“Place and Identity”
English, Grade 9
August 4, 2016

Unit Overview:
This unit will come in the first term of the year and will consist of five 80-minute classes, taking about two weeks of class time.

As Transcendentalism is studied in greater detail during Junior year, this is only meant to be a brief introduction to the concepts, specifically those of Thoreau, with a focus on sense of place and identity, the latter being Natick High School’s focus for 9th grade English. The first lesson of this unit is geared towards priming students with Transcendental concepts on which they have to take a stance, as well as getting them thinking about sense of place by connecting to ideas of home, and how that contributes to one’s identity. The homework applies these ideas to a short story. The second lesson goes over the homework story and then explores the concept of nature and how places in nature can help people feel a sense of home and find themselves. The nature walk during class and the subsequent homework assignment will get students out in nature, away from their usual technology-dependent routines, and more in touch with themselves. The third lesson explores the idea of utopias to get students to think about how and why societies are set up they way they are, and to really contemplate what their individual priorities are and what will make them happy; they will then be asked to think about this happiness in terms of real places, where they feel the most like themselves. The homework is to apply these ideas to a short story, focused on noticing the differences that various places have on in the protagonist throughout the story. The fourth lesson builds on the idea of place and identity, and explores the concept of truth. Students will think about what truth means, what is true for them, and what will truly make them happy. They will begin the final assessment of the unit, a creative project that expresses one “truth” about identity as connected to a specific place, whether it’s nature, home, or someplace else. The project has them interview five people to find out others’ perceptions of happiness and identity as related to place in order to construct their own views on the idea. The fifth lesson comes back to the concept of self, and has students think about what makes them most “awake” and alive. They then get class time to work on their projects, as well as teacher assistance and feedback. The homework is to finish the project.

Summative Assessment:
Creative project with choice of format that addresses unit objectives (see below)

Unit Objectives:
Students will be able to answer the following questions:
- What does it mean to be ‘home’?
- What is the relationship between ‘nature’ and ‘home’?
- How can a specific place contribute to the forming of one’s identity?
Common Core State Standards:
CCSS.ELA-LITERACY.RL.9-10.2: Determine a theme or central idea of a text and analyze in detail 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.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
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.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.
CCSS.ELA-LITERACY.W.9-10.3: 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.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCSS.ELA-LITERACY.W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
CCSS.ELA-LITERACY.W.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
CCSS.ELA-LITERACY.SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
CCSS.ELA-LITERACY.SL.9-10.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
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.
CCSS.ELA-LITERACY.L.9-10.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCSS.ELA-LITERACY.L.9-10.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.
CCSS.ELA-LITERACY.L.9-10.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-LITERACY.L.9-10.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
DAY 1 (80 minutes)
Objective(s): Students will be able to analyze and explain, in writing and speech, the connection between sense of home and identity.

1. Journal Prompt (~20 min)
   a. Picture prompt displayed on board (see below)
      i. Students get blank white paper for drawing and use journals for writing
      ii. “Make a map of your neighborhood and explain its important features to someone who doesn’t live there”
   b. Students get into groups of 3-4 to share; then volunteers share with whole class
      i. Guided questions:
         1. What are the important features of your neighborhood?
         2. Do you feel different depending on where you are?
         3. What is your favorite place? Why is it your favorite?

2. Anticipation Guide (~30 min)
   a. Student individually answer ‘agree’ or ‘disagree’ to statements (see below)
   b. “Get Off the Fence” activity: Students to go sides of the room as teacher asks each question from the worksheet
      i. Once students have all moved to a side, teacher calls on students to explain why they chose that side

3. Passage A analysis (~25 min)
   a. Students choose one quote by Thoreau to annotate and analyze (see below)
   b. Students get into groups of 3-4 and discuss the quote they chose
   c. Whole class discussion
      i. Connect back to journal prompt

4. Explain/hand out homework (~5 min)
5. Homework:
   a. Read and annotate short story “Dinosaur” by Bruce Holland Rogers

DAY 2 (80 minutes)
Objective(s): Students will be able to analyze and explain, in writing and speech, the connection between nature and identity.

1. Discuss “Dinosaur” (~20 min)
   a. Whole class discussion with guided questions:
      i. What happens in the end?
      ii. What role does walking in nature play for the protagonist?
      iii. What do you think the author is saying about identity?

2. Walking in nature (~40 min)
   a. Silent walk outside (to the pond by NHS)
   b. Students take field notes
      i. Focus on details of nature and their thoughts
   c. At the pond, students sit and write journal entry using field notes
      i. Volunteers share what they wrote about
   d. Passage Analysis (~15 min)
      i. Students choose one quote by Thoreau to annotate and analyze (see below)
      ii. Discuss as whole group

3. Discuss homework (~5 min)
4. Homework:
   a. Nature Walk and Reflection (see below)

**DAY 3 (80 minutes)**

**Objective(s):** Students will be able to analyze and explain, in writing and speech, how one’s priorities contribute to the forming of one’s identity.

1. Warm up (~25 min)
   a. Journal Prompt
      i. Picture prompt displayed on board (see below)
      1. “What is it you think about when you stare for a long time into a starry night sky?”
   b. “Walk & Talk”
      i. Students get into pairs to discuss both their journal responses and their Nature Walk homework by going into the hallway and walking a lap around the corridor
      ii. Volunteers share experiences with whole class

2. Group activity: “Create your own utopia” (~50 min)
   a. In groups of 3-4 students write about and draw their own utopias (see below)
   b. Gallery Walk to see other groups’ utopias
   c. Personal reflection on priorities (own and others’) in journals
   d. Class discussion
      i. Guiding questions:
         1. What are the highest priorities?
         2. Is a utopia realistic? Why or why not?
         3. What/where is your real life utopia?
         4. What/where makes you feel the most like you?

3. Discuss homework (~5 min)
4. Homework
   a. Read/Annotate “A Retrieved Reformation”
      i. Guiding question: How does a change of place affect a person’s identity?

**DAY 4 (80 minutes)**

**Objective(s):** Students will be able to analyze and explain, in writing and speech, the connection between place and identity. Students will be able to analyze and explain, in writing and speech, what it means for something to be “true” and the significance of “truth” in one’s life.

1. Journal Prompt (~15 min)
   a. Picture prompt displayed on board (see below)
   b. “Do you act differently when you’re alone instead of around people? Who are you when you’re alone? Is this who you really are?”
   c. Students get into groups of 3-4 to share; then volunteers share with whole class

2. Go over homework: “A Retrieved Reformation” (~25 min)
   a. “Explain how the protagonist acts differently in Elmore than he does in previous cities. Why is this place so different?”
      i. 1-Minute Write: Students respond without stopping for 60 seconds
      ii. Stop & Draw: Students have 2 min. to sketch visual representation of what they just wrote
b. Discuss as whole class
   i. Guiding Questions:
      1. “How does a change of place affect a person’s identity?”
      2. “Which version of the protagonist is most ‘true’?”
      3. “What does it mean to truly be oneself?”

3. Passage Analysis (~25 min)
   a. Students choose one quote by Thoreau to annotate and analyze (see below)
   b. Students get into groups of 3-4 and discuss the quote they chose
   c. Whole class discussion
      i. Connect back to journal prompt

4. Introduce “Truth” Project (~15 min)
   a. Hand out project overview (See below)
   b. Go over directions/answer questions
   c. Students do a practice interview with a partner

5. Homework:
   a. Part 1 of project: 5 Interviews (See below)

DAY 5 (80 minutes)
Objective(s): Students will be able to communicate, in a creative project, what it means to be ‘home’, the relationship between ‘nature’ and ‘home’, and how a specific place can contribute to the forming of one’s identity.

1. Journal Prompt (~15 min)
   a. Picture prompt displayed on board (see below)
   b. “What makes you come alive?”

2. Passage Analysis (~15 min)
   a. Students choose one quote by Thoreau to annotate and analyze (see below)
   b. Whole class discussion
      i. Connect back to journal prompt

3. Work on Part 2 of project: Activity (~50 min)
   a. Teacher check-ins

4. Homework:
   a. Finish “Truth” Project
Make a map of your neighborhood and explain its important features to someone who doesn’t live there.
DAY 1 – ANTICIPATION GUIDE

Directions: Respond to each statement with agree or disagree

1. It is important to know more about yourself than about the external world. __________
2. You can learn things from Nature that you can apply to your life. _________________
3. It’s good to seek individual truth, not conventional truth. _________________
4. It’s ok to disobey rules and laws if you think they are unfair or unjust. ______________
5. It’s important to be a good and loyal citizen to your country. _________________
6. Society is too complex and fast paced. We should live simpler lives. ______________
7. It’s bad to live differently than what is socially acceptable. _________________
DAY 1 – QUOTES FOR GROUP ANALYSIS

“Each town should have a park, or rather a primitive forest, of five hundred or a thousand acres, where a stick should never be cut for fuel, a common possession forever, for instruction and recreation.”

— Henry David Thoreau (Journal, 15 October 1859)

“The discoveries which we make abroad are special and particular; those which we make at home are general and significant. The further off, the nearer the surface. The nearer home, the deeper.

— Henry David Thoreau (Journal, 7 September 1851)

“Men should not go to New Zealand to write or think of Greece and Rome, nor more to New England. New earths, new themes expect us. Celebrate not the Garden of Eden, but your own.”

— Henry David Thoreau (Journal, 22 October 1857)
When he was very young, he waved his arms, gnashed the teeth of his massive jaws, and tromped around the house so that the dishes trembled in the china cabinet. “Oh, for goodness sake,” his mother said. “You are not a dinosaur! You are a human being!”

Since he was not a dinosaur, he thought for a time that he might be a pirate. “Seriously,” his father said at some point, “what do you want to be?” A fireman, then. Or a policeman. Or a soldier. Some kind of hero. But in high school they gave him tests and told him he was very good with numbers. Perhaps he would like to be a math teacher? That was respectable. Or a tax accountant? He could make a lot of money doing that. It seemed a good idea to make money, what with falling in love and thinking about raising a family. So he was a tax accountant, even though he sometimes regretted that it made him, well, small. And he felt even smaller when he was no longer a tax accountant, but a retired tax accountant. Still worse, a retired tax accountant who forgot things. He forgot to take the garbage to the curb, forgot to take his pill, forgot to turn his hearing aid back on. Every day it seemed he had forgotten more things, important things, like which of his children lived in San Francisco and which of his children were married or divorced.

Then one day when he was out for a walk by the lake, he forgot what his mother had told him. He forgot that he was not a dinosaur. He stood blinking his dinosaur eyes in the bright sunlight, feeling the familiar warmth on his dinosaur skin, watching dragonflies flitting among the horsetails at the water’s edge.
“A lake is the landscapes most beautiful and expressive feature. It is earth’s eye; looking into which the beholder measures the depth of his own nature”

— Henry David Thoreau (Walden 350)

About the idea of walking, or ‘sauntering,’:
“Some, however, would derive the word from sans terre, without land or a home, which, therefore, in the good sense, will mean, having no particular home, but equally at home everywhere. For this is the secret of successful sauntering”

— Henry David Thoreau (“Walking” 557)

“Every little pine needle expanded and swelled with symphony and befriended me. I was so distinctly made aware of the presence of something kindred to me, even in scenes which we are accustomed to call wild and dreary…I thought no place could ever be strange to me again”

— Henry David Thoreau (Walden 305)

“I love nature, I love the landscape, because it is so sincere. It never cheats me. It never jests. It is cheerfully, musically earnest.”

— Henry David Thoreau (Journal, 16 November 1850)
Henry David Thoreau’s “Walden” Experience Journal

Thoreau wrote the following about his experience in the woods by Walden Pond:

“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.”

Your task is to take 15 minutes out of your busy, 21st century lives by taking a stroll through nature and considering its value and connection to your own life. Open yourself to the natural world around you, and be open to what it has to teach you. You should do this alone – leave the cell phone at home (or at least turn it off) – and enjoy the silence of your journey. Live in the moment – leave the stresses of your day behind and focus on what you are experiencing now, in front of you. Reflect on your surroundings: trees, rocks, snow, animals, plants, and ponder how they are connected to you, just as everything is connected in the Transcendental conception of the universe. Think about the people that have come to this spot before you and the people that will come after you. Perhaps look up at the night sky filled with stars and planets, and meditate on the incomprehensible largeness of the universe and your short, yet meaningful, existence in it.

The assignment: Go for a walk, by yourself, for about 15 minutes or so and find an interesting or comfortable spot in nature.

1. Bring a notebook and jot down thoughts so you can remember and feel connected to this experience later, then…

2. Write a 1-page reflection on your experience communing with nature. Transcendentalism is all about experiencing yourself as a part of the natural world, and this should be reflected in your journal. Explain what you might have observed or learned from your thoughtful stroll – what images stick out in your mind? How might you connect these with your own life?

The final product will include both the notes (that you took on your walk) and your 1-page journal experiencing nature firsthand as Thoreau did.

“To be awake is to be alive.”
-Henry David Thoreau
DAY 3 – JOURNAL PROMPT

What is it you think about when you stare for a long time into a starry night sky?
DAY 3 – GROUP ACTIVITY (Part 1)

Create Your Own Utopia

In your groups, brainstorm how you would setup your own utopia (perfect society). What would it look like? How would it function? Jot down ideas below. Then, draw your utopia on the back.

Some things to think about:

- Leadership/Government
- Resources/Population
- Laws/Punishments
- Education
- Jobs/Roles
- Economy/Monetary system
- Entertainment
- Environment/Nature
DAY 3 – GROUP ACTIVITY (Part 2)

DRAW YOUR UTOPIA
A guard came to the prison shoe-shop, where Jimmy Valentine was assiduously stitching uppers, and escorted him to the front office. There the warden handed Jimmy his pardon, which had been signed that morning by the governor. Jimmy took it in a tired kind of way. He had served nearly ten months of a four year sentence. He had expected to stay only about three months, at the longest. When a man with as many friends on the outside as Jimmy Valentine had is received in the "stir" it is hardly worth while to cut his hair.

"Now, Valentine," said the warden, "you'll go out in the morning. Brace up, and make a man of yourself. You're not a bad fellow at heart. Stop cracking safes, and live straight."

"Me?" said Jimmy, in surprise. "Why, I never cracked a safe in my life."

"Oh, no," laughed the warden. "Of course not. Let's see, now. How was it you happened to get sent up on that Springfield job? Was it because you wouldn't prove an alibi for fear of compromising somebody in extremely high-toned society? Or was it simply a case of a mean old jury that had it in for you? It's always one or the other with you innocent victims."

"Me?" said Jimmy, still blankly virtuous. "Why, warden, I never was in Springfield in my life!"

"Take him back, Cronin!" said the warden, "and fix him up with outgoing clothes. Unlock him at seven in the morning, and let him come to the bull-pen. Better think over my advice, Valentine."

At a quarter past seven on the next morning Jimmy stood in the warden's outer office. He had on a suit of the villainously fitting, ready-made clothes and a pair of the stiff, squeaky shoes that the state furnishes to its discharged compulsory guests.

The clerk handed him a railroad ticket and the five-dollar bill with which the law expected him to rehabilitate himself into good citizenship and prosperity. The warden gave him a cigar, and shook hands. Valentine, 9762, was chronicled on the books, "Pardoned by Governor," and Mr. James Valentine walked out into the sunshine.

Disregarding the song of the birds, the waving green trees, and the smell of the flowers, Jimmy headed straight for a restaurant. There he tasted the first sweet joys of liberty in the shape of a broiled chicken and a bottle of white wine—followed by a cigar a grade better than the one the warden had given him. From there he proceeded leisurely to the depot. He tossed a quarter into the hat of a blind man sitting by the door, and boarded his train. Three hours set him down in a little town near the state line. He went to the cafe of one Mike Dolan and shook hands with Mike, who was alone behind the bar.

"Sorry we couldn't make it sooner, Jimmy, me boy," said Mike. "But we had that protest from Springfield to buck against, and the governor nearly balked. Feeling all right?"

"Fine," said Jimmy. "Got my key?"

He got his key and went upstairs, unlocking the door of a room at the rear. Everything was just as he had left it. There on the floor was still Ben Price's collar-button that had been torn from that eminent detective's shirt-band when they had overpowered Jimmy to arrest him.

Pulling out from the wall a folding-bed, Jimmy slid back a panel in the wall and dragged out a dust-covered suit-case. He opened this and gazed fondly at the finest set of burglar's tools in the East. It was a complete set, made of specially tempered steel, the latest designs in drills, punches, braces and bits, jimmies, clamps, and augers, with two or three novelties, invented by Jimmy himself, in which he took pride. Over nine hundred dollars they had cost him to have made at ----, a place where they make such things for the profession.
In half an hour Jimmy went down stairs and through the cafe. He was now dressed in tasteful and well-fitting clothes, and carried his dusted and cleaned suit-case in his hand.

"Got anything on?" asked Mike Dolan, genially.

"Me?" said Jimmy, in a puzzled tone. "I don't understand. I'm representing the New York Amalgamated Short Snap Biscuit Cracker and Frazzled Wheat Company."

This statement delighted Mike to such an extent that Jimmy had to take a seltzer-and-milk on the spot. He never touched "hard" drinks.

A week after the release of Valentine, 9762, there was a neat job of safe-burglary done in Richmond, Indiana, with no clue to the author. A scant eight hundred dollars was all that was secured. Two weeks after that a patented, improved, burglar-proof safe in Logansport was opened like a cheese to the tune of fifteen hundred dollars, currency; securities and silver untouched. That began to interest the rogue-catchers. Then an old-fashioned bank-safe in Jefferson City became active and threw out of its crater an eruption of bank-notes amounting to five thousand dollars. The losses were now high enough to bring the matter up into Ben Price's class of work. By comparing notes, a remarkable similarity in the methods of the burglaries was noticed. Ben Price investigated the scenes of the robberies, and was heard to remark:

"That's Dandy Jim Valentine's autograph. He's resumed business. Look at that combination knob--jerked out as easy as pulling up a radish in wet weather. He's got the only clamps that can do it. And look how clean those tumblers were punched out! Jimmy never has to drill but one hole. Yes, I guess I want Mr. Valentine. He'll do his bit next time without any short-time or clemency foolishness."

Ben Price knew Jimmy's habits. He had learned them while working on the Springfield case. Long jumps, quick get-aways, no confederates, and a taste for good society--these ways had helped Mr. Valentine to become noted as a successful dodger of retribution. It was given out that Ben Price had taken up the trail of the elusive cracksman, and other people with burglar-proof safes felt more at ease.

One afternoon Jimmy Valentine and his suit-case climbed out of the mail-hack in Elmore, a little town five miles off the railroad down in the black-jack country of Arkansas. Jimmy, looking like an athletic young senior just home from college, went down the board side-walk toward the hotel.

A young lady crossed the street, passed him at the corner and entered a door over which was the sign, "The Elmore Bank." Jimmy Valentine looked into her eyes, forgot what he was, and became another man. She lowered her eyes and coloured slightly. Young men of Jimmy's style and looks were scarce in Elmore.

Jimmy collared a boy that was loafing on the steps of the bank as if he were one of the stockholders, and began to ask him questions about the town, feeding him dimes at intervals. By and by the young lady came out, looking royally unconscious of the young man with the suit-case, and went her way.

"Isn' that young lady Polly Simpson?" asked Jimmy, with specious guile.

"Naw," said the boy. "She's Annabel Adams. Her pa owns this bank. Why'd you come to Elmore for? Is that a gold watch-chain? I'm going to get a bulldog. Got any more dimes?"

Jimmy went to the Planters' Hotel, registered as Ralph D. Spencer, and engaged a room. He leaned on the desk and declared his platform to the clerk. He said he had come to Elmore to look for a location to go into business. How was the shoe business, now, in the town? He had thought of the shoe business. Was there an opening?

The clerk was impressed by the clothes and manner of Jimmy. He, himself, was something of a pattern of fashion to the thinly gilded youth of Elmore, but he now perceived his shortcomings. While trying to figure out Jimmy's manner of tying his four-in-hand he cordially gave information.
Yes, there ought to be a good opening in the shoe line. There wasn't an exclusive shoe-store in the place. The dry-goods and general stores handled them. Business in all lines was fairly good. Hoped Mr. Spencer would decide to locate in Elmore. He would find it a pleasant town to live in, and the people very sociable.

Mr. Spencer thought he would stop over in the town a few days and look over the situation. No, the clerk needn't call the boy. He would carry up his suit-case, himself; it was rather heavy.

Mr. Ralph Spencer, the phoenix that arose from Jimmy Valentine's ashes --ashes left by the flame of a sudden and alternative attack of love-- remained in Elmore, and prospered. He opened a shoe-store and secured a good run of trade. Socially he was also a success, and made many friends. And he accomplished the wish of his heart. He met Miss Annabel Adams, and became more and more captivated by her charms.

At the end of a year the situation of Mr. Ralph Spencer was this: he had won the respect of the community, his shoe-store was flourishing, and he and Annabel were engaged to be married in two weeks. Mr. Adams, the typical, plodding, country banker, approved of Spencer. Annabel's pride in him almost equalled her affection. He was as much at home in the family of Mr. Adams and that of Annabel's married sister as if he were already a member.

One day Jimmy sat down in his room and wrote this letter, which he mailed to the safe address of one of his old friends in St. Louis:

Dear Old Pal:
I want you to be at Sullivan's place, in Little Rock, next Wednesday night, at nine o'clock. I want you to wind up some little matters for me. And, also, I want to make you a present of my kit of tools. I know you'll be glad to get them--you couldn't duplicate the lot for a thousand dollars. Say, Billy, I've quit the old business--a year ago. I've got a nice store. I'm making an honest living, and I'm going to marry the finest girl on earth two weeks from now. It's the only life, Billy--the straight one. I wouldn't touch a dollar of another man's money now for a million.

After I get married I'm going to sell out and go West, where there won't be so much danger of having old scores brought up against me. I tell you, Billy, she's an angel. She believes in me; and I wouldn't do another crooked thing for the whole world. Be sure to be at Sully's, for I must see you. I'll bring along the tools with me.

Your old friend, Jimmy.

On the Monday night after Jimmy wrote this letter, Ben Price jogged unobtrusively into Elmore in a livery buggy. He lounged about town in his quiet way until he found out what he wanted to know. From the drug-store across the street from Spencer's shoe-store he got a good look at Ralph D. Spencer.

"Going to marry the banker's daughter are you, Jimmy?" said Ben to himself, softly. "Well, I don't know!"

The next morning Jimmy took breakfast at the Adamses. He was going to Little Rock that day to order his wedding-suit and buy something nice for Annabel. That would be the first time he had left town since he came to Elmore. It had been more than a year now since those last professional "jobs," and he thought he could safely venture out.

After breakfast quite a family party went downtown together--Mr. Adams, Annabel, Jimmy, and Annabel's married sister with her two little girls, aged five and nine. They came by the hotel where Jimmy still boarded, and he ran up to
his room and brought along his suit-case. Then they went on to the bank. There stood Jimmy's horse and buggy and Dolph Gibson, who was going to drive him over to the railroad station.

All went inside the high, carved oak railings into the banking-room--Jimmy included, for Mr. Adams's future son-in-law was welcome anywhere. The clerks were pleased to be greeted by the good-looking, agreeable young man who was going to marry Miss Annabel. Jimmy set his suit-case down. Annabel, whose heart was bubbling with happiness and lively youth, put on Jimmy's hat, and picked up the suit-case. "Wouldn't I make a nice drummer?" said Annabel. "My! Ralph, how heavy it is? Feels like it was full of gold bricks."

"Lot of nickel-plated shoe-horns in there," said Jimmy, coolly, "that I'm going to return. Thought I'd save express charges by taking them up. I'm getting awfully economical."

The Elmore Bank had just put in a new safe and vault. Mr. Adams was very proud of it, and insisted on an inspection by every one. The vault was a small one, but it had a new, patented door. It fastened with three solid steel bolts thrown simultaneously with a single handle, and had a time-lock. Mr. Adams beamingly explained its workings to Mr. Spencer, who showed a courteous but not too intelligent interest. The two children, May and Agatha, were delighted by the shining metal and funny clock and knobs.

While they were thus engaged Ben Price sauntered in and leaned on his elbow, looking casually inside between the railings. He told the teller that he didn't want anything; he was just waiting for a man he knew.

Suddenly there was a scream or two from the women, and a commotion. Unperceived by the elders, May, the nine-year-old girl, in a spirit of play, had shut Agatha in the vault. She had then shot the bolts and turned the knob of the combination as she had seen Mr. Adams do.

The old banker sprang to the handle and tugged at it for a moment. "The door can't be opened," he groaned. "The clock hasn't been wound nor the combination set."

Agatha's mother screamed again, hysterically.

"Hush!" said Mr. Adams, raising his trembling hand. "All be quite for a moment. Agatha!" he called as loudly as he could. "Listen to me." During the following silence they could just hear the faint sound of the child wildly shrieking in the dark vault in a panic of terror.

"My precious darling!" wailed the mother. "She will die of fright! Open the door! Oh, break it open! Can't you men do something?"

"There isn't a man nearer than Little Rock who can open that door," said Mr. Adams, in a shaky voice. "My God! Spencer, what shall we do? That child--she can't stand it long in there. There isn't enough air, and, besides, she'll go into convulsions from fright."

Agatha's mother, frantic now, beat the door of the vault with her hands. Somebody wildly suggested dynamite.

Annabel turned to Jimmy, her large eyes full of anguish, but not yet despairing. To a woman nothing seems quite impossible to the powers of the man she worships.

"Can't you do something, Ralph--/try/, won't you?"

He looked at her with a queer, soft smile on his lips and in his keen eyes.

"Annabel," he said, "give me that rose you are wearing, will you?"

Hardly believing that she heard him aright, she unpinned the bud from the bosom of her dress, and placed it in his hand. Jimmy stuffed it into his vest-pocket, threw off his coat and pulled up his shirt-sleeves. With that act Ralph D. Spencer passed away and Jimmy Valentine took his place.

"Get away from the door, all of you," he commanded, shortly.

He set his suit-case on the table, and opened it out flat. From that time on he seemed to be unconscious of the presence of any one else. He laid out the shining, queer implements swiftly and orderly, whistling softly to himself as he always did when at work. In a deep silence and immovable, the others watched him as if under a spell.
In a minute Jimmy's pet drill was biting smoothly into the steel door. In ten minutes--breaking his own burglarious record--he threw back the bolts and opened the door.

Agatha, almost collapsed, but safe, was gathered into her mother's arms.

Jimmy Valentine put on his coat, and walked outside the railings towards the front door. As he went he thought he heard a far-away voice that he once knew call "Ralph!" But he never hesitated.

At the door a big man stood somewhat in his way.

"Hello, Ben!" said Jimmy, still with his strange smile. "Got around at last, have you? Well, let's go. I don't know that it makes much difference, now."

And then Ben Price acted rather strangely.

"Guess you're mistaken, Mr. Spencer," he said. "Don't believe I recognize you. Your buggy's waiting for you, ain't it?"

And Ben Price turned and strolled down the street.

THE END
“I think people are often quite unaware of their inner selves, their other selves, their imaginative selves, the selves that aren’t on show in the world.”
– Jeanette Winterson

Do you act differently when you’re alone instead of around people? How? What do you like to do when you’re alone? How do you act? Which version of yourself do you like better: the alone version or the around people version? Who are you when you’re alone? Is this who you really are?
DAY 4 – QUOTES FOR GROUP ANALYSIS

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

— Henry David Thoreau (Walden)

“It takes two to speak the truth, — one to speak, and another to hear.”

— Henry David Thoreau (A Week on the Concord and Merrimack Rivers)

“I am sorry to think that you do not get a man’s most effective criticism until you provoke him. Severe truth is expressed with some bitterness.”

— Henry David Thoreau (Journal, 15 March 1854)

“In accumulating property for ourselves or our posterity, in founding a family or a state, or acquiring fame even, we are mortal; but in dealing with truth we are immortal, and need fear no change or accident.”

— Henry David Thoreau (Walden)

“There are innumerable avenues to a perception of the truth.”

— Henry David Thoreau (Journal, 16 November 1850)
DAY 4 – “TRUTH” PROJECT

Step 1: Conduct 5 separate interviews asking the following questions
1. “Where do you feel the most at home? Why this place?”
2. “Do you feel more like yourself here? Why or why not?”
3. “Do you prefer to be here alone or with other people? Why?”
4. “What do you like to do or think about in this place?”

Step 2: Choose a question to focus on
- What does it mean to be ‘home’?
- What is the relationship between ‘nature’ and ‘home’?
- How can a specific place contribute to the forming of one’s identity?

Step 3: Establish a “Truth” based on the results of your interview

Step 4: Choose an activity that will demonstrate your answer
- Write an essay
- Write a short story
- Write a play
- Draw a comic strip
- Draw a painting
- Film a video
- Write and give a speech
- Write and perform a song
- Other idea of your choice (ask me for approval)

Step 5: Write a reflection that answers the following questions
1. Which question did you choose to explore?
2. What “Truth” did the interviews lead you towards? Did the interviewees agree with what each other said? Do you personally agree with them? Why or why not?
3. Why did you choose your activity? How does it illustrate your “Truth”?
4. Describe the process of completing this project: Where did you start? What was your method? What did you find challenging? What did you enjoy? How do you feel about the final product?
# Project Rubric

**CRITERIA**

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1. The **INTERVIEW** contains complete answers from five different people.

2. The **TRUTH** is a clear, cogent argument.

3. The **ACTIVITY** is of adequate length and depth, and demonstrates the Truth in a clear and effective manner.

4. The **REFLECTION** addresses all questions completely and thoughtfully.

**Comments:**

**Total______ / 50**
“DON’T ASK YOURSELF WHAT THE WORLD NEEDS. ASK YOURSELF WHAT MAKES YOU COME ALIVE, AND GO DO THAT, BECAUSE WHAT THE WORLD NEEDS IS PEOPLE WHO HAVE COME ALIVE.” - GIL BAILIE

WHAT MAKES YOU COME ALIVE?
“What a man thinks of himself, that it is which determines, or rather indicates, his fate.”

— Henry David Thoreau (Walden)

“Not till we are lost, in other words, not till we have lost the world, do we begin to find ourselves, and realize where we are and the infinite extent of our relations.”

— Henry David Thoreau (Walden 338)

“If I am not I, who will be?”

— Henry David Thoreau (Journal, 9 August 1841)
BIBLIOGRAPHY


