12.1.D  
 Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.  
 MA.3.A. Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).

Objectives:  
 Students will use prior knowledge about American literature to draw conclusions.  
 Students will be able to speak effectively within group discussions.  
 Students will be able to respond thoughtfully to their peers.  
 Students will use the future tense in narrative writing.

Instructional Sequence  
 Day 1

- Students will come to class with a picture of them as a freshman and a picture of them from the last few weeks.
- Posted on the board: “Things do not change, we change.”  
 Do Now: Students will re-read Thoreau’s “Conclusion” and choose **3 quotes** they think are important. Beneath each quote they must restate its meaning in their own words and then explain why it is important to them.
- Students will share 1 quote each (trying not to repeat) and explain why they chose it.

- Teacher will then ask them why Thoreau left the woods (see if they remember, but also encourage them to look back through their notes) and ask them if they can think of a time when they changed the direction of their life.
- Teacher will ask them to think of all of the activities and writing we have done throughout the year about who they are and what has shaped them.
- Then, for the rest of class, students will write a detailed account of what they imagine their first day of Senior year will be. What will they continue to do? What do they hope they change? Students will write for the remainder of the period and finalize their work for their scrapbooks.

Assessment:

Students will be assessed in their final Scrapbook Project (Assignment details)

After Lesson: Students will revise and finalize for their scrapbook.

## “The Things I Carried through High School” Scrapbook

### *The Things They Carried*

**Weight:** Writing x3

**Due:**

*You have already recorded and analyzed the things you carry with you on a daily basis, but what have you carried with you throughout your first three years of high school, both literally and figuratively? As a final assessment for the unit and the year, you will create a vignette of interrelated stories that will result in your own personal narrative.*

*This scrapbook is a memoir of your high school days as you sit on the boundary of adulthood, just as Tim O’Brien sat on the border of Canada. Your childhood is receding; reflect back. Write a brief narrative introduction (one page in length) that summarizes your high school experience and the things you carried. Your summary should be an overview of your entire scrapbook and include perspective of your high school experience so far.*

**Requirements:**

1. You must design a creative cover that includes your name, class period, date, and assignment.
2. Your scrapbook must begin with brief narrative introduction (one page in length) that summarizes your high school experience and the things you carried.
3. You must have 10 pages, one for each literal or figurative item. Among these **10 items**, you must include the following:
  - A description of an item in **letter format**. You will use **1st and 2nd person** pronouns.
  - A description of a **place** that you have visited several times (**min. of 3**) which includes your observations and connections to that place. (This **MUST** be written in **3rd person**)
  - A narrative from the POV of one of the items (i.e. A day in the life of your gym bag)
  - An **event** you carried (i.e. prom, Dance recital, sporting event). You must write about the event through **dialogue**: either a real conversation, an imagined conversation, or internal dialogue.

- Your final chapter will be in the future tense and you will imagine your **first day of senior year**. After all that you have carried, what will this day look like?

### **Additional Requirements:**

Each page must have the following setup:

- Your item should include an **illustration** (This can be a picture, a drawing, a symbol.)
- Each item should include a well-developed **description** using sophisticated writing
- Each item should include an **explanation** that ties into your high school experience

**\*\*Your project should be profound and insightful. Your work should be impactful.\*\***

**\*Simply completing the tasks will not ensure that you will get an A. Your project needs to be creative, profound, and well-written to earn a top grade on the assignment.\***

**Note:** You may create a digital scrapbook **IF** you can find a way to submit it without sending it to me in 15 different emails. If you select this method, please see me to let me know **HOW** you are going to create and submit it to me, including the App you plan to use. Do not choose this option if you are not tech-savvy but assume you'll just figure it out somehow. If you can't get me your assignment on the due date because your iPad "lost" your scrapbook or you can't figure out how to get it to me, you will get a 0 for the assignment.

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